ARCHITECTURE, FILM & THE IN-BETWEEN

SPATIO CINEMATIC BETWIXT

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In-Between Body and Image

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The unified body

Prior to the possibility of reproducing images photographically or by other technical means, images were often artworks built into the spaces of churches and public buildings, integral to the architecture that houses them;[1] one experiences these images, such as frescos and plastered paintings, just as one experiences a three-dimensional space, one augmenting and enhancing the other. Due to their integration into the space, the conditions for viewing these artworks may not have been optimal -spatial configuration may have impeded a full view, or the lighting conditions might not be equal throughout- which could cause strain in the viewer, but this lack of immediate access to the work also demanded the engagement of senses other than the visual: the sense of smell and tactility provided by the architecture that housed it, as well our sense of balance and orientation -the kinesthetic sense- all contribute to an augmented experience of the artwork images and their communicative capacity. The power of this coupling between image and space became an aesthetic tool used for propagating various agendas, as was made blatant by the work of the influential writer and counter-reformation cardinal, Gabriele Paleotti. A key figure in understanding the critical role that images played prior to the Renaissance in Europe, he set out the church's views on the proper role and content of art in his *Discourse on Sacred and Profane Images*, identifying the capacity images have to communicate more rapidly than text and reaching a much wider audience. Paleotti recognized a powerful tool in art and the architecture that housed it, according to him, these artwork images had the capacity to change people's thoughts and belief systems—they had the power to convert.[2]

In this sense, the images of Christianity were three-dimensional because they were tied to the three-dimensional space that contained them. As soon as images can be reproduced in a two-dimensional form, they lose the dimensionality of the space, and, with that, they eviscerated something very essential to how we

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experience the world—with our bodies. In other words, the way artwork is displayed and images are appreciated is tightly linked to the architecture that houses them, mediated by our kinesthetic sense. Leaving aside for the moment the important distinction between built space and architecture, our built environment has always played a pivotal role in the way we appreciate artwork, including—as we shall see—cinema.

Another critically important figure to help frame the nuances between image appreciation and architecture that have pervaded in the Western canon is Vitruvius, the first-century BCE Roman architect and author of the influential treatise on architecture, *De Architectura*. Covering a wide range of topics related to the built environment, the treatise focused on the "optimal proportions" of architectural elements based on idealized proportions of the human body. Architecture was understood as a unified body, ordered through an appreciation of the human body as its regulating system. Metaphorically also, Vitruvius claimed repeatedly that he was "writing the body of architecture" and that his work was a "perfectly ordered corpus."[3]

A new life was given to this seminal text by Renaissance architects, such as Leon Battista Alberti, Sebastiano Serlio, and Andrea Palladio, who through their own treatises revitalized Vitruvius' texts and re-envisioned it by producing new versions with images meant to illustrate Vitruvian concepts.[4] These images, however, often embodied their own agenda, distinct from that of the Roman architect. Vitruvius articulates the links between architecture and the human body, discussing proportion and the critical role of the circle and the square geometry as organizers of architectural proportions made analogous to those of a perfectly proportioned male body. Despite the fact that, as far as we know, the original textual description was not accompanied by an illustration,[5] this man is known mostly through the translation into an image drawn by Leonardo da Vinci over a millennium afterwards. Standing in for an idealized humanity, this illustration is ubiquitously known as the "Vitruvian Man."

Da Vinci's Vitruvian Man image and the subsequent versions which have been reproduced so exhaustingly, invariably show a standing naked man actively illustrating the proportional relationship between the body and the geometrical figures of a circle and a square. While this figure is shown standing and is undeniably three-dimensional, it is worth paying closer attention to Vitruvius' original words, who describes the man lying down "placed flat on his back"[6] illustrating the geometric proportions described in a more passive disposition. The man described in the text is a male body with no thickness, an abstract two-dimensional figure used to illustrate proportion and symmetry; a planimetric organizing tool meant to be mapped on a floorplan for the correct layout of its proportions.

