

## CINEMA DOCUMENTATION AND ARCHITECTURE

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### **Abstract**

*In architecture the reference items are tangible objects, buildings. In the cinema, however, the reference point is not the material, the film, but its projection, the light, while similarly the point of reference of music is not the paper of the music score, but the sound. Architecture in the one hand has as reference point the material world, giving great importance to the perception of functionality. The cinema on the other hand combines picture with its continuous sequence and speech with sound in a language under development.*

*The features of the cinematographic documentary film (documentary) are not only found in the way in which people are positioned opposite the camera, but also in the way which it reflects the world. Eva Stefani notes (2007) in her 10 texts "... the documentary is nothing more than the result of the meeting of each filmmaker with reality". Cinema, based on the entire width of the visual and auditory sensible world led to the broadening and deepening of our sensory perception.*

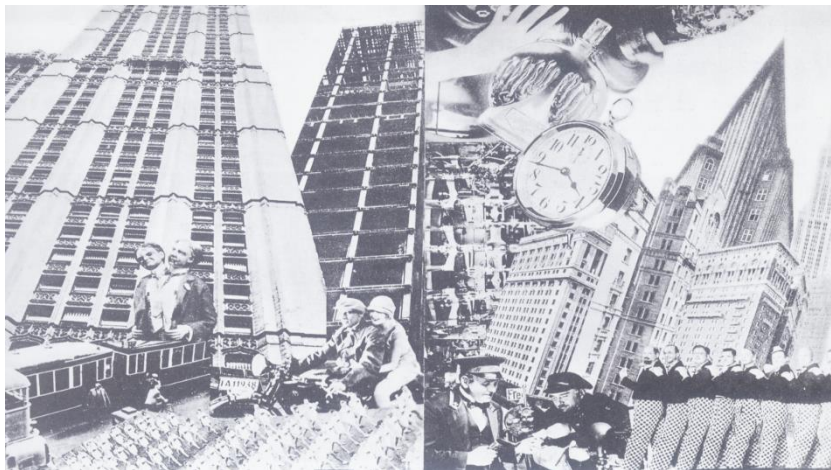
*The relation between architecture and documentary film emerges not only in films showing the city, but mainly in those that represent the particularity of the urban phenomenon in everyday life. An approach that must begin from what the town itself really is, which remains well hidden as we do not see the city, nor do we to look in its eyes, we do not try to understand or feel the city, but we just simply pass by.*

*The cinematographic potential of a narration about the city and at the same time a description of its image are those elements that not only can be viewed, but also act as a catalyst in the formation of its character, as the cinema was created to capture the eternal ever-changing form in contrast to the architecture which aims to make the form eternal.*

**Keywords:** *architecture, city, documentary cinema (documentary)*

*"The city is always in search of a poetic."*

Jorge Luis Borges



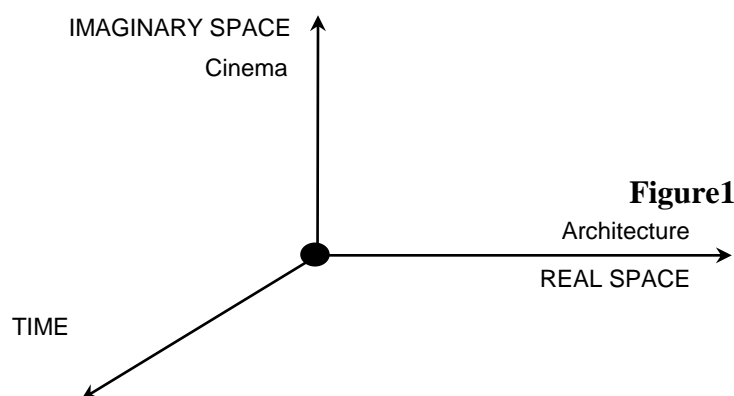
*Berlin: Symphony of a great city, Walter Ruttmann, 1927*

## Architecture & Cinema

The way that human experiences the world in a certain period of its evolution, is expressed in his art. The cinematographic expression in particular is a kind of recording and process of the temporal experience.

The ancient architecture houses our physicality, and the very young cinema reminds the dreams we always had. Huge masses under the light. Images full of light. Three-dimensional masses that on the one hand live in time and hope in eternity. On the other hand time sequence of two-dimensional spatiality. Experiences made by people for people, where we perceive that the stability of the space and the linearity of time are illusions.

