



CINESENSORY: A FILMIC DESIGN FOR MAPPING HAPTIC SPACE

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Body and mind work together to decipher the sensory affects, and mental maps from environment to give us a sense of place. This paper is concern with methods of cognitive mapping as filmic strategies to open up personal and emotional spaces through sensory awareness, and identifying a new site for spatial consciousness in film audience termed *Cinesensory*. The new augmented insight is the spatiality of the individual (Schoning 2006: 15). A filmmaker can expand our spatiality in a designedly manner similar to an architect or a geographer; to demonstrate this we look at two works of contemporary French new media artist Pierre Huyghe *Streamside Day* (2003), and *A Journey That Wasn't* (2005); This paper emphasizes his approach as potentially analogous techniques to Kevin Lynch's cognitive mapping model of people's sense of place programmed as creative geography, or more perhaps a vision for filmic psychogeography. Cinematic processes can be specifically of interest to architectural and city visualisation as it can separate and track interaction and sensory response with built form.

Keywords: Film, Architecture, Sensory, Cognitive Mapping

1. Introduction

At the same period as the invention of the cinema by the way of modernisation a rapid "spatio-visual" revelation accrued among big cities as railroad, bridges, stations, pavilions and other fixed sites were the locus for mobility and transit (Webber, Wilson ed., Bruno 2008: 12); hence motion of the city became a visual fantasy of early cinema. As Giuliana Bruno points out a shift in spatio-temporality of our bodies towards daily urban life and this perceptual shift in people's sense of movement and place is also pronounced in early cinema. The early so called city symphony films by Vertov, Ruttmann and others during the early nineteenth hundreds showed the fascinations with motion and visual sensory experience of the film, from those early stages the topographical qualities of film where explored. A genealogy of film, architecture and design relationships can be established in historical, theoretical, technological, psychological, and more recently topographical sensory investigations. These were part of recent UK conferences in the converged fields of film, architecture, and the city; amongst them were 2004 conference at Trinity College, Cambridge University, 2005 *Visualising the City*, University of Manchester, and 2008 *City in Film*, University of Liverpool which were specifically dealing with areas questioning relationship of film, architecture, city and design. These types of questions have "redefined the condition of culture across variety of forms and sites" (Bruno 2008).

Film works as a sensory portal to lived experience. In any environment or city spatial and temporal fragments stories can be examined, expanded and conceptualised through multiplicity of spatio-temporal possibilities as in filmic manifestation of a new topographic representation, situations, signs, possible stories, and sensory fragments by Huyghe and Greenaway. How can transensory spaces in film be recognised and then further visualised as new topography? In film similar to geography a time-space is continually reinvented. According to Bruno movie going in urban culture is essentially signified through challenges put by modernity; in another words movie going is an imaginary "form of flânerie" (Bruno 2008). If



we consider a *flâneur* one who walks the city to spatio-temporally experience it, in the context of architecture and urban planning, *flâneur* views represent issues regarding “psychological aspects of the built environment,” in particular psychogeography. In city symphony type early films, François Penz argues that the creative geography notion is an essential (time-space) montage technique. He points to the research done in continuity editing experiments by Kuleshov and later through audience studies conducted by Levin and Simons (1997, 2000). They discovered that small perceptual inferences in film can be missed by the viewer and as in real life similar to Kevin Lynch's cognitive mapping results in real world which he discovered people have gaps in their memory and mental images during different spatial interaction with their environment (Webber, Wilson ed., Penz 2008); hence, a topographic journey in film can be compared to Lynch's mental image concerned with how flexible we imagine our real space and time? One of the earliest and most significant contributors to the notion of juxtaposing filmic time-space was Lev Kuleshov in the 1920's. He conducted continuity editing methods or creative geography experiments as a subset of montage to artificially create landscapes, scenes, and various locations that were combined to give the appearance of a continuous place in a continuous time (Penz 2008). Perhaps the movie goers as Bruno suggest have always been “travellers” in a psychographic journey in the time “architectural montage”—A memory walkthrough with temporal and spatial network connecting disjunct architectural spaces. In other words the filmmaker situates the spectators as cognitive geographers, bending and linking large intervals of spatial and temporal reality in a single film. Can experimenting with creative geography in filmic concepts be reinvented and newly utilised in deciphering sense of place from new *cinesensorial* ways of visualizing the (affects of) environment?