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The fact that Vitruvius' description had the man lying down indicates a direct correlation between the idealized proportions of the human body and the regulating geometries of the floorplan as generative of architectural organization. It is the square and the circle in plan, not in elevation, that regulated the proportions of the architecture for Vitruvius. Indeed, as eloquently described by Indra Kagis McEwen in her elegant book *Vitruvius, Writing the Body of Architecture,* for the Greeks and Romans of Vitruvius' time, it was the floorplan that was the driver: [7] "Leonardo's figure, like the images that appeared after it in architectural treatises and illustrated editions of Vitruvius, says more about Renaissance humanism than about the geometrical footprints of Roman humanitas."[8]

While the main role of images that accompany texts is to clarify it, in this case the image was produced so many years later that it is imbued with the preoccupations of the time. Curiously, what is obscuring Vitruvius's original words is illuminating the humanistic concepts that motivated image production in the Renaissance, which are a result of the invention of perspective, a technique of drawing that mimics the human cone of vision. With perspective, the subject's particular perception becomes the central and dominant organization of space, elevating the human point of view to a privileged position. This results in a shift away from the floorplan as generative, toward perspective, which emphasizes the projection of a (hu)man-centered point of view.[9]

According to a traditional account by Pliny the Elder, a first century CE Roman writer, the invention of drawing started with the wish of a maiden to capture the figure of her departing lover, which she did by tracing over his shadow being cast on the wall of the space they were in.[10] The image generated embodies in it the memory of the lover having physically been in the space—it is a projected image that nonetheless makes its mark on the space as a drawing. This account also anticipates the projection of moving images in a space, enabled by their reproduction. Indeed, the act of projecting something three-dimensional onto a two-dimensional surface using light as a medium marks a shift in human perception, which underpins the emergence of cinema in the twentieth century.

At the beginning of the century, the loss of dimensionality in the experience of images went hand in hand with a flattening of the space that housed them. Unlike the image of the maiden's lover in the invention of drawing, the projection of a film onto a space is ephemeral, not coupled to the space in which it is projected. As a result, these spaces for the display of images lose a certain three-dimensionality, beyond becoming flatter for the practicalities of accommodating projection. If our experience of things is tightly connected to the architecture that houses those things and allows us to have those experiences, then what occurs when art can be reproduced, severing the connection between it and the space that contains it?

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Is there something lacking when—as Walter Benjamin claims—the image is not unique to a particular place and time?[11] As we shall see in the next section, something else is gained by this de-coupling.

Disembodied body

For Vitruvius and the Renaissance masters inspired by his writings, "man" was the unifying body of architecture. This Western canon embodied by da Vinci's image of the Vitruvian Man has been passed down generations and permeated design education and practice, claiming a tight-knit connection between the idealized male human body and the physical spaces that encompass that body. A clear consequence is the exclusivity of these spaces, and the elitist views that discriminate the kinds of bodies that are seen as appropriate to occupy it. This ingrained notion, however, did not remain uncontested. When the threads of idealized convention begin to unravel, a disembodied body emerges.

At the beginning of the twentieth century with the possibility of reproducing images by technical means and the emergence of cinema, the idea of a unifying body of architecture begins to dissipate. While images have always been reproduced by fellow artists, their rapid reproduction, particularly moving images projected on a screen, allowed for almost complete disassociation between the artwork and the space.[12] However, it is not a dual relationship between space and artwork, it is a three-way interrelation that comprises the space, the artwork, and the subject appreciating it; an in-between which in part disembodied, or imaginal, in the words of Chiara Bottici: "It is within this intermediate world -neither material, like the world of pure sensibility, nor immaterial, like that of the intellect – that the so-called acting imagination operates."[13] So, how can a subject be disembodied?

Built space that enables the appreciation of images is the vehicle with which appreciation can occur; it is the intermediary place that enables the subject to be affected by the object.

