ISTANBUL, NOT CONSTANTINOPLE:

THE USE OF DESIGNERLY TOOLS IN THE REPRESENTATION OF ISTANBUL IN AMERICAN CINEMA

TUNA YILMAZ

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_____

Asst. Prof. Dr. Alp LİMONCUOĞLU
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Design.

_____

Prof. Dr. Tevfik BALCIOĞLU
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Design.

_____

Asst. Prof. Dr. Gül KAÇMAZ ERK
Supervisor

Examining Committee Members

Asst. Prof. Dr. Gül KAÇMAZ ERK _____

Prof. Dr. Robert J. CARDULLO _____

Assoc. Prof. Dr. C. Abdi GÜZER _____

ABSTRACT

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Yılmaz, Tuna

Master of Design, Department of Design Studies

Supervisor: Asst. Prof. Dr. Gül KAÇMAZ ERK

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It is possible to say that cinema as the art of the twentieth century, and modern city are born in the same period of time and have developed concurrently. While these two have advanced throughout this historical time period, they have also interacted and transformed each other. In this respect, cinematic representation of cities is significant. Some cities of the world are referred as 'cinematic cities' as a consequence of this representational relationship. These cities have achieved a cinematic reality alongside their physical and spatial realities. Cinema utilizes designerly tools for both the representation and the construction of cinematic reality. Representation of the city in cinema is no exception. For the representation of cities like Paris, New York and Berlin, directors make use of designerly tools such as color, lighting and sound to design and construct the visuality of films. In this thesis, Istanbul is studied in terms of the representational relationship between cinema and the city. While the representation of this city in American cinema is taken in hand, the use of designerly tools in this process is explored. The concept of cinematic representation is discussed and cinematic cities are analyzed, also the representation of Istanbul in both Turkish and American cinema is portrayed. Two American films are taken as case study. Designerly tools and their purpose for the representation of Istanbul are discussed through Jules Dassin's *Topkapi* (1964) and Alan Parker's *Midnight Express* (1978) to put Istanbul on the place it deserves together with the other cinematic cities.

Keywords: Cinematic Representation, Designerly Tools, Cities, Istanbul, American Cinema

ÖZET

ISTANBUL, NOT CONSTANTINOPLE:

AMERİKAN SİNEMASINDA İSTANBUL KENTİNİN
TASARIM ARAÇLARIYLA TEMSİLİ

Yılmaz, Tuna

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Yirminci yüzyılın sanatı sinema ile modern kentin aynı zaman dilimi içerisinde doğdukları ve koşut olarak geliştikleri söylenebilir. Bu tarihsel süreç boyunca bu iki kavram kendilerini devamlı bir şekilde geliştirirken, bir yandan da birbirlerini etkileyerek diğerinin dönüşümüne katkıda bulundular. Sinema ve kent arasındaki temsiliyete dayalı bu ilişki bu açıdan büyük önem kazanmaktadır. Dünya üzerindeki bazı kentler bu temsili ilişkinin bir sonucu olarak 'sinemasal kent' olarak adlandırılır olmuştur. Bu kentler fiziki ve mekânsal gerçekliklerinin yanı sıra bir de sinemasal bir gerçeklik kazanmıştır. Sinema hem temsiliyet konusunda hem de sinemasal gerçekliğin tasarımında pek çok açıdan tasarım araçlarından faydalanmaktadır. Sinemada kentin temsili için de aynı durum söz konusudur. Paris, New York ve Berlin gibi sinemasal kentlerin temsili için yönetmenler renk, ışık, ses gibi tasarım araçlarını kullanmakta ve bu şehirleri beyazperdede temsil ederken bu araçlar vasıtasıyla bir görsellik tasarlamaktadırlar. Bu tez çalışmasında sinema ve kent arasındaki temsili ilişki açısından İstanbul örneği üzerinde durulmuş ve bu kentin Amerikan sinemasındaki temsiline bakılırken tasarım araçlarının bu süreçte nasıl işlev gördükleri incelenmiştir. Ardından sinema ve kent arasındaki temsili ilişki irdelenmiş, sinemasal kentler incelenmiştir. İstanbul'un hem Türk hem de Amerikan sinemasında temsiliyeti ele alınmış, ardından örnek olarak seçilen *Topkapı* (Jules Dassin, 1964) ve *Geceyarısı Ekspresi* (*Midnight Express*, Alan Parker, 1978) filmleri üzerinden kullanılan tasarım araçları ve bunların işlevleri üzerinde durulmuştur.