In architecture the reference point are material objects, the buildings. In the cinema, however, the reference point is not the material, the film, but its projection the light, while similarly the reference point of music is not the paper of the score, but the sound. Architecture on the one hand has as reference point the material world, giving great importance to the perception of functionality. Cinema on the other hand, engages picture with sequence and speech with sound in a language under development. *“Its meeting with architecture can be seen as an embrace of novelty with the archaic in complete simultaneity and with common factor the individual. Architecture has considered for his residence, the place that the filmmaker will meet him in order to reveal his life and passions. The city is the favored and privileged scenographic frame of cinema, the prime field of its implementations”* (Th. Rentzis, 2009). Different ways of narration are combined and produce representations. So if cinema represents an imaginary version of reality, architecture remains as the real version of the imaginary. The dimension that defines them is time (Figure 1). The relation between architecture and cinema involves a new sensitivity, a new “narration”, a wandering in the “unfamiliar” reality of our cities.



### Reading & interpretation of architecture in documentary cinema

*“As all types (documentary), is a type of potentially stupid and also intelligent. Customarily is called “cinema of observation”. In its worst form is a boring, stupid recording of empirical reality, one slice of life. At its best, almost utopian form, it manages to perform what hovers reality and what it reflects is nothing than what it seems. It seems to me exciting [...] is also a road worth exploring”.*

Eva Stefani (2013)

The development of cinema in the early 20<sup>th</sup> century coincides with the effort of the city inhabitant to capture the constant changes of modern urban life, the ephemeral nature of the

events, to associate images and situations that follow one another at high speed and to perform them in a unity.

Cinema was the first art that managed to “occupy” the space in such completeness. *“It is a peculiar spatial form of culture”* (Mark Shiel, 2001) that may be fully understood if its aesthetic theory (space in the movies) and “its urban planning” practice (movies in the space) are studied.

The features of the cinematographic documentary film (documentary) are not only found in the way in which human is positioned towards the camera, but also in the manner in which it helps to reflect the world. Eva Stefani notes (2007) in her 10 texts *“... The documentary is nothing more than the result of the meeting of each filmmaker with reality”*. It is not a recording but more of a revelation, as Paul Klee notices: *“Art does not represent the visible. It makes something visible”*. The documentary is according to Dai Vaughan, *“A handmade tool for the interpretation of reality”*, a project that:

- is cinema
- is inspired and borrows directly from reality
- produces its own creative interpretation of reality
- actively converses with its viewers.

In such a basis documentary, according to Eva Stefani (2016) *“Is a work of art which is inspired by reality, but also exceeds it and is offered to viewers to interpret it from the beginning. It is a meeting point where spectators, creators and those that are filmed encounter themselves through continuous transformations of reality”*.

Focusing on the essential materials of life it forms a new reality more profound than it represents. According to Eva Stefani (2016) *“The procedure is very similar to the one where the art student learns to draw for the first time. As he focuses or concentrates for hours on the object or model he aims to draw, new forms emerge in front of him. At the same time, he discovers the shadows and texture of things”*.

Cinema, based on the entire width of the visual and auditory sensible world led to the broadening and deepening of our sensory perception. *“Reality is inseparable from the means by which it is perceived. Thus we can say that the movies do not discover the actual reality, rather than a way to look at it and understand it. The reality, which we consider obvious, is based only on obvious decoupage through which it appears. It is certain that \_ documentary realizes this more than fiction approaching what could be called the cinema of clarification”*. (Jean Breschand, 2006). In this contributes the fact that daily routine may hide more interesting aspects of reality in relation to the fiction. The areas of a movie, is an issue particularly exciting. It involves factors such as period of time and its options, the perspective of the creator, the involvement of the viewer in the completion of the meaning, the film itself as a separated and autonomous creation in time and space. Moving images despite illusion of continuous flow and completeness that give us, is nothing more than the “making of a film” unique and unrepeatable. The areas that are selected, thought real, constitute a universe that is strictly built for the particular film and reflects the reality of the moment made. Maurice Blanchot states *“The essence of the image is to be completely out there, but -at the same time- deep within us, in our most intimate thoughts. Without having a specific meaning, but at the same time to invite for every possible performance. Unrevealed but evident, absent and present, suggesting the lure and charm of the Sirens”*

«...