2. Filmmaker as Creative Geographer

The environment is perceived on individual basis, where we carry individual mental maps of the world to aid us in spatio-temporal cohesiveness of the world. Cognitive or mental mapping is concern with how we think about a place. Kevin Lynch's real world experiments for testing out perception about our lived space use mental mapping techniques. One of his research methods was asking participants to imagine detailed descriptions of various trips they take in the city and by “listing and brief description of the parts felt to be most distinctive or vivid” (Lynch 1960: 140). Through these and other experiments he identified and revealed a new image of the city and a way to describe city's “legibility” through study of peoples' own images of their environment; the notion of identity and visual legibility in Lynch work is what Penz shows as analogous to film audience experience of creative geography, and “topographical cohesiveness” (Penz 2008). A topographical cohesiveness perhaps can be compared to continuity editing in unifying the filmic space as a new geographic space where time-space can be violated and disrupted; through Lynch's findings we can say through mental and emotional mapping of cognition, films can have significant impact on “legibility” of city and the “imageability” of its environment perceived through filmic time-space as geography as in the real world.

In Bruno's *Atlas of Emotions* (2002) psychogeographical mapping of emotion has been described as a variation of cognitive mapping, alternative ways of mapping and breaking from the totalising concept of modern cartography. In her chapter *M is for mapping* (2002) Bruno exemplifies Welch filmmaker Peter Greenaway as an artist-painter-filmmaker “obsessed by architecture” and topography. Bruno says he requires us to think about mapping cultural space and a new “geometry of passion” as a mode of “tender mapping” or cartography of emotion (Bruno 2002: 285). In Greenaway's work such as *The Pillow Book* (1996) Bruno shows his obsession with “proximity of consciousness and sensibility” (2002: 286), and his using of drawing, and maps among other sources to induce an aesthetic of sensitivity in a cross-cultural and cross-topoi creative film making. In Huyghe's work a similar shifting of places as geometry of passion and identity is present both in terms of visual art installations and his films. Likewise, Greenaway's artistic approach to film surface with multiple mobile screens and numerous urban installations are collapsing filmmaker, designer, and participant boundaries. Both artists are



types of hybrid topo-filmmaker, with roots in avant-garde and reflexivity. Both artists' multiple topographies are comparable to layered geometries of emotion and "a cumulative spatial flux." Film surface has flattened them to form unify yet expanded geography, a type of "mobilized cinematic architecture," which is organized, and packed by these filmmakers for audiences to expand. Greenaway uses imaginary fictive art work, graphic design, and set design when Huyghe uses more subtle natural artefacts. By sharing the painterly and designerly visions appropriated from history and a fixation with aesthetic, form, and mapping of emotion to spatial geometry, Greenaway's filmic vision intertwines with forces of desire and emotion. In comparison Huyghe's works are fixed on conceptual situational representation of reality via fictive events. Film is a vessel for imaginary geography of emotion that maps spaces of life with the flux and motion, thus a "geographic vessel" for movement of emotion in duration of space.

Imaginary can be another way of describing fiction and utopia, but in reality imaginary is invented by mental afterimages of our own psychic and emotional desires spatially contested against the real representation we perceive daily from the environment. This is another documentary film quality which is concern with sight and sites of "contestation and change" (Nichols 1991: 12). Bill Nichols describes imaginary as a "physic realm of significant images around which or sense of identity form" (1991: 8); however, to avoid this imaginary realm in design, building, and learning is to neglect, or to undermine the "dependencies of ideology" of image and imaginary. Nichols sees the cognitive map concepts as "inescapable," since it cannot exist outside of its "conceptual envelope." In another words an inquiry into imaginary and a blend of it with reality in filmic sense is necessary because we need to study the conceptual realm of ideology and subjectivity to reveal our sensory environment from diverse cultural representations; this is why film is important in understanding the environment because of the scope in which, image, ideology and utopia are essentially related.