Anahtar Sözcükler: Sinemasal Temsiliyet, Tasarımcı Araçları, Kentler, İstanbul, Amerikan Sineması

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INTRODUCTION

Among all forms of art, cinema is probably the most suitable ground for representation with its audiovisual opportunities. Representation of cities, in this respect, has always found a place in cinema since the end of the nineteenth century. The representational relationship between cinema and the city is not only limited to a representer and a represented. Cinema and the modern city are both born by the end of the nineteenth century, and they have shaped each other. Eventually, the urban experience of the city dweller has changed, to an extent, with films. In the early twentieth century, city has not been only a place where cinema develops as a new art form and a new leisure time activity but also a place that modernism emerges and institutionalizes.

As modernity develops since the middle of the nineteenth century, it shapes work and production activities as well as the daily life, and it directs the leisure choices outside the working hours. The other forms of art are primarily for the upper classes. The working class has no intention to see an opera, for instance. However,

cinema, from the very beginning, is actually for the masses (of the working class). Even the term Nickelodeon is used to emphasize cheap entry fees for the first silent films. Film gathers masses together. Workers watch films in which streets of the city are portrayed. People who have nothing to lose but their chains experience a freedom in film theaters. Having this potential to free the man on the street, film converts into a tool providing alienation by the ruling powers of the twentieth century, and thus, it turns into a reality formed by culture and entertainment industry. Due to mass production conditions, the working class in the city has already started to alienate to himself. Film is used as another important tool of alienation due to the fact that the audience has a relief after seeing the film by means of the catharsis theory of Plato.

Films are actually made for the people working and living in the city. Therefore, cinema should be considered as an art born and developed in the city. After all, it is quite noteworthy to discuss the relationship between cinema and the city. Throughout the twentieth century, city and film have done much to enhance and reinforce the image of each other. City enhances the opportunities of the moving images on the screen with its stories, beauties and architecture. Cinema, in return, (re-)creates the images of cities on the minds of the viewers. It is thus not surprising that the city plays such a prominent role in cinema.

The city can be considered as the microcosm of humanity. To understand a society, one can look at cities for guidance and examples. This is the case not only in modern cities such as Paris, New York and London but also in Istanbul, the center of

attraction in the East. Istanbul has always been a perfect route of attraction for filmmakers throughout the history of cinema. Stories have been told via the setting of the city. The cosmopolitan life of Istanbul has been a source for inspiration for artists. From time to time, the city itself has been used even as an actor for the narration of the film. Istanbul, as an architectural entity and a living organism, can play the part of an actor within a film. It can also be rediscovered, reinvented or used differently according to the viewpoint of the director. The city of Istanbul is just an example for the presence of a city being used as a part of film grammar and personal narration because it has been a fetish city for artists of all kinds by means of aesthetic concerns and has several architectural masterpieces.

Today is a time when cities compete in a wild environment, and major world cities try to retrieve the biggest share from new economies. City images like that of New York are created mostly via films. It is no surprise to find people who think that a film is set in New York whenever they see a skyline full of skyscrapers. This is what makes a city a cinematic city. New York and Paris are cinematic cities in this sense, because they create an image of themselves in the minds of the spectators who have never been to one of these cities. There is now a cinematic reality for these cities in addition to their urban and architectural realities.

Main problem addressed in this study is the fact that Istanbul is exploited by commercial cinema. It is only used as a background in the films for the demands of the masses who want to see exotic settings and exciting stories in order to escape from the realities of daily life. Therefore, Istanbul is seen as a tourist attraction, not

as a living city like Berlin or Paris. It is not considered as a cinematic city. Though Istanbul has all the features and qualities of a cinematic city, it is represented only as a beautiful and exotic urban setting where the plot takes place.