> As philosopher Emanuele Coccia describes in *Sensible Life*: "There is always an intermediary place between us and objects […] It is only outside oneself that something becomes capable of being experienced: something becomes sensible only in the intermediate body that lies between the subject and the object."[14]

The intermediary body is what holds the objects of our experience, it is that sensible place that allows the subject to experience the object. Beyond a metaphoric understanding of architecture as a body, here object and subject fuse under the

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"sensible" or the "imaginal"—a compendium of faculties that enables human and nonhuman animals to be inter-connected with the world, or what Stacy Alaimo calls *trans-corporeality*: the idea that our bodies are already fully enmeshed with the external environment that supports it: "Imagining human corporeality as trans-corporeality, in which the human is always intermeshed with the more-than-human world, underlines the extent to which the substance of the human is ultimately inseparable from "the environment"".[15] Our senses are the way in which we interface and make sense of the world, and while one tends to think of five main senses—touch, taste, sight, smell, and hearing—with sight as dominant, it is the kinesthetic sense which is key to the appreciation of moving images. Nevertheless, the use of sensory deprivation as a tool for conditioning the experience of appreciating art has gone hand in hand with the typological development of the movie house and the art gallery. It is through these means of control, privileging sight, that these spaces become progressively flatter.

The architecturally integrated artwork up until the sixteenth century gave way to the picture gallery of the eighteenth century where artwork was used to adorn and enhance interior spaces. While full integration was no longer dominant, there was a reciprocal relationship between the space and the image contained in it, insofar as one is used to enhance the other: the picture adorned the spaces, and the space enabled the picture to be contemplated with a particular environment, or aura[16] around it. However, the relationship evolves away from a tight-fit co-dependency. Once the artwork is framed and stripped from the walls and ceilings, there is a dissociation between the space and the artwork. With this separation between image and space, the space itself becomes more two-dimensional. There is a distancing between the spectator and the image, giving way to the typology that is most taken for granted: the white cube. Here, the walls, ceilings, and floors are deprived of any color beyond a neutral white or gray, resulting in a complete dissociation between the artwork and the space. (see Figure 11.1)

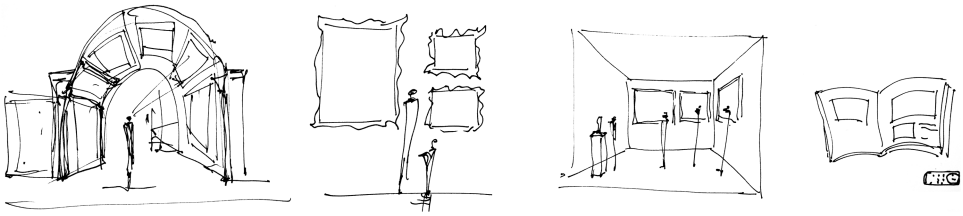

FIGURE 11.1: Evolution of artwork display: full integration (sixteenth century); the Picture Gallery (eighteenth century); the generic white box (twentieth century); individual viewing. Sketches by author.

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As we arrive at the white cube as an aesthetic device of modernity, it becomes more specifically about vision, not the complete sensorial experiencing which the architecturally integrated artwork of the sixteenth century demanded. This typology is designed to have a specific ritualistic effect on the viewer: a sense of reverence toward the images on the wall and a complete negation of senses other than sight. There is something controlling about its whiteness and "purity" that makes the spectator behave in a particular way; there is a tendency to leave more distance between the viewer and the artwork, and talking is reduced to a whisper as if it were a place of worship.

In becoming a more specialized experience, focused on sight, there is a sense of disembodiment: the spaces are white, abstract, they entice us, lose our sense of body, and become part of the image itself. This experience is what author and psychoanalyst Gilbert Rose describes as "aesthetic fusion," a sense of fusion with the artwork where "Subject, object, and interaction become interwoven in a dynamic system."[17] This immersive experience weakens the boundary between self and object of observation; the borderline softens, turns penetrable, and allows the world to flow into the viewer and the viewer to flow into the world. The white box is the intermediary space that enables a disembodied appreciation of the image, simultaneously separating us from the space—our sense of self—and joining us to the object of appreciation.

In a parallel with the "white box" for viewing artwork images, the "black box" is still held as the paradigm for optimal viewing of moving images. However, a brief look at the history of this art form will show us that it took between twenty and thirty years of evolution for this particular viewing style to establish itself as the singular way of consuming moving images. In the 1920s, there still was no single viewing style for the film. The "cinema," referred to as "picture house," was where the projector was: in a cafe' or empty garage, under a circus tent, at a fair, or on an improvised vaudeville stage. The picture house emerged as a paradoxical space, in which very different and often opposing functions were brought together. The viewer was not solely focused on the projected image, but rather imbued in a state of "promiscuous distraction" caused by the many parallel events taking place within. One might imagine what the experience was during the first projection of the Lumière brothers at the Café des Capucines in Paris in 1895, or the Winter Garden events at Antwerp as described by cineastes at the turn of the twentieth century.[18] This was a radically different experience from what a contemporary audience associates with movie projection.