3. Pierre Huyghe's Transensory Geography between Real and Fiction

Since 1996 Pierre Huyghe is being recognized as an insightful contemporary artist that is currently concerned with global cultural scenery. This paper argues that Huyghe's filmic insight is to concurrently survey "reality and fiction, memory and history" in a new expanded form of Lev Kuleshov creative geography. In his first UK solo exhibition Huyghe in 2006 showed a sample of his films and installations in London Tate Modern at a show called *Celebration Park*¹ which features "objects, texts, architectural features and films, all orchestrated within the exhibition space to create a landscape of discovery."² Huyghe references numerous different cultural forms in this exhibition including puppet shows and community celebrations in order to investigate the relationship between art and society. In his work Huyghe incorporates film, video, sound, animation, sculpture, and architecture. A direct involvement in architectural concept was during his commissioned work by Harvard University's Carpenter Centre for Visual Arts; he crafted a "puppet opera" that told the story of Le Corbusier's commission. As an artist-filmmaker his two works, a film installation *Les Grands Ensembles* (1994–2001), and a sculpture *L'Expédition Scintillante, Act II: Untitled* (light show, 2002), which address alternative modes of representation and communication was awarded the fourth biennial Hugo Boss Prize (2002). The Guggenheim Museum web site announced: "the artist intervenes in familiar narrative structures to investigate the construction of collective and individual identities in relationship to various forms of cultural production."³ The following two films are examples that query mental mapping in film as methods of "setting up a reality, building a situation, constructing a world, and documenting it."⁴

¹ Sample clip: [mms://pbs.wmod.llnwd.net/a1863/e1/general/windows/art21/4_PH1_video_lo.wmv](http://pbs.wmod.llnwd.net/a1863/e1/general/windows/art21/4_PH1_video_lo.wmv)

² From Tate Modern online catalogue, www.tate.org.uk/modern/exhibitions/pierrehuyghe/default.shtm

³ Guggenheim Museum, www.guggenheim.org/exhibitions/hbp_huyghe/

⁴ Art:21 interview with Pierre Huyghe, www.pbs.org/art21/artists/huyghe/clip2.html



Streamside day: Pierre Huyghe (designs) programs, scripts, and creates layered situations which afterwards are filmed and can be studied in contrast to real social context in which the events take place and the people and site relationships between those involved. The notion of cognitive map and the strength of the memory images are clearly apparent from the start of this 25 minutes film⁵. In an online interview he describes *Streamside* as a small town north of New York: “It was under construction when I found it, and I created—or invented—a tradition for it. I was interested in the notion of celebration, and what it means to celebrate. I tried to find a story within the context of the local situation, looking for what the people there had in common. I found something basic: they all came from somewhere else and encountered nature. I invented a kind of score, a scripted program, and I filmed that—all these people travelling to experience what they think is wilderness. In fact, it’s a wilderness that’s a total construct... I was interested in creating a ritual that the people in the town would actually celebrate because it’s based on what they share.”⁶ He reminds us “We should not forget that before this was a film, it was a celebration. The film came after...So the film is just one way to grab this situation.”⁷ Huyghe’s works crosses possible representations of personal experiences with fiction and what he calls “connective images” attempting to query “how we visualize and construct our realities.” The story of *Streamside day* involves migration of people from any place to a newly built town and carries with it sense of moving maps of emotions that allows the stories be threaded as a whole; the affect of film time-space and transitory geography can be transcribed as a filmic psychogeography and sense of place. Bruno points out “it is the cartography emotion, where the moving image was activated, that we can try to work our own psychogeographic mapping in the face of hybrid, nomadic histories” (Bruno 2002: 268). We can look at film as a map and more so as a cognitive map of histories entwined with lived spaces depicting our emotive virtues.