*It's enough for each picture to flow  
with great consistency in itself  
as long as each one lives a full life*

*The secrets of the cinema*

*it's not found in the meaning, but in the truth they have  
the visible visions are moving ahead of us  
illogical or logical*

*The secrets of the cinema  
are images as well»*

As the great Andreas Empeirikos poetically notices in his poem *Cinematograph or Cinema or Movies*.

The characteristics of a place real or imaginary defines its identity while simultaneously indicates its uniqueness. Essentially cinema raises the question of the broadness of speech recording (language of the mind) and myth (the language of the soul), of culture of a place. The potential-uniqueness of art to shape language, which differentiates each place, determines its creative expression as well. In moments that the light and the landscape consciously dominate or not in the world of images, the cinematographic imprints of architecture and its details as memory and knowledge elements for the viewer, form a dominant urban mythology in the modern cultural creation.

Cinema is a unique of exploring the way by which we imagine cities as experience, but also as a theoretical construction. The documentary films allow us to draw some conclusions about how we experience the real urban space, how we would like it to be, what we fear or hope that may happen in the future.

It is, according to Ed. Soja the “urban imaginary”, which is a base not only of understanding but reproduction of urban space as well, as a place and lifestyle, while at the same time it confirms or opposes the prevailing interpretation, desires and mythologies. The demand for self-knowledge and the need for common spatial awareness is now based on a variation of the three pillars of the spatiality according to Ed. Soja, which includes:

- What is lived by the creator
- What is apprehended by the cinematographic lens
- What is understood or perceived by the viewer

A path from space leading to its display, from speech to picture, from architecture to cinema and vice versa.

Specifically, the charm of the film art lies in movement. As Jean Nouvel says: *“Architecture, as cinema, exists in the dimension of time and movement. A building is conceived and understood based on sequences. In order to construct a building one must be able to predict and quest the results of contradictions and sequences through which you must overcome... A building is a continuous sequence of photos, in which the architect works intersecting, connecting, framing and entering.... I like to work with depth of field, reading the space in relation to its density. That is the reason why in all my buildings I use various overlapping plates or levels recognized by the successive points of a compulsory route”*. (Megacities, 2000)

The camera wanders around through the city streets, penetrates the walls of the buildings and touches its soul, myth and its cause through the ages. It offers an opportunity to deepen and alter the essence of the fragmented and ephemeral urban experience into a systemized and unified knowledge that enables us for (urban) action. Specifically, the cinematographic script may emerge as a “tool” to interpret acting, to evaluate and finally analyze the quality and of the content of the city. Even as a “tool” of urban planning, due to the fact that it is original, beyond the traditional and common, it is easy to use nowadays with the use of digital cameras, yet having the ability to provide full accurate urban information. Indicatively in the 1980s sociologist W. Whyte filmed urban squares, parks pedestrian tracks managing to analyze how

urban spaces function, yet also formulating recommendations on how successful public spaces should be designed.

Consequently the art of cinema does not concern the city -studio, a sterile, flawless picture of the city, standing side to side with an urban planning of distance, in contrast to any idea of immediacy. *"The city bears the rush of life and expressed by it: the city, a compositional game between architecture and urban planning, within its masses, gaps and its light, is full of life"*, says Kostas Axelos.