There is still a persistent conception that the optimal way of viewing artwork is a white box space and the optimal way of viewing a movie is a black box space. These are understood as neutral backgrounds designed to incite a specific behavior of reverence and ritual in the viewer. When entering such spaces, one tends to

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know how to behave: lowering one's voice and quietly focusing on that which is meant to be viewed. There is an assumption that there is a singular "correct way" to experience a movie, defined by a particular relationship between the images, the spectator, and the physical environment that houses them. We associate these environments with the artwork without realizing that it took many decades and many variations before we landed on these seemingly stable typologies establishing themselves as the singular way of consuming images.

The art gallery or the auditorium can profoundly influence the viewer's reaction to the content being housed or shown, by imposing precise styles of viewing and of listening.[19] Interestingly, these two typologies have paralleled themselves in time, and what is referred to as the golden age of the "white box" coincided with the most glorious season of the "black box," from the 1920s until the 1970s.[20] Similarly, the crisis that artwork has gone through with its mechanical reproduction is reflected in cinema once the curtain came down on its golden age. Much like artwork, movies can now be experienced without the apparatus of the cinema.

Arriving at the dark identity-less black box space of most contemporary movie-houses took some time, and yet it has persisted. Still today we associate the movie-going experience with: total darkness, separation from the outside world, immobility and silence, and being in a large communal space with other strangers.[21] There is an implicit and socially agreed-upon understanding that as soon as images are projected on the screen, there are certain behavioral norms to follow, a "right way" to experience and behave during the projection of a film, including placing focus on the senses of sight and hearing. This ritualistic behavior emerged with a shift in the kind of spectator provoked by the change in film typology, as well as the architecture of the movie house itself: a new "cinematic architecture" emerged (See Figure 11.2).[22]

In trying to find the optimal architectural typology for projecting movies there was an initial push to assimilate the design of the first movie houses in the 1920s, to known theater typologies which derived from Renaissance conceptions of the

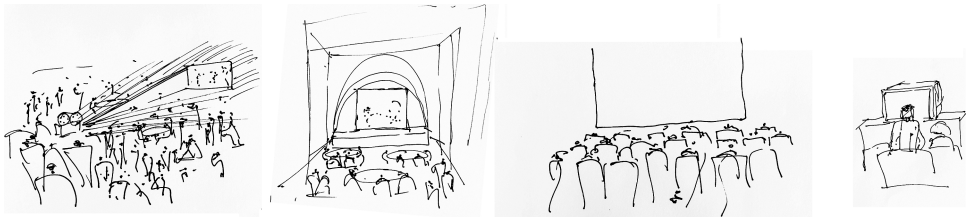

FIGURE 11.2: Evolution of moving images: full integration (nineteenth century); the Picture House (early twentieth century); the generic black box (twentieth century); individual viewing. Sketches by the author.

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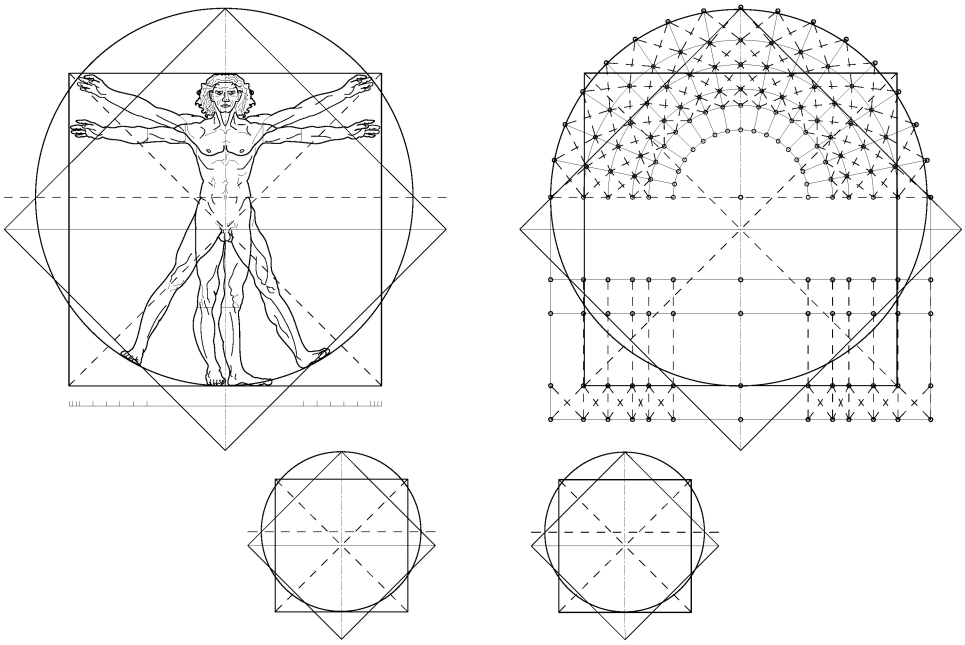