A Journey That Wasn’t: Central Park symbolizing New York’s lost wilderness in middle of Manhattan. *A Journey That Wasn’t*, installation-film event evoked a transensory landscape, transforming the Wollman Ice Rink into an Antarctic site. The half an hour film is the final product of this multifaceted project which originally happened in three separate times: first the artist’s actual journey to the Antarctica in February 2005, then the Central Park Wollman Rink musical as site-specific performance based on that journey presented to public and filmed at night in October, and the final film made using combined footage shots.⁸ The film starts with a very disruptive wilderness scene resembling a sci-fi landscape caught in turbulent winds with very little focal information on the initial location; initially it’s the sensory perception that overwhelms: a stark, hostile, and cold environment. The scene prepares the audience expecting an explanation. The pulsating solo light emanating from a strangely familiar oversized soft globe—used in both films—which is being relentlessly blown by the wind creates an uncanny yet playful promise of what is to come is more than a narrative, rather a transensory experience: a creative geographic journey. As the opening frame cuts into the next shot it is of seemingly another site, an ice rink in Manhattan, which in turn has dislocated the earlier disruptive effect. From this point on the film has two distinct topoi, Antarctica and Manhattan as creative geographies; a third layer is the music mapped from the actual topographic raw data from the journey and written by composer Joshua Cody and performed for audience on the ice in 2005 by a symphonic orchestra. In *A Journey That Wasn’t* the camera becomes a panoramic vehicle transporting the viewer with it and achieving a heterotopic world stitched by “travelling montage” that are disrupted by fixed hybrid time-spaces in between; Huyghe continues to use a designedly approach to his scripts, creating conceptual situations that are juxtaposed with reality; in doing so he creates poetic works. His films connote a rhythmical, graceful, and

⁵ Sample clip: mms://pbs.wmod.llnwd.net/a1863/e1/general/windows/art21/4_PH3_video_lo.wmv

⁶ Art:21 interview with Pierre Huyghe, www.pbs.org/art21/artists/huyghe/clip2.html

⁷ Ibid.

⁸ Sample clip: mms://pbs.wmod.llnwd.net/a1863/e1/general/windows/art21/4_PH2_video_lo.wmv



sensitive formula. At a glance this film could be a documentary, or more accurately a cognitive form of documentary.

"A Journey that Wasn't. It's called that because the journey happened... or did not. It was also kind of a mental journey, and maybe that's the one I'm most interested in. I think of it as a process. The film is literally a process, a process of finding an idea and bringing it to light. You start with a hypothesis."⁹
Pierre Huyghe

4. Reflexive Documentary as Poetic Realism

In navigating the state of emotion that Huyghe's films depict, its lyrical non-narrative path of somewhere lived experience becomes a "geopsychic state" where, description of shown places are mapped through viewer's own memory, sense of identity, and other ongoing sensory affects. A poetic film characteristics or the lyrical quality for example in a documentary film is due to its reflexive mode, one of the four modes of documentary representation according Nichols (1991). In this reflexive mode lyrical is based on associations shaped in the mind of the viewer so the lyrical and poetic qualities are experienced in mind; thus, poetic shows subjective qualities. Another self-referential characteristic of reflexive film is the filmmaker as a cataloguer, an organiser, and a visible entity in the work's subject, as opposed to an invisible creator (Nichols 1991). Greenaway's visually encyclopaedic style in his early films as well as recent works such as *The Tulse Luper Suitcases Parts 1-3* (2003), and *The Pillow Book* (1996), runs through his affinity with collecting and archiving, and cataloguing the cultural topographies.

