

Abstracts

CARTOGRAPHIC CINEMA: THE ROLE OF MAPS IN FILMS

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

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

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

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

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

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PANEL 1

Eric Schuldenfrei: *Atlas*

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

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

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

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

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

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

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

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

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

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

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

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