FIGURE 11.3: Vitruvian Man proportions migrating to theatre design. Theater plan: politicworm, 2009.

theater. These conceptions are narrowly focused around the western reference of Vitruvius' writings and the optimal human body exemplified by the aforementioned illustration by Leonardo da Vinci. Applying the "Vitruvian Body" to theater design we can see how the geometric diagram of a circle within a square migrates to the theater typology; with the square rotating inside it around a central point to subdivide and organize the space (see Figure 11.3):

The Renaissance conception of architectural organization was no longer placing religion or notions of God first, it was the idealized human body that became the center. The idealized male-centric unified body discussed earlier permeated most aspects of life in this time period and has its imprints still today. This invites a brief speculation regarding all the alternative forms these designs might have taken had the model for space design not been the Vitruvian body. What if the model for optimal proportions had been given by a giraffe or a woman? Vitruvian Man alternatives abound today, ranging from parody to exquisite representations of more-than-human animals whose presence in the ubiquitous square circle geometry completely revert our inherited ideals.[23] Nonetheless, this is the lineage in accepted western theater design which made its way to the first designs of the space for cinema in the early twentieth century. The goal with this early

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appropriation was to bring the viewing styles of cinema and theater closer together to elicit equal attention. As Alberti himself claimed, "The architect's only task was to put the spectators in a condition to see and hear effortlessly what was happening on stage."[24]

This lineage gave rise to what Italian writer Gabriele Pedullà calls the "Vitruvian spectator,"[25] defined as someone immersed in the experience of that which is unfolding on the screen, respectful of the physical and communal environment that holds the event and without succumbing to unnecessary distractions. By assimilating the architectural elements of an Italian theater (with the double proscenium arch, the galleries, etc.) the goal was to assimilate the experience of going to the theater and elicit equal attention. Thus, the physical environment was designed to seem familiar, recall behavioral associations, to instill tight control over the behavior of the spectator. "Imitating the theater," Pedullà suggests, "the dark cube in fact aspired to propose itself as a place of absolute aesthetic experience that allowed only one legitimate activity: the contemplation of a film […]. Suddenly, going to the movies was like going to church."[26]

Certainly, the shift in the type of space was also enabled by the kinds of movies that required more attention and were based on narration. However, they could not have emerged without a concerted effort to control the viewer's perception of space through the careful design and associative power that physical space has on the subject, and the subject's capacity to appreciate the object.

Fragmented body

After decades of aiming to find its place, cinema seemed to have an established location in the black box space. The auditorium's principal objective for the Vitruvian spectator was to impose on the audience a new attitude toward movies. By subjecting spectators to total darkness and voluntarily restricting freedom of movement, they are submitting themselves to the controlled behavior associated with going to the theater. Yet, as any contemporary moviegoer knows, cinema is undergoing a similar crisis that artwork images did once they reached the age of massive reproduction. Given the prevalence of technology that allows the streaming of movies in our own homes, the film is now reproducible, at the level of the individual, who is able to project a film without the apparatus of the cinema. Thus, the ceremonial quality of the cinema and its uniqueness fades. Much like Benjamin recounted the death of artwork without its aura, Susan Sontag eloquently recounts the death of cinephilia without the single screen inside the black box movie house.[27] However, cinema has to evolve despite the nostalgia latent in these accounts and is poised to find itself a new home in a new kind of architectural space.