### **The architecture of the city in the documentary cinema**



*Man with a movie camera, Dziga Vertov, 1929*

Already since the 20s pioneers artists such as Rene Clair, Walter Ruttmann, Dziga Vertov, but also Jean Vigo soon after give in the metropolis of modernism the leading role, reflecting the pulse of a real city, as a vision or reconstruction nightmare of the future transforming the world and urban life. Indicatively, in the film "Paris qui dort" of Rene Clair (1923) the city is perceived as a lyrical vision, an urban fantasy at the moment of its temporary hibernation. Walter Ruttmann was the first creator who used the cinema to represent Berlin, the capital city of the interwar period, as a synthesis of rhythms, and to criticize the new space-time condition of the metropolis. The film "Berlin: Die Sinfonie der Großstadt" (Berlin: Symphony of a great city, 1927) cinematically corresponds to a period of a day, while shooting lasted an entire year to be completed. A day in the life of the city and at the same time so many days, so many bits of days, so many life snapshots of the city, so many incidents.... It's a new viewing/ habitation experience of the metropolis based on urban rhythm behaviors within the meaning of the time repetition, in opposition to the incident the event. It uses a new tool, the cinema, so as to provide a new idea that arises in the metropolis and forms its function, the urban rhythm and vertigo which it causes. Similarly in the "Man with a movie camera" by Dziga Vertov (1929) four different cities (Moscow, Kiev, Odessa and Yalta) operate inseparably as the set and action recording space. The film narrates the description of a day in the life of the city, thus constituting an "agreement" of the city, stemming from life itself, just as that of Berlin in the film of Walter Ruttmann. According to Dziga Vertov *"The goal is to do things on the screen to look like "life", but at the same time to mean much more than this"*.

Then, Jean Vigo will further expand the possibilities of cinema towards the modern city, by strict social criticism with his film “A propos de Nice” (1930).



*Man with a movie camera, Dziga Vertov, 1929*

Alain Resnais in 1955, ten years after the end of Great War, presents the apocalyptic movie “Night and Fog”. It is the recording of a real chronic of memory. It is the memory of a universal consciousness awakened by the holocaust concentration/ extermination camps, haunted by nine million dead.



*Night and Fog, Alain Resnais, 1955*

In 1961, Jean Rouch conducts a small revolution, filming in Paris, along with Edgar Morin, the film “Chronicle of a Summer”, attempting a recording of French society. It is basically an attempt to reflection about the position of the individual within the French society and its position within the film. It is the starting point of a route from freedom of writing “a genuine handmade” cinema-reality (cinema-verite) the direct cinema (cinema direct). The

documentary cinema from Jean Rouch and then does not have the right to overlook life, it must see, hear and doubt...



*Chronicle of a Summer, Jean Rouch & Edgar Morin, 1961*

In a similar ecumenical nowadays, concern focuses Godfrey Reggio with his elegiac documentary “Koyaanisqatsi” (1982) that in the language of the Hopi Indians means life out of balance out of measure. The film was shot from 1975 to 1982 studying the man and the world through plans compositions revealing emphatically commenting the decline of human civilization. A civilization that follows a path in contrast to nature, and thus to the very nature of man, that is in constant decline due to its absolute dependence of the material reality and its submission in the modern consumer lifestyle. In the “Koyaanisqatsi” planet human, now, does not see, hear, or speak. In this peculiar film there are no actors, no dialogues or ongoing plot. Only the unexpected trips camera from the major towns and cities to the natural landscapes of the US, the accelerations and decelerations of camera shots, the dizzying montage of images and the exemplary music of Philip Glass following their flow. With the innovative for its time method of time lapse, he combines usually into fast forward, time with matter, nature with city, silence with speed, and dream with nightmare. Essentially the movie constitutes a paradox oracle, an allegory over the human decline.



*Koyaanisqatsi, Godfrey Reggio, 1982*

Wim Wenders with his movie "Tokyo-Ga" (1985) evolves the documentary as an experience of the world inseparable from the inner quest of man, arguing that you cannot film what cannot be loved and Tokyo is nowadays, a lonely town, repeating itself without nostalgia reasons, without reasons for emotion...



*Lisbon story*, Wim Wenders, 1994

After almost twenty years the creator himself, as he wanders around in Lisbon attempts his "Lisbon Story" film (1994) the Renew the ties, of the meaning of both the image and the city's narration, we forgot that we built ourselves. Necessary condition: the time. You need to rest, to feel that you spare all the time of the world to feel a bit like a wanderer in his own town, to collect the most valuable element, its lost moments, to long for its memory. To recognize the figure of the wanderer, who stigmatized the streets in its passage. Key identification to reconstitute the metropolitan experience. Mentions Portuguese director Manoel de Oliveira in the film: *"Therefore, this world, this case is an illusion. The one and only reality is memory. However memory is an invention. In the end, the memory is ... I mean, in the cinema, the camera can captures the moment. But this moment has already passed. What cinema does is to outline the moment. We are, no longer sure that this moment has ever existed beyond the film or that the film demonstrates that this time ever existed"* For this reason the street filming is based on single shot experience of the wanderer during its passage. The "flaneur" described by Benjamin on the occasion of Baudelaire, is now giving way to the observer with his movie camera. In "Lisbon Story" the filmmaker and simultaneously the hero of the film records the images after he has passed by. the gaze, with the camera on the shoulder in order to give the impression of wandering around and further more with the lens facing backwards in an effort to present the film shots as objectively as possible. In this way any subjective focus to persons or situations is avoided. It is the perception of reality as a sudden revelation with the lens to record the slightest frame, as it passes by.