"I suppose I am basically a clerk, a cataloguer. I like the reductiveness of that, I like the stripping down, the basic form of organization."¹⁰ Peter Greenaway

Huyghe's films show his deliberate organisational control as a filmmaker over his subject which is the contrary characteristics of documentary or cinéma vérité, including observational and expository types of documentary that we are normally used to. These kinds of realist films have been less the subject of intervention by the filmmaker; they are to give the impression of a passive observer and the filmmaker hands less visible to the audience. Huyghe's films are attempts at slices of reality in some imaginary moments of sensory experience. Mental signs are either interlayered or gradually shifted from reality to fiction as techniques. This approach gives his films a psychological, as well as empirical tone. Does he intend to be invisible in the subject matter? We can sense his intervention of the subject however he uses a blend of strangely familiar to make the viewer think s/he is really engaged in the subject or the filmmaker's process. He said in an interview: "it's very difficult to say what's poetic in my work because it's not something mathematical. It's not a recipe...It's rarely within the form itself. It's more in the process. If there is something poetic, it's poetic in the procedure...in the way things are made."¹¹ Huyghe's scripts are like programming situations, and creating relationships between the film and the events, which is a quality for reflexive film. His themes are ultimately about their own specificity.

The cinematic realism in Huyghe's work is based on psychological realism where it requires specifications to be deciphered by the viewer due to a non-perceptual focus. An abstract focus which draws the viewer into a mental involvement signifies categorisation of the signs in order to possibly find the underlying meaning; thus, the experience of reality through an abstract schematic in film is equal to using a flexible cognitive realism or a soft reality where it's suitable for enacting sensory interaction. We conceptualise Cinesensory as enacting film where organising and categorising of sensory knowledge is modelled around interaction with the world. Huyghe's works suggest transgressive use of sites and situations in their

⁹ www.pbs.org/art21/slideshow/?slide=1506&artindex=178

¹⁰ Interview with Peter Greenaway, <http://archive.salon.com/june97/greenaway2970606.html>

¹¹ Art:21 interview with Pierre Huyghe, www.pbs.org/art21/artists/huyghe/clip2.html



programming and are successful in conveying other geographies. A notable comparison with Greenaway's films is that Huyghe's viewers are likewise fixed on the subject matter and processes simultaneously. Both artists seem to share cognitive topographic interests, awareness in site of memory, and situations.

5. Psychogeography: Mapping Transgressive Space

There are similarities in Lynch's reflexive study "imageability" and psychogeographic methods of reading transgressive space. Psychogeography can produce critical and political explanation of ordinary space. Most academics are perhaps familiar with *Situationist International, Theory of the Dérive* and Guy Debord's rather obscure definition of psychogeography, which is "the study of the specific effect of the geographical environment, consciously organized or not, on the emotions and behaviour of individuals" (Debord 1958). Psychogeography is interested in emotions such as fear, love and boredom. It pinpoints appealing and repelling forces of some characters in a city¹², and it encourages experiencing city in unusual ways. comparable to Lynch, Debord was interested in sudden changes in city visual modes and ambiance within small area; through this expanded sense of awareness he sees a city's sensual, emotional and atmospheric sides as a new playful geography; the psychogeographic maps can be produced from city walks (dérive), which are events and for interpretive reading of the city desires and emotions activating a sense of place. Is this one recipe for scripting filmic psychogeography?

Transgression is what psychogeography does, Alastair Bonnett continues, because it's interested in developing political critique of the lived environment as interventions, in themselves conceptual transgressions that yield knowledge about the lived space.¹³ An up-to-date definition of psychogeography exists in the textual realm elucidated by Merlin Coverley the writer of *Psychogeography* (2006). Peter Ackroyd, Ian Sinclair, Charles Buadrillard, Michel De Certeau, Steve Home and Will Self are indentified by Coverley as contemporary writers specifically dealing with psychogeography. His book tries to illuminate a fresh new picture of psychogeography through literature that is not based on Debord's depiction of it although he admits Debord's was the one that established the popularity of the concept. Coverley successfully traces origins of psychogeography as far back as Blake's *Robinson Crusoe* and Defoe's "urban wandering." Part of the psychogeographic experience is chiefly through travelling to link the city parts together. For instance Sinclair's writing is interested in the almost forgotten histories that a journey can bring to life, and In Patrick Keiller's films *London* (1995) and *Robinson in Space* (1997) he is "concerned with the search for location of memory" (Coverley 2006: 8). Keiller and Huyghe alike want to make bridges between imagination, reality, and the sense of memory. He creates a brand of psychogeographic films allowing the viewer to linger on urban scenes slowing down the city and inviting us to look at the lived space with a different eye by giving us time and space to gaze at the city and not glance. What is the possibility of filmic psychogeography? Possibility of "transgressing the space and producing identities,"¹⁴ and a flexible modelling means for depicting lived space and its flux.

