

Moods and movies

Description

Many scholars are interest in films and cities. Cities feature in films, people make films to explore city spaces, and tourists visit film locations. Artists create multimedia interactives about cities that also have a filmic aspect to them.



...slick art piece featuring the sounds, light, with narration, routes and diversions, built on rather than a story with characters, it carries much of

Cities are much like films in any case. In his book on

...cine-scapes,â• Richard Koeck outlines the ways that cities and films converge â• structurally. In a film, shots inevitably are juxtaposed against one another, bringing about smooth transitions, or causing surprise: a shot of a smiling face followed by one of a playing child conjures up a different emotion than the same smile followed by a picture of a strangled body.

Architects, activists and graffiti artists are adept at creating such urban montages that provoke particular meanings and emotions. Koeck also refers to the use of the *cut* in architecture, and gradual

transitions (*dissolves*). He then goes on to talk about the *narrative* qualities of spaces, those aspects that invite people to put themselves on show (*spectator* qualities), the way architects control views, creating prospect, translucency, and other *optical* qualities, and of course designers can alter *sonic* qualities by configuring spaces and activities.

I'm exploring mood and movement. So it's helpful to think of people's experience of space in filmic terms: movement and passage, framing, rhythm and sound tracks. This city-film discourse provides a further example of the complicity of media in our emotional landscapes. Those of us brought up with film can't help but experience places coloured by the expectations provided by film techniques, and by films of particular places. Of course, the reverse can apply. The way places get depicted in film can bring to light just how different our everyday experience is. Like cities, films jar us into new realities by the differences they bring to light.

Notes

- Thanks Jenai Talkington for referring me to [Night Walks in Marseilles](#).
- Also see [Mood and movement \(and trams\)](#), [Betwixt and between](#), and [Turning the corner](#).
- The picture above is of a prominent tourist information board indicating the location of a film set in Ragusa, Italy (shown below).

Reference

- Koeck, Richard. 2013. *Cine-scapes: Cinematic Spaces in Architecture and Cities*. Abingdon, Oxon: Routledge



Category

1. Architecture

Tags

1. film
2. mood
3. movies
4. place

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