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While movie theaters were initially modeled on the typology of the Vitruvian theater, this assimilation was already being questioned by architects, critics, and filmmakers of the mid twentieth century. Not all designers of these spaces agreed with using the theater as inspiration for the cinema. Frederick Kiesler was one of the architects who criticized this assimilation, claiming the movie house should be something else entirely: "the cinema is a play of surfaces, the theatre is a performance in space, and this difference has not yet been translated concretely into any piece of architecture, neither for the theater nor for the cinema."[28]

Kiesler pointed to some initial practical reasons for this, for instance; in a movie house, the first rows were no longer the best ones, as they are in the theater; the side seating provided by elegant boxes also becomes nonsensical for the viewing of a flat screen which is best viewed frontally; and similarly, the typical fan-shaped seating of the theater house did not provide the best view for the flat screen. As such, some of the unnecessary theatrical elements began to drop away. As can be seen by the design of the Film Guild Cinema in New York City, the assimilation that was taking place was not about it looking like a theater, but rather affording the same behaviors from the spectator that the theater afforded, that of concentrated attention which would allow the spectator to "lose himself in an infinite imaginary space."[29] This quote is worth remarking on briefly and placing into the context of the time: Kiesler was just 34 years younger than Sigmund Freud. Therefore, when he began his professional career as an architect he was already in a fully Freud-imbued Vienna.[30]

The ability to lose oneself into an infinite imaginary space implies that the feeling of containment which a movie house engenders is replaced by a feeling of oneness when the spectator rests his eyes on the screen, putting him in a condition to "lose himself." In a parallel with Freudian psychoanalytic techniques, the consulting room of a psychoanalyst is a very tightly controlled space set up to illicit a certain kind of behavior and response in the patient: the use of the couch, the controlled visual, auditory, and tactile environment is to simultaneously disorient and orient, confuse and enlighten, frighten, and shelter the patient. The space of analysis is not just a passive context for treatment, it is an active participant in the analysis. The room activates daydreaming while protecting and sheltering the daydreamer, functioning as a safe haven and shelter for the patient but also as a stimulant of regression.[31] The aim of the spatial setup of the consultation room is to imbue the patient with a feeling of "the uncanny," a concept developed by Freud in his 1919 paper of the same name.[32] This oscillating movement between opposing states causes a reorientation, or "anamorphosis," of the patient toward the primal oceanic feeling of oneness—toward a state of fusion with the space itself. Similarly, Kiesler is making reference to the ability that the physical environment has to create a palpable effect on the spectator—to put the spectator in a state of oneness with what is occurring in the space.[33]

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With our contemporary ability to view film in a variety of modes and at a variety of scales, the sense of fusion is multiplied across scales. This oneness is radically different from the unity experienced by the Vitruvian spectator discussed earlier. The appreciation of film today is multifaceted and fragmented. With the ability to zoom in, slow down, replay, and manipulate through editing, the unity achieved is through fragmentation—similar to the fragmentary nature of film itself. More than mere opposition to unity, the experience emerges from a repetition of different scales of appreciation, which overlap and juxtapose to create a unity of the fragmented. Our appreciation of images with individual media is fragmented through repetition and difference, yet unified through the multiplicity of scales available to us: our screens and access to information allow us to look at the image of artwork by zooming into its pixels—something impossible to see without the mediation of a device—and also remotely experience the way in which the piece is being displayed by literally panning the globe on our screens to understand its context and physical location in the world.

In the era of fragmented modes of viewing, the disembodied nature of the experience shifts. In order to intensify experiences, there have been many attempts to reintroduce bodily three-dimensional sensorial quality back into the experience of viewing images on screens, in order to make it more "real." High-definition technology aims at this sense of "reality," as is the proliferation of 3D movies—or cinema in four dimensions—where there is an uncanny attempt to envelop the spectator in a fully sensorial experience. Enabled by technology, movie houses are aiming to reinvent the experience with immersive cinema, to make it more real, more three-dimensional.