6. Soft Adaptability: A Path for Cinematic Architecture

"The creation of environmental image is a two-way process between observer and observed. What he sees is based on exterior form, but how he interpret and organises this, and how he directs his attention, in its turn affects what he sees. The human organism is highly adaptable and flexible, and different groups may have widely different images of the same outer reality." Kevin Lynch (1960: 131)

A type of flexible architecture is revealed on the surface of film and screen; it is perceived mentally as a haptic experience. These are sensory impressions from "across the texture of the screen" where the real and fiction boundaries are blended and reshaped. Sergei Eisenstein in his

¹² Driftnet project, Manchester Metropolitan University, www.sociology.mmu.ac.uk/driftnet.php

¹³ Trip: Psychogeographic Conference 2008, Manchester Metropolitan University, 19-21 June 2008.

¹⁴ Ibid.



writing *Montage and Architecture* (1930) suggests that there is a genealogical connection between the two (Webber, Wilson ed., Bruno 2008). In his text he guides the reader on architectural walking paths moving “across an imaginary path traversing multiple sites and times.” Soft cinematic architecture therefore is an ensemble of real and imaginary “montage from the point of view of moving spectator” (Bruno 2008); Bruno insists that film allows the viewer of architecture to “take unexpected” and flexible “paths of exploration” (Bruno 2008). When we change our environment, our views are forever change with it, and film as memory can help retain some of our spatial history as memory. “Buildings are erased at the cost of erasing memory” (Marcus 2007: 84). According to Victor Burgin film of memory represents experience to itself; in other words, if we could step inside a mind and see how the representation of the lived space is cognitively perceived as image. As memory is often fragmented and lacks wholeness missing information and gaps in the memory is often common.

The Cinematic architecture proposed above can be also defined as skin-like forms, spatially layered to generate plastic movements that fluidly reveal edges and corners, bits and pieces of facades, and blending colours to form the true temporal and continuity of a built form. Tempo and rhythm offer types of softness and elasticity for use in visualisation. Architecture that is in films becomes a soft architecture; it does not exist in reality as soft matter until the images are put to motion. Editing and montage make this soft/flexible architecture into a matter flux, which only lives in temporalities. It is only through film that we can transform the rigid physicality’s with notions of soft reality. An example of soft filmic connotation is the term *Soft Cinema* coined by Lev Manovich as database driven cinema where one can choose and pick the narrative and images from a depository therefore creating flexible reality called soft cinema thus, the film is different every time it is viewed (Manovich, Kratky 2005).