*Lisbon story, Wim Wenders, 1994*

The analysis of the cinematographic urban models requires, in addition to urban planning, the sociological and the human centered approach, as the city is not only its image. The city is its people, its vital forces, the cause that moves and unites them. It is the acts, thoughts and desires of its inhabitants, the myth, the reason and its history. *“The city (that took a consciousness of itself through the cinema) and cinema (that focuses on all parts of the urban area) are combined and meditate productively and inductively, seeking common ground and space in order to understand, review and rearrange the stormy conditions and our much afflicted urban life”* notes director Thanasis Rentzis (2009). This is an opportunity to deepen into a representational theory, for the sake of a spatial act theory.

### **Nowadays in Greece**

The movie “Silent Machines” (2000) by Thanassis Rentzis, is an elegy for the industrial heartbreaks and landscapes, a meditation on time, on the memory of the industrial sites as an object of history which knowledge occurs as salvation. This is a documentary film with fictional elements, a kind of wandering and approach of the sense of the 'particular' the industrial heritage; neither as a pretext of a desperate gathering of images , nor as an illusion of conquest, but rather as a quest of the thread and re-invention of the meaning. A narration for the industrial plants, we forgot that we built and operate which are largely ignored even by the experts. According to the creator, the machines are classified as “silent” because they were not normally withdrawn, were not broken down, did not die, but ceased to operate. The film is an

elegy in this pause -as the slow camera movement and the mournful music discreetly suggest- it does not simply concern the mourning of inactivity, but also the mourning of its acceptance. It is according to the creator "a lyrical tribute to rust and a monument graphic of the technical civilization and Homo Industrialis". This is a space-time-graphical depiction of the remaining industrial landscapes and fragments of our country that focuses on rehabilitation and care, the "aftermath of silent engines, silent since ever engines, waiting their luminous resurrection as a treasure revealed by chance and divine providence." In this context the film architect-narrator and detector of industrial residues contemplate: "I touched the footsteps of laboring, inventiveness and craftsmanship in bygone places and times" looking for the origin of things, as "time, years do not turn back, only the memory flies, back in time and meets traces of origin and route." The narrators, along with the viewer are thinking about the loss of things and the prevalence of memory. Oblivion becomes memory and recollection, but for what?

The creator does not just delivers the visible, but makes visible even what is not. The camera as the spade of the archaeologist reveals gradually the successive "destruction layers", brought by the time in combination with the historical, social, cultural and economic needs, by mutating the landscape of a region. The industrial remains are stigmatized as the "negative" of the landscape, eventually were pushed aside into "a darkroom" and finally "appeared" through the cinematographic screen. In their representation, the negativity is less regarded as such and the industrial heritage is now able to claim a major renegotiation of its identity as a factor of the soul of a landscape. These are unique in their kind monuments of human activity, created by the desire of wealth, but also monuments of labor pain and hard working, to treat such an emergency.

As the creator notes: *"A discredited world is firstly preserved in consciousness and afterwards in the location that is found inactive but now charming"*, and also *"if you are not worthy of your past, you are not worthy of the future."*

At a time that the-industrialization has already happened, a fact that afflicts more and more areas, more and more sectors, in combination with the effects of the deep economical and humanitarian crisis of the recent years, a new awareness of our own self as a factor and shareholder of the industrial and not only civilization is necessary.

But memory is recovered in the restorations, the mild adjustments and re-uses, even in the extensive remodeling of technical equipment and industrial adventure. The map of our cultural heritage is changing; a new sensitivity emerges as the industrial heritage looks for recipients so as to be highlighted as a cultural commodity.