Paradoxically, with this attempt to provide a more realistic experience, we are constantly reminded of its artificiality. In three-dimensional movies, spectators are obliged to wear awkward glasses to perceive the three-dimensional information, which if removed would reveal blurry vision. In aiming to make the experience more bodily by adding the third dimension of space, spectators have to use a device that is external to the body. On the other hand, when we are provided with the added sensorial perks of a shivering seat, or a puff of air suddenly blowing in our face, rather than being immersed in the experience we are reminded of the absurdity of the artifice gone into creating the still awkward effect.

Architecture understood as an aesthetic device does not apply to a world dominated by devices that one must wear to inhabit a mediated version of the physical world. However, there are some interesting developments that acknowledge the diversity of bodies and modes of appreciation. Rather than making us inhabit a reality that is virtual, denying the body, it brings the virtual into our physical world, creating what is known as an "augmented reality." Here, we are not denying the physicality of our bodies. Instead of trying to mimic the physical environment virtually by shutting off the world, there is a reframing of the physical with

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the introduction of the virtual. We see the physical anew. To some important degree, it signals a return to the appreciation of the physical environment in which our images found themselves prior to their irreproducibility. Images need the physical qualities of the space in order to be understood, there is an inter-dependence between the space and the virtual image that inhabits that space.

By zooming into three moments in history to explore the relationship between architectural space, the image, and the spectator, we have traced how built spaces housing artwork—both still and moving images—have served as aesthetic devices to, either tightly or loosely, control the spectator: going from a "united" conception of images, body, and space, to a "disembodied" conception severing this triad, to a "fragmented" view enabled by the pervasiveness of the digital. The comparison between these three moments is not intended to be exhaustive but rather threaded together by the changing conception of the human body. We have seen how this shifting relationship between modes of appreciating images and the physical space that enables it, has been paralleled by changing attitudes toward the body, and its engagement or depravation of the senses. The advent of the digital in cinema is still very much in development, but by placing the control designers like Kiesler were aiming for, back into the hands of the spectator, it has opened interesting questions. If today, it is mostly through individual screens that we consume images, what does this tell us about our bodies and the spaces we design for them?

Cinema has certainly surpassed the relationship between aesthetic experiences and the moral siphoning advocated by Paleotti's use of imagery. The will to extend control through typological appropriation of aesthetic devices such as the black box might still be latent in film production, but cinema is seeking its own way to navigate the oceans of individual media. Image consumption today is undeniably outside of the black box theater, finding its way through a re-immersion of sensorial experiences that recognizes the body as sensory. It seems that cinema is poised to find a new typology fit for the contemporary spectator.

NOTES

1. The reference to images here is specifically to flat artwork within built spaces, but it is important to recognize the many other types of images that are unrelated to physical space, such as in manuscripts and scrolls, as well as a much broader understanding of images that encompasses non-visual imagery. For an extensive development of the latter, see: Chiara Bottici, *Imaginal Politics. Images Beyond Imagination and the Imaginary* (New York: Columbia University Press, 2014).
2. For Paleotti, images could be transformative; built into the space of churches they become part of the sacredness of the church itself: "painters of sacred images, are like mute theologians" who have the capacity to "delight, teach, and move." Paleotti (2012, 309).