Two examples of flexible uses of film are in relation to external and internal modes of filmic representation. Projection or *exploded cinema* turns anywhere any-screen into adaptive experiences and site-specific filmic spaces. The experience is sometimes achieved by getting close to the screen as if touching it for a haptic experience; thus, mentally and physically exploring external flexibility of the filmic form used as architectural skin. The other is internal mode for example *database cinema* or as of Manovich calls it “information aesthetics” is where the material used in building is made of databases and their visual time-space, which its organisational system process is resembling architectural arrangement and structure. Manovich database sampling cinema is to “represent the subjective experience of people living in a global information society” (Ibid); thus, the database becomes “new representational form in its own right” (Ibid) and a dynamic visualisation tool. According to Manovich soft cinema is film without pre-planned narrative; therefore, the space of database cinema is a parametric and structural space that represents the qualitative as well as quantitative possibilities of filmic form. In contrast Huyghe’s external exploration of film as art, through the use of projection deals with intervals, assembly, and interstitial spaces in between possible cuts that can be altered in a flexible path. The idea of multi-screen projection also tries to divide the narrative space and bring filmic process to distinction. Huyghe explored this in a diptych projection called the *Third Memory* (1999), which is the remake of *Dog Day Afternoon* (1975) by Sidney Lumet. In it he hires amateur actors doing some of the same scenes as the original film making a commentary on cinema and exposing the cinematic techniques by creating new flexible relationship between fiction, reality and the audience (Rush 2005: 200). In a triptych video projection installation, *L’Ellipse* (1998), Huyghe creates a place for storing memory as repository for stocking and recollecting famous cinematic narratives that are “jump cut” and are interlayered with present narratives involving same original actors but many years later. His projection reconstructs the scene of the original film juxtaposed with present time-space, thus questioning the perceptual spaces between a film montage and the narrative it creates. He builds “repertory cinema,” cinematic annotations that concurrently become a new place and a new topographic path, a multi-geographic space.



Kevin Lynch's initial research inspired many planners and architects to change the way they looked at "legible" cities, it emphasised the cognitive picture of a city questioning its impressions and distortions that are left on memory as mental pictures of places. It emphasises the haptic and sensory engagement with surroundings. Films of cities also have contributed to changes in perception and the way we look at the cities; consequently film augments our sense of experiencing the city. Although Lynch's study was relying mainly on mental pictures and people's perception of the city parameters which made it memorable, this connection of Lynch's study and understanding the cognitive map can help understand, plan filmic ways of conceptualising the city and its spatial forms as architecture. In another words Lynch could instead asked his participants how haptic do they remember their city? And what does it look like? Soft architecture is one way to see and perceive architecture through flexibility of the film's spatial and temporal relations. A filmic representation of urban flux can be a city's spatial choreography as a new adaptive soft architectonic, animating and activating a particular haptic semiotic, a *cinesensory*. That is a flexible blend of reality and fiction which can concurrently render sensual perceptions of the physical.

7. Cinesensory: Haptic Ways of Seeing a Space

Cinesensory is a term designed to represent haptic essence of filmic matter in motion, the perception of its flux as sensory representation that we can experience. The visual space in the film is constantly reinventing itself as the body changes in space and as it experiences architecture. Film can transport the spectator through space creating a "multiform practice of geopsychic exploration" (Bruno 2002: 15). The space of one's lived experience narrated by body, motion and occupying space. According to Bruno film and body arts are haptic dynamics as well as mobile maps of spectator as a voyager rather than a voyeur in the case of film; "as a body changes in space creates architectural and cinematic grounds" (Bruno 2002); in other words film is creating a sort of transport for the viewer to travel through space. Cinesensory is able to depict one particular sense better than others and that is motion. Motion leads cinesensory to tempo, and will help in analysis of city rhythm as a categorisational and a designedly method of sustaining a higher level of consciousness and sensory filmic comprehension.

Among early writers recognising the haptic connections of film and architecture were Walter Benjamin and Siegfried Kracauer. In her writings Bruno says Benjamin points out that film like architecture is appropriated by the mode of "touch and sight" therefore the filmic space is touching space, as is space of architecture. Our understanding of environment is through our contact and sense of touch, Bruno's argument is very palatable as a way to understand filmic space, its hapticity and possible its connection to other sensory realms, thus cinematic notion carries with it the haptic "topographer of affect" in a mental form a conceptual cognitive map of "cultural memory" (Bruno 2008). This is the same cognitive map as Lynch's map and mental image of one's environment, here Bruno points out that both film and architecture are production of "space if ones lived experiences" which means "narratives of place" which in sequences are mobilised into new spaces for living, subjective sites. A combination of various narrative methods gives film its difference senses. The notion of narrative or non-narrative adds the significance of arrangement and design to the sense of vision creating an emotive (haptic) bridge between film and a place.