*Silent machines*, Thanassis Rentzis, 2000

Athens from the mid-20<sup>th</sup> century is in a constant state of demolition and construction. It discards the clothing of the old and puts on a modern one. With a characteristic distaste for any programming that would prevent the needs of the metropolitan development and would relieve it from the continuous demolition, the city with great boldness does not hesitate to collapse and to be rebuilt from scratch, while the nostalgia of the past, the memory remains as a unique property, that is revealed as, Elefsina in the cinematographic spade by Philippos Koutsaftis as “Agelastos petra” (Sullen stone) at the turn of the millennium (2000). “*Just as Archaeological excavations is sank into successive layers of the time bringing in direct spatial correlation, whatever in time was drifted apart, the same way memory that mentally excavates the city finds related in their spatial coexistence different eras*” (S. Stavridis, 2007).



*Sullen stone*, Philippos Koutsaftis, 2000

Eva Stefani with her movie “Acropolis” (2001) deepens the “excavation” focusing on the sacred rock that in all periods of time marks Athens. “*It constitutes a commentary on the*

*timeless operation of the monument through the parallelism of the sacred rock with the female body. The Acropolis is compared to a silent woman who exists only through the eyes of others. The existence of such a monumental-woman is defined by her reflection in the eyes of each individual, according to the *Esse est percipi* (to be is to be perceived), in which Beckett based his work on. Acropolis is a film made of heterogeneous materials (super 8 found footage, archival footage of celebrations of official nature in Acropolis damaged pornographic films of the 60s). This special alloy aims to highlight questions about the ideological usage of history. On the one hand there is full of vigor, national pride, official history and on the other hand the 'humble' specifications unofficial stories that are based on the memories of the body and senses" state in an interview the creator herself (2009).*

Furthermore, cinema as an art "on the go" born in the modern city may, through the moving image, look for the sense of space and of ourselves in the world and in particular in the city and to portray urban life in its dynamic unfolding. At the site, as a real field of forces, the energy that in the event of the city emanates from the social dynamics, the resultant of the forces that determine its social structure. The cinematographic script expresses the modern social status, as is refracted and formed through the perspective of the director. The dynamics of the migration along with the effects of the economical - humanitarian crisis of the recent years now define the social and cultural characteristics of the city and act as catalysts in the formation of its urban environment. The "stranger" has become our mirror. He is a resident, part of us and not just another user of our city as well, as noted in the film by K. Katzourakis "The road to the West" (2003) "... and whoever has no work in his homeland a stranger".

In the movie immigrant stories are recorded, and the main character is a woman from Russia, called Irina, who looks for a better life in Greece and falls victim of the sex slave trade. Her wanderings show Athens around Omonia square, as an ephemeral city that reminds more of a large, multinational station of arrivals and departures, a place of temporary residency, rather than location. The story unfolds through a series of personal confessions and flash-back in the memory of immigrants. The heroine of this project is present as a "suffering angel" who comments indirectly their life, linking the present with the previous year, the real with the imaginary. Whatever she feels about the life of "foreigners" here intensifies the feeling of social exclusion, a feeling of "life in summary".

K. Katzourakis does not seek for an "objective" recording of the problem of immigrants in Greece, but a personal research process, through a mosaic of people and heartbreaking experiences, in order to realize himself the causes of the phenomenon and its consequences in the human soul. For this reason, after all, his movie, which is a combination of documentary and fiction, faces the stranger, the man who did not choose his fate and eventually found himself in another country, as a mirror of the people who welcome him in the Wild, modern reality of Athens. As the author himself mentions: "*The road to the West*" is an attempt to study and edit a theme, combining painting with theater and cinema. My intention was not to document the lives of refugees in my country, but for me to understand, through so many new faces -who changes every day and are never the same; the cause of things. To see in those faces behind the icon of fear their "sunrise" (2004).



*The road to the West*, K. Katzourakis, 2003

In the film “Proti Ili” (Raw Material) (2011) Chris Karakepelis focuses on faces and lives the reality of people collecting scrap for the steel industry. Gypsies, immigrants and Greeks living in favelas of Athens and searching the city with tricycles collecting scrap metal and waste metal items. The creator follows their route, in search for raw material for the steel industry (scrap), the stockyards, in steel plants and records their lives in misery conditions, as they are simply cogs of an economic machine that grinds everything in the name of profit. In a never-ending production-consumption-recycling circle, where even people lose their value, “are recycled” as the scrap that they collect, they become objects of exploitation becoming raw material as well...