When it comes to talk about cinematic cities, Istanbul is often ignored or overlooked. Having the potential to be entitled as a cinematic city, Istanbul is represented in cinema just like any other cinematic city, with the aid of designerly tools such as color, lighting and sound. These tools operate to create a representation of Istanbul as demanded by the filmmaker. Istanbul is mostly represented as a distant exotic city in the Middle East. Designerly tools operate in representing the city as such. It is also possible to represent Istanbul with its other sides and qualities other than being a distant exotic city. Again, these tools are instrumental for such a purpose.

The aim of this thesis is to display how Istanbul has been represented in American cinema, how it was exploited for the sake of commercial cinema market and finally how designerly tools operate in the representation of Istanbul. In this study, the extent to which a city is represented, identified and perceived through the medium of cinema is discussed with a particular focus on Istanbul. Istanbul constructed on the mind of the spectator is built by using the designerly elements. This thesis aims to display the role of color, lighting and sound in this construction.

In recent years, there has been an escalating interest in city brands and city brand images within a multitude of disciplines, including cultural studies, marketing and

architecture. This interest is particularly due to the fact that cities can be marketed through their brand characteristics, which in turn increases the recognition and value of the city providing monetary and nonmonetary gains for the society. Although previous research has identified a number of factors that contribute to brand identity and hence brand image of cities, the impact of urban representation in works of art, such as films or novels, is scarcely studied. In this context, this thesis will provide critical insights into the topic, accompanied with a number of recommendations to enhance the role of Istanbul as a cultural capital where film is taken as a significant actor in the marketing activities of the city in today's communications realm.

This study has progressed as follows: First, an inventory of American films set in Istanbul is researched. Then reviews, news archives and literature on these films are studied. This is intended to be a thesis based on the representation of Istanbul in film; hence the main route to reach the output of this process is watching the films, determining the main issues of representation in light of design elements, and then stating the facts on paper with the aid of the literature in both design and film studies.

In order to discuss the nature of the representation of Istanbul in American films, the case study revolves around two films with two different approaches. The first film, *Topkapi* (Jules Dassin, 1964), is shot on location in Istanbul whereas the second film, *Midnight Express* (Alan Parker, 1978), is shot in a city similar to Istanbul. This

kind of categorization is helpful to determine the common and/or unique characteristics of the representation of Istanbul in American films.

In this thesis, the relationship between film form and urban form will be displayed. The ways in which films apprehend and describe a city through various combinations of image and sound, from *mise en scène*, cinematography and editing to dialogue, musical soundtracks, and live noise and occasionally also through text such as captions and credit sequences will be thoroughly discussed. Without forgetting the historical evolution of the cinematic representation of Istanbul as a means to understand how both cinema and cities have evolved with specific reference to the notions of 'modernity' and 'post-modernity', the designerly elements in film discipline will be taken in hand. The main route for this thesis will be designerly tools such as color, lighting and sound.

The films studied in this thesis are selected to demonstrate different approaches for representing the city of Istanbul. The first film is *Topkapi* (1964). Directed by American director Jules Dassin, the film is based on *The Light of Day*, a novel written by Eric Ambler in 1962. The script adaptation for the big screen is made by Monja Danischewsky. The second film of study is *Midnight Express* (1978) by Alan Parker. The film originally is based on the same titled book written by William 'Billy' Hayes and his ghost writer William Hoffer. The screenplay of the film is written by Oliver Stone. When needed, other films will also be referred. However, the main approach of this study will be based on the use of designerly tools in *Topkapi* and *Midnight Express*.

The films selected for this study are both American films. European films are excluded to narrow the scope of the thesis. Both geographically and historically, Europe is closer to Turkey and Istanbul, than the United States. This fact makes the representation of Istanbul in American cinema more significant. With trade, war, politics, etc., Europe has always been close to Turkey and Istanbul. However, Istanbul represents a further geography than Europe for the Americans. Differences between the American and European ways for representing Istanbul are a good subject for a further study but out of the scope of this thesis. When it comes to use the term American, one might argue that, in today's world, American cinema means something greater and more complex than it sounds. Studios and distribution companies are owned by international funds and multinational companies. Actors and directors come from different nationalities and cultures. Films are marketed and distributed to almost every country in the world. Is it possible to talk about an American cinema? The answer for this question is the subject of another and detailed study. In this thesis, American cinema is reduced to a filmmaking process where production and distribution companies are settled in the States. American films are also reduced to films mostly produced for the leisure and entertainment of the audience, not for the artistic demands of the elites.