Laura Marks in her book *The Skin of the Film* (2000) gives other subjective descriptions of filmic sensory experiences for viewers "caught between pain and pleasure." Marks points out that specific intercultural films take advantage of the haptic images and qualities which refuse "visual plenitude" (Marks 2000: 177). These haptic qualities according to her prevent viewer's easy connection with the narrative, hence détourned them to engage through their memory. She explains that ethnographic films have been using haptic images as counter-expectation methods for the viewer's typical anticipation for "informative and exotic visual



spectacle.” According to her this is a protection technique towards the original images; therefore the intentions are to engage the sensory, then memory prior to typical visual focus. One of Marks important comments is the discovery of haptic and optic ways of seeing in film; changes in focal and distance of objects are optical effects, cinesensory is concern with the shift between these optic and haptic visuals, which can shape a creative geography and filmic psychogeography. A cinematic representational method as a process of continual enactment of cognitive dynamics; The duration time-space that the mental realism of Huyghe’s films persist on is atemporal, and has its own spatiality; it is discontinuous with multiple topographies that can be perceived as different geographies juxtaposed to give a new articulation of filmic space. Creative geography is combining reality and fiction in one film to create multiple sites that is not disjointed. Huyghe and Greenaway’s films and images outline possible methods for a topographic cinesensory that makes the experience of hapticity measurable and scriptable, thus helping to identify, categorise and evaluate the ideologies shaping today’s environmental sensory sphere and its perception.

8. Conclusion

Visualizing the environment’s affect is matter of cognitive and all sensory engagements as well as visual. The vast majority of urban planners and designers have reduced the human experience of environment to mainly what can be visually taken from (ahistoric) maps and models (Guy, Adams 2007). Typical architecture and its visual representation detach, limits, and control us, where as a haptic vision that is cognitively engaged through designedly and expressive methods are open-ended and far-ranging. The haptic flexible cinematic architectural allows the user to become a participant not just a viewer as experiencing architecture calls for all the senses. How can we explore and design these new ways of visualizing sensorial experiences of our environment? Haptic vision facilitates a viewer to become emotionally engaged with space as a type of psychogeographer. This paper has explored the concept of cinesensory in a non-narrative form depicting negotiations of senses as being essential to spatial cohesiveness.

In examining two recent films we found critical account of ordinary spaces as a form of filmic creative geography. *A Journey That Wasn’t* as another example of mapping topographic entities about a particular haptic sight, and a site that could be an actual place for conceptual situations before it is filmed. In this work the space of one’s body becomes a haptic explorer. In the next film *Streamside Day*, the viewer is accessing a cyclic event (annual celebration) as the new inhabitants’ cognitive maps migrate from previous place to the new situations. Huyghe’s films become topographic plays; this is a blend of reality and fiction, the mapping of memory through narrative navigating by haptic program. Therefore, Huyghe and other recent theoretical filmmakers, as Peter Greenaway have managed to link between urban space and film in a mental and haptic geography. The already established creative geography techniques invented by Kuleshov has new implications in expanding the filmic realm. Huyghe’s works and his projection installations are enacting the imaginary as ways of connecting art work to the filmic processes. Huyghe and Greenaway purposely stretch the cartography borders through his imaginary counter positioning of reality with fiction; the concept that Huyghe’s films also share with Greenaway’s cartographic stitching of sights-sensory organisation and emotion towards geometry of landscape.

Cinesensory exploration will give us the opportunity to study the time-space of film, the detail effects, and surface features of film as well as the spatial pulse beneath it. The space of one’s consciousness becomes new architectural domain of filmic discourse set to motion via added soft temporality. Through film as in memory the meanings in time become compressed and uncompressed. Future direction points to audience survey and experiments that test the accumulation of sensory experience of spatiality, a new material condition of memory, and a new definition for sensory flux. Real geographies are shrinking; the time-space in film is an expanding geography.



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