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3. Indra Kagis McEwen. *Vitruvius, Writing the Body of Architecture*, 6.
4. In the context of this text, drawings and diagrams are also images. A first example of a treatise that takes Vitruvius' original treatise as a point of departure is Alberti's *De Re Aedificatoria*, illustrated with woodcuts of Alberti's own drawings. Also known as *The Four Books of Architecture*, Alberti's treatise, as well as subsequent ones, does not make explicit reference to Vitruvius' original treatise, but it was the point of departure. For more on this, and a reference to a complete listing of Vitruvius editions, see Kagis McEwen (2003, 306, note 5).
5. It is known that Vitruvius favored words over drawing. Indeed, when he describes the qualities an architect should have, the ability to write comes first, followed by the ability to draw. According to McEwen in the original Ten books, there are a total of four drawings. Indra Kagis McEwen, *Vitruvius, Writing the Body of Architecture*, 17.
6. Vitruvius. *The Ten Books of Architecture, Book 3: On Symmetry,* 73.
7. McEwen describes how starting from the metaphysical framework of the Stoics, to the more explicit Greco-Roman notions by people such as Pythagoras and Cicero, the square and the circle were key organizing principals, including in the origins of the city of Rome: believed to have been initially plowed in a circle—deriving the urbs—but then placed in a square (quadrata) for equilibrium and stability. For more information, see McEwen (2003, 156–68).
8. Indra Kagis McEwen. *Vitruvius, Writing the Body of Architecture*, 15.
9. The bracketed content in "(hu)man" is referencing the continued domination of male figures in representations of ideals that are supposed to define all of humanity. Within this text there is an implicit recognition of the perils of erasing differences by continuing to package species into one patriarchal category, but tackling it explicitly will be the part of forthcoming work. For her continued guidance on this matter, I am indebted to anarchafeminist philosopher and mentor Chiara Bottici.
10. For more on this account, see Robin Evans *Translation from Drawing to Building*, 163.
11. "Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be." Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," 220.
12. In this text, the term "artwork" encompasses film.
13. Chiara Bottici, *Imaginal Politics. Images Beyond Imagination and the Imaginary*, 55.
14. Emanuele Coccia, *Sensible Life*, 14–15.
15. Stacy Alaimo. *Bodily Natures: Science, Environment, and the Material Self*. Indiana University Press, 2010), 2.
16. This is an explicit reference to Walter Benjamin's "*The Work of Art in the Age of Mechanical Reproduction*." While Benjamin's work is of huge value to the development of this text, there is also a critique embedded in it, by emphasizing a multifaceted understanding of how art can be appreciated.

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> Contrary to what Benjamin thought, there is more than one way to appreciate the work of an architect, to go to the theater, or to look at a painting. If this were not the case, there would be no need for aesthetic devices like the dark cube in the first place.
> (*In Broad Daylight*, 73)

17. Gilbert Rose. *The Power of Form*, 13.
18. For a more detailed account on the writing of Louis Delluc (who describes the picture house as a "promiscuous environment" and "paradoxical place") and others, see Pedullà, (2012, 27–28).
19. Gabriele Pedullà, *In Broad Daylight*, 17–18.
20. Ibid., 17.
21. Pedullà describes how these six elements are key in our conception of movie-going. *In Broad Daylight*, 25–26.
22. "A cinematic architecture and new model of spectator emerged hand-in-hand with a profound change in movies," *In Broad Daylight*, 38.
23. For a more in-depth account on the philosophical repercussions of re-drawing the Vitruvian image, and examples ranging from serious to parody, see: Rosi Braidotti, *The Posthuman* (Oxford: Polity Press, 2013), 21, 63.
24. Leon Battista Alberti, *The Art of Building in Ten Books*. In Latin, *De Re Aedificatoria, c.*1443.
25. This is the title of a chapter in *In Broad Daylight*, 37–60.
26. Gabriele Pedullà, *In Broad Daylight*, 33.
27. This uniqueness is the *aura* that Benjamin refers to when discussing art, although according to him film did not have aura at all. Similarly, in "The Decay of Cinema," Sontag describes a loss for cinema in the era of declining single-screen movie theaters.
28. Frederick Kiesler quoted by Gabriele Pedullà, *In Broad Daylight*, 51–52.
29. Ibid., 52.
30. In *Elastic Architecture*, the author claims that Kiesler had taken an early interest in Freud, with his library showcasing many of Freud's publications, including *The Interpretation of Dream*s, 191.
31. The analogy between psychoanalysis and architecture through the concepts of fusion and regression is further developed in Eva Perez de Vega "Psychoanalysis and Architecture: Effects of Sensuous Space" in *Choreographing Space* (London: Artifice Press, 2021) In particular, the idea that regression is stimulated from a sense of oneness with the environment.
32. Freud's paper "Unheimlich," literally meaning "unhomely" but translated into English as "The Uncanny," deals with the notion of domesticity and familiarity, putting forward the circumstances in which the familiar can become uncanny and frightening. In this paper, Freud explores the psychodynamics of that which arouses dread and horror and is particularly interested in the duality inherent in the meaning of the term. Sigmund Freud, "The Uncanny," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Volume XVII, 219.
33. Gabriele Pedullà, *In Broad Daylight*, 52.

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