In this thesis, only Turkish and American films are examined. Turkish directors represent Istanbul as their hometown. Even if they are not born in this city, almost all directors live and work in Istanbul. Their way of representation stands on the very opposite corner when compared with the way of American directors. Seeing

these both sides is useful to comprehend the representation of Istanbul on the screen by American cinema.

The use of designerly tools and elements are different in cinema and design fields though they are used commonly in many areas. This study is limited with the design approach. Limits of this study is within the idea that cinematic representation is also a design process which uses the same designerly tools with any other design field. The scope of the study is limited with audio and visual designerly tools such as color, lighting and sound, and their way of operating within the cinematic narrative.

Throughout the study, concepts of both cinema and design fields are taken in hand. These concepts include but are not limited to cinematic city, design, representation, color, lighting and sound. The city is taken as an urban setting where different societal bonds intersect within an architectural structure. This study takes Istanbul as a cinematic city. John Orr defines the cinematic city as "an objective material world, the narrative or documentary framed against the agora of human densities" (2003: 284). He also writes that cinematic city is a designed world; it "refracts the designed world of the living city, and often adds its own signatures" (2003: 284). If a cinematic city, hence Istanbul on screen is a designed world, it is necessary to define design. Richard Buchanan's definition is "the human power of conceiving, planning, and making products that serve human beings in the accomplishment of their individual and collective purposes" (2001: 9). Here, the product is the output of the design process. It is reasonable to obtain the same meaning when the words

design and product are substituted with cinema and film respectively. Cinema uses elements and principles of music, literature and photography. In this respect, Victor Margolin's argument about design is also valid for cinema where he asserts that design is "an integrative activity that, in its broadest sense, draws together knowledge from multiple fields and disciplines to achieve particular results" (2000: 1). If design is taken as the creative principle reigning all art forms, then it is also possible to claim that, as Tevfik Balcıoğlu writes, design is man's style of intervening the environment (2006: 51). This style is conscious, constructive and tending to produce new outputs just as it is for cinema.

Cinema represents the city on screen. Gyorgy Kepes writes:

> The representational image is never identical with the spatial reality, but approximates it according to the prevailing standards of interest and knowledge. One does not see every aspect of visible things and events; one selects and arranges the visual stimulations according to one's attitude toward these things. To the same degree that the knowledge of the environment and the habits and attitudes toward the environment change, the visual habits of representation also change (1995: 68).

Cinema uses designerly tools such as color, lighting and sound in order to represent everything in general, cities in particular. When the word 'designerly' is used, the title of the book by Nigel Cross, *Designerly Ways of Knowing* (2006) is referred to. This way, the fact that these tools are in service of the designer is underlined. For Lauer and Pentak, the word color has so many aspects. It is surely different for a physicist, optician, psychiatrist, poet, lighting engineer and painter (2005: 236). Technically, color is a byproduct of the light spectrum, as received by the eye and processed by the brain. This study relies on the fact that "[p]erceived color is

constructed in the brain and is not a quality 'belonging to' the object" (Rawson, 1988: 110). Lighting is "the deliberate manipulation of light and shadows for a specific communication purpose" (Zettl, 2005: 19). Sound, on the other hand, is an experience constructed to support the story of a narrative. "The sound may be integrated by the audience along with the picture into a complete whole, without differentiation. In such a state, the sound and picture can become greater than the sum of the parts" (Holman, 2001: *xvii*).

In the following chapters, the representational relationship between cinema and the city is discussed. Films representing cinematic cities are studied. Then, the representation of Istanbul and how this city is used within the Turkish cinema is displayed. This is followed by pages where films representing Istanbul in America are discussed. To go further, case studies of two films as such are studied, and the use of designerly tools and their importance is emphasized.