*Raw material*, Chris Karakepelis, 2011

Nowadays, taking into account the fact that since 2008 the world’s urban population outstripped the global rural population for the first time in the history of mankind, the future of the metropolis of homeless and migrants is at stake in areas of conflict, in the surroundings of urban areas in deprived zones, the hovering spaces of diversity in the center and on the outskirts of the city. Places that the eye has “learned” to overlook. Places where you have to implement bold and imaginative designing software and that must be explored in a narrative and iconographic way in the films. Studies should be conducted till the limits of the city , in the

crossroads, in the micro scale, in multiple scenarios of free ownership of the site by the resident, since in the time of crisis the inventive adjustment is a privilege of the weak, in complete contrast to the private limiting, following a cinematic practice that motivates him as it activates the space and limits the time in a process of developing a dialectical relation between image and movement, where each sequence of images will be the subject of reflection. The cinema as art of audio-visual syntax makes it possible to reinvent our relationship with space and time as well. As Eva Stefani (2016) notes *"It is a starting point of an open dialogue with the audience. The way it directs, no matter if it only consists of words or images, it radically differs from an academic lecture, a scientific article or a journalistic reportage. It embraces the subjectivity of the viewers, their different way of life, their different experience. It provides them generously space and encourages them to actively discover their place in the film. It motivates them to take ownership of a part of it, to experience it in their own way and build their own interpretation"*.

In a globalized world under crisis, but also in an intercultural environment, the cinema should immediately focus on the residents of the city, in an alternative way of life, but also a representation of the architecture of the city. Specifically, the osmosis of the cultures of the immigrants is now the only social dynamic that is able to determine it. City should be placed at the forefront of the transformation of its identity, from the Greek landscape in a Human - landscape having as a unique condition its self-awareness. According to K. Katzourakis: *"... the magic of the world is the infinity of individuals. Any attempt to touch this infinity is vain. As if you try to grasp water in your hands. Yet people are alive; they are not here just to be looked at"* (2004).

In these people the cinema should focus on, in an effort to raise the awareness of the citizens, in order to feel their magic, since culture has neither clear frontier nor requires a specific ethnicity.

## **Conclusion**

The relation between architecture and documentary film emerges not only in the films showing the city, but mainly in those that represent the unique features of the urban phenomenon in its everyday life. An approach that needs to start from what the town itself really is, which remains well hidden due to the fact that we neither really see the city, nor do we look in its eyes, we do not try to understand or to feel it, we just simply overpass it. *"Because, after all the narrative art of cinema's highest intervention is that it provokes us to compare what we see and hear to what we live to whatever is brought in our mind, with what we wish for with all we have tried, but also with whatever we have never thought or felt ..."* (S. Stavridis 1998).

The challenge now is to start a dialogue over the urban landscape, its alteration and their consequences, as they are found in the depictions of the cinema and in the quests of the contemporary urban planning and architecture. The Cinema itself for architecture may be the starting point of an effort of understanding of urban life in theory and in practice, of awareness over the crisis of the urban area and to deal with the daily violence that exercises through an alternative representation of its "truth". According to Eva Stefani (2016) *"The art, the cinema, the documentary film makes visible another dimension of existence and of the world, that though it actually exists, it is covered with a veil of insignificance. The observant filmmaker tries to cross the unimportant area and be lead to the world of the sacred"*.

Primary goal is to display a form capable to trace our relation with the city while exploring its contradictions. As already the great architect D. Pikionis has highlighted many years ago what is simply needed is *"A little more compassion, deeper understanding and emotional sensitivity - and everything changes: from the initial attitude to the details"*.

The urban landscape includes a history, possesses an identity, a character. It influences people creates temporal sense and “cinematic” emotion, in a nutshell landscape is inhabited. The cinematographic capability of a narrative about the city and at the same time a description of her image are those elements that not only can be viewed, but also to act as a catalyst in the formation of its character, since cinema was created to capture the eternal ever-changing form in contrast to the architecture that aims to make eternal the form. The singer of *the Doors* Jim Morrison mentions in his Notes on vision: “*In the dim light, form is sacrificed to light. In bright light, the light is sacrificed to the form*”.



*Man with a movie camera, Dziga Vertov, 1929*

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