The Aesthetic and Social Position of Cinematic Spaces Based on Walter Benjamin's Notions

Abstract

At the present time, cinema is one of the key entertainments in societies; it is an entertainment mixed with art, artistic and an aesthetic atmosphere. Examining the aesthetic category of cinematic spaces based on modern theories can be effective in creating a new understanding of this art and its applications. Interdisciplinary research creates a space between participating disciplines and focuses on areas of overlap between disciplines. The present research is written in a descriptive and analytical way by relying on data from library sources. In this research, the relationships are completely relative and the participating parties can benefit from the assumptions and interdisciplines involved. City and cinema, as two products of modernity, have similarities and common features that provide the field for interdisciplinary studies. One of the characteristics of modernity is the creation of the character of a wanderer in the city, a person who walks freely in the city and explores without any purpose. The moviegoer can also be considered a kind of wanderer in the world of the movie, in the process of watching the movie, he wanders in another world; a world that does not have a clear beginning and end and its path is formed through camera angles and the director's gaze.

Research aims:

1. Investigating cinema as an entertainment in modern societies.

2. Discovering the aesthetic and social situations of cinematic spaces based on Walter Benjamin's ideas.

Research questions:

1. What role can cinema spaces play in creating entertainment in modern societies?

2. What place do aesthetics and social situations based on Walter Benjamin's ideas have in cinematic spaces?

Keywords: cinema spaces, Walter Benjamin, modernity, wandering

Introduction

In recent years, examining the relationship between cinema, architecture and the city has become one of the path-breaking topics in the direction of understanding the culture of modernity. These topics are imperative especially among people who try to expand the thesis of modernity in film theory. The complex relationship of cinema with other pre-cinematic exercises and activities or concurrent and parallel activities of the emergence of cinema, including the spatial characteristics of the modern city, emerging architectural structures and modern art movements arising from the modernity of the city that influenced the emergence of cinema or were influenced by cinema is a point that the modernity-based film theory emphasizes. Certainly, one of the significant reasons for the attraction of urban motifs for the first filmmakers was the objective and comprehensible reality of such spaces. The first film, like the first photographs, were nothing more than real and biographical documentaries with not much aesthetic rhetoric. This route was much closer to the introduction and description of the urban space than the cinematic trick of Méliès and more or less was a recognition of the marginal images of ancient geographical maps and architecture. Criticizing the tendency to look at film making as a separate network and as an independent field, film theorists suggest that film studies should be placed in a common context with other areas of social studies. Criticizing the dominant trend in film theory in recent years in reading film as a textual system and ignoring other capacities of the medium, such theorists emphasize the restoration of cinema based on spatial aspects (Furniturice & Shiel, 2001). Influenced by these discussions, in recent years, the issue of the relationship between film theory and architectural theory has attracted the attention of many theorists from both grounds. These theoreticians emphasize the influence and stimulus of cinematic concepts on architectural and city theories and ways to use the capabilities of cinema media in order to enrich architectural theory and urban theories. In the Passages project, Walter Benjamin points out that all issues of contemporary art reach their final formulation only in relation to cinema.

Juliana Bruno in the book Atlas of Emotions: A Journey in Art, Architecture and Film traces the history of this relationship in the first half of the 20th century and the theories of modern architecture (1993). Contemporary is obvious, as Anthony Vidler in the book Distorted Space: Art,

Architecture and Anxiety in Modern Culture (2000), also Richard Koeck in the book Cinematic Landscapes: Cinematic Spaces in Architecture and Cities (2012), Koeck, discussion in the most important trends of contemporary architecture, the influence of the cinematic view can be easily observed. Also, in relation to cinematic thinking, we can mention the works of Gilles Deleuze, the French post-structuralism philosopher. Deleuze in his two great works, Cinema, Motion-Image and Cinema and Time-Image analyzes cinematic works from a philosophical perspective. Also, in the book Thinking Cinema: Philosophical Approaches to New Cinema (Philips, 2008), a collection of articles has been gathered as a number of contemporary philosophers explore and discuss the philosophical nature of the works of filmmakers such as Alfred Hitchcock, Luchino Visconti, Michelangelo Antonioni and Vimonders and attempt to reveal the capacities of these works in shaping new ways of thinking.

Interdisciplinary research creates a space between the participating disciplines and focuses on the areas of overlap between such disciplines. In this research, the relationships are completely relative and the participating parties can benefit from the interdisciplinary assumptions involved. Interdisciplinary studies, by expanding the boundaries of knowledge, provide the possibility of examining different phenomena with diverse perspectives obtained from different disciplines, and by opening the traditional boundaries of disciplines to each other, they expand the fields of each of the participating areas; therefore, the interdisciplinary approach, by confronting silent and distant aspects, provides the possibility of transition and transgression of dry formatting and established boundaries.

Conclusion

Along with the formation of the modern city and the emergence of new concepts, cinema as a modern art has been influenced by such perceptions. One of the productions of the modern city is the character of the wanderer or flâneur. Sometimes the cinema attempts to use this concept in the form of narration and at other times, the audience steps into this field by watching the film. The movement and beginning without aim and purpose is experienced by the audience like wandering in the city of cinema and his path is determined by the upcoming events and through the lens of the director. It is this journey and discovery in the cinema space that elevates the experience of watching a movie to the level of a genuine sensation to the point where a person is subjected to the emotions and currents of the movie with all senses involved.

In a number of films, like the sample under study, the narrative and structure of the film is based on wandering. In such films, the atmosphere of the modern city and its dangers and consequences are the main subject, not storytelling. In such a way that films of this kind can be considered as a story-like documentary of a person wandering in the city and in this respect, a distinct place is given to it in interdisciplinary discussions.

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