CHAPTER 2

CINEMA AND THE CITY

When the histories of cinema and the modern city are considered, it is quite clear that these two are born and grown up together. The birth of the modern city and urbanism is almost concurrent with that of cinema (Öztürk, 2002: 14). Starting from the last one or two decades of the nineteenth century, these two phenomena developed at the same speed and in the same direction. When the conditions of birth and the place of cinema are considered, cinema is an urban discovery. Since the Lumière Brothers who are the inventors of cinema have included frames of many squares and the city center in their moving images, these images are valuable witnesses of cities of that time (Marie, 2004: 59). It can not be just a simple coincidence that the first images recorded by the very first cinematographers are city images. Starting from the first films of the Lumière Brothers, city images in films have recorded urbanization and the Industrial Revolution as well as the birth, growth and transformation of modern cities. Therefore, urban spaces have been one of the most distinct aspects of the cinematographic narrative (Oktuğ, 2008: 123). Some cities have been, from the beginning to the end, a metaphor, heroic in the

stylistic and thematic structure of many films. They have been the real star of these films. Besides, the city, as a cinematographic space, is covered with rich layers in terms of cultural production (Öztürk, 2002: 9). With its buildings and streets, it is the space of both production and exhibition. Its corners, interiors and exteriors are all materials for inspiration. Cinema utilizes all aspects of the city. As Walter Benjamin explains in his cult article entitled *The Work of Art in the Age of Mechanical Reproduction*:

> By close-ups of the things around us, by focusing on hidden details of familiar objects, by exploring commonplace milieus under the ingenious guidance of the camera, the film, on the one hand, extends our comprehension of the necessities which rule our lives; on the other hand, it manages to assure us of an immense and unexpected field of action. Our taverns and our metropolitan streets, our offices and furnished rooms, our railroad stations and our factories appeared to have us locked up hopelessly. Then came the film and burst this prison-world asunder by the dynamite of the tenth of a second, so that now, in the midst of its far-flung ruins and debris, we calmly and adventurously go traveling (1985: 236).

Human kind has reached a new style of living with the emergence of modern cities. Cinema has joined urban life and has added a new way of living (2002: Öztürk, 10). Since the birth of cinema, the city, with its different images of unique nature, provides many interesting themes, thus inspiring cinematic aesthetics. This results in some a type of transformation in the perception of the audience. For example, the main reason why American private eyes (detectives) are cultural icons is the fact that they can wander through different social layers of the city, although they are marginal characters within society (Krutnik, 2004: 106). Although these characters are not expected to be easily identified by the audience easily because of their marginality, films of this type have turned out to be a very popular genre

throughout cinematic history. This can only be explained by the close relationship between the detective and the city. Also, it should be noted that "camera images are also associated with truth-value in more everyday settings" (2004: Sturken and Cartwright, 17). The urban setting is an essential part of cinematographic language, just like camera movements, lighting, color and music. With the help of these audiovisual elements, cinema creates its reality, and usually the setting used for this cinematic reality is cities.

When one studies the history of cinema in parallel to that of the city, it is seen that several cities are metaphors or heroes in the thematic and stylistic structure of many films from the beginning to the end. Cinema is an invention introduced by the industrial and urban world. There is a strong bond between urban spaces and cinema through the means of many aspects. This is such a strong bond that sometimes cinema is oriented by the city and sometimes the city is oriented by cinema (Oktuğ, 2008: 126). The film theatre is a public space, open to everyone, and in this respect, it is an area convenient for social bonds to grow stronger. Cinema in the city denotes both film theaters with different architectural characteristics in urban spaces and a culture within the city. For this reason, cultural practices, regional arrangements and inquiries regarding social synergies intersect at the common point of building a social space on city ground (Creton, 2008: 105).

Considering the fact that approximately 80 percent of the film production in the world reflects cities and that the almost half of the world population live in urban areas, it is quite possible to project that the relations between city and cinema will

gradually increase (Öztürk, 2004: 41). The city is not only a historical witness of urban architecture but also a great tool for advertising city tourism. Hence, films will be used more often and more effectively in the near future for marketing cities in the global competition for tourism. While urban life affects the structure of film form and the aesthetic perceptions of the spectator, cinema makes its mark on individual passion and social memory within the daily flow of urban life. Urban existence changes continuously. Thus this urban existence and cinematographic concepts affect each other dialectically, just like any other art form (Öztürk, 2002: 29).

2.1 Representation in Cinema

Today, cinema, as both an art form and an entertainment, reaches more people than any other cultural channel in the world. It reaches big cities with film theaters, film festivals, billboards, magazines, etc. Even in small villages where there is no film theater, films are watched via television. The infinite power of television reaching any house in the world carries films to almost every living room. Films can be watched online via internet. People download numberless films to their hard drives. Cinema and film is not limited to film theaters. Cinema is everywhere. Therefore, it is also a very powerful way of communication. Benjamin puts it in the following manner, "the film industry is trying hard to spur the interest of the masses through illusion-promoting spectacles and dubious speculations" (1985: 232).

Film producers create the image or idea that cinematographic representation is a reflection of what is real. As Georges Sadoul states, the space of film is the space of reality for Lumières, and the film's ambition and triumph was to reproduce life (1972). This suggestion loses its credibility. Lumières believe that the camera captures reality but today we know that "reality-the match of film and world-is a matter of representation, and representation is in turn a matter of discourse, and discourse is, in part, the organization of images and the construction of narrative conventions" (Aitken and Zonn, 1994: 21). Reality is not reflected by the camera, it is created. Before proceeding with the representation of cities, and particularly Istanbul, in cinema, a definition of representation and explanation of how it operates within the medium of cinema is an appropriate starting point.

Going back to Benjamin, it is understood that "for the film, what matters primarily is that the actor represents himself to the public before the camera, rather than representing someone else" (1985: 229). As the film is reproduced mechanically, electronically and digitally today, what is seen on the screen will be an attempt to represent itself, not what it intends to represent. Marita Sturken and Lisa Cartwright define representation as "the use of language and images to create meaning about the world around us" (2004: 12). For Stuart Hall, representation is a way of producing meaning through language of the concepts in one's mind. It is possible to say that "it is the link between concepts and language which enables us to refer to either the 'real' world of objects, people or events, or indeed to imaginary worlds of fictional objects, people and events" (1997: 17).

Sturken and Cartwright state that a reality which already exists is not reflected so much by language and representational systems but by the organization, construction and mediation of one's understanding of reality, emotion, and imagination (2004: 13). Hence, the world around is constructed through representation, and give meaning to it. By looking at the represented worlds, it is possible to learn the rules and/or conventions of the representational systems ruling a given culture.

The creation of an image through the camera always involves some extent of subjective choice through selection, framing and editing, no matter what social role an image plays. This statement underlines the fact that how something is represented on the screen is dependent on the choices of the filmmaker. This brings us to the significance of representational systems in the medium of cinema. Sturken and Cartwright argue:

> Among the range of images produced by cameras, there are cultural meanings that affect our expectations and uses of images. We do not, for example, bring the same expectations about the representation of truth to newspaper photographs as we do television news images or to film images that we view in a movie theater (2004: 20).

This is also relevant to the main core of this thesis. Images on a screen are decoded by interpreted clues to intended, unintended and, perhaps, even merely suggested meanings. These clues may be formal elements such as the color, shade, tones of black and white, lighting, tone, contrast, composition, depth, perspective and style of the narrative. These are the tools used for creating the meaning.

The choices of visual representation also change to the extent that the represented environment changes. In the next section, how the city is represented in cinema and how representation acts as a new source for the knowledge of the spectator will be discussed. This knowledge, based on previous representations, leads the way to similar cinematic representations.

2.2 Representation of the City in Cinema

Representation is significant for all forms of art. The scope can be enhanced by adding design and communication to the subject. Cinema is, most probably, is at a level where one encounters the ultimate form of representation. It uses all means of representation to construct its representational reality. Its sources are limitless when compared to other art forms. When the history of cinema is studied, it is clear that "the various artistic depictions and facets of urbanity and 'city life' in film forms are unlimited because the metropolitan city will always offer enough space for fantasy, fiction and utopian dreams" (Weihsmann, 2006: 290). Therefore cinema offers a new and different stage of representational technique for modernity and modern age (Vidler, 2002: 121). Since the main context of this thesis is primarily based on the relationship between "the most important cultural form – cinema – and the most important form of social organization – the city – in the twentieth century" (Shiel, 1), it is useful to examine the ways in which cities have been represented and the history of this representation in general.

As an art form, cinema is inevitably interpreted by the audience including film critics. Though the filmmaker's intention is to display personal thoughts and emotions, film as a notion is destined to be interpreted differently. Each screening which displays a representational world to a spectator creates a new context and what is represented on screen will differ according to different situations, spaces and people. The film is interpreted by the audience and the critic in various ways. The way it is interpreted and the space where the film is viewed are strongly connected with representational spaces. According to Karen Wells, "the visualizing of the city on film can easily be accommodated within the rubric of rhetoric of spatial practice" (2007: 140). Even in science fiction, where the setting, the city, is designed to be a space with futuristic projections, representation of the city does actually have a lot to do with the reality of that city's present. As Janet Staiger asserts, "one of the most immediate signifiers of the genre of science fiction is the representation of a known city in which readily distinguishable sections of today's cityscape are present while other parts are rewritten" (1999: 97). In short, the representation of the city is a dialectical process encountered between the film director and the film spectator. In this respect, "the use of typical/symbolic spaces of the city is significant because it includes clues regarding the representation of the city" (Kırel, 2004: 176). The city, in this manner, is not only a space represented, but more importantly, is a representational space.

Here the term representational space is used in the same context that Heni Lefebvre has indicated: a representational space is "directly lived through its associated images and symbols" (1991: 39). It is alive and it speaks. The city as represented in

cinema, hence, gains more significance. Melis Oktuğ proposes that the city in cinema is a metaphor for the space that exists in the world. In other words, it is the representation of the real spaces in which we live in terms of cinematic language (2008: 123). Juhani Pallasmaa frames this idea elegantly:

> The mental task of real buildings and cities is to structure our being-in-the-world and to articulate the encounter between the experiencing self and the world. But doesn't the film director do exactly the same with his projected images? Cinema projects cities, buildings and rooms where human situations and interactions take place. More importantly cinema constructs spaces in the mind of the viewer and projects an architecture of mental imagery and memory that reflects the inherent archetypal architecture of the human mind, thought and emotion (2006: 10).

It is no coincidence that the first filmmakers use the rapid and dynamic attributes of the city in the first examples of cinema. Once invented, cinema starts to frame the city in a documentary perspective. Starting with Russian filmmaker and theorist Dziga Vertov, the camera is used to represent the city not only as an architectural entity but also as a living organism containing many artifacts. At first, the city is represented as it actually is, but since then, the approach to representation has shifted considerably. Cities are represented with the intension of documenting the urban life. Then, directors shifted to an approach of representing the city as a living organism and displaying its qualities with their personal choices. This personal, not documentary, style commences to display the dystopian corners of the city which are not expected to see in modernity. In Weihsmann's words, "[w]ith the advent of film montage and collage techniques of modern art, the image of the modern industrial cities became mobile, dynamic and aggressive. They stopped being perfect realistic or idealistic reproductions of buildings, monuments, piazzas, streets, etc." (2006: 276).

After the 1920s, films made in cities such as Berlin begin to reflect the present intellectual hostility to the city in literature, painting, theatre and social sciences. The depressing atmosphere of the city is reinforced by the addition of romantic images of small provincial towns. Although a minority of filmmakers has praised the aesthetic and cultural wisdoms of the city, the majority have commenced to describe the crimes, lusts and contrivances encountered in the cities, which are polarized with giant contrasts of daily life and which are defined with a malicious underground life ready to rise to the surface (Gold and Ward, 2004: 65). The creation of images of vicious and hostile city in films such as *Der Letzte Mann* (*The Last Laugh*, F. W. Murnau, 1924) and *Asphalt* (Joe May, 1929) is mainly achieved by the efforts of the set designers.

If the first fifty years of cinema is analyzed, it is possible to say that filmmakers first regard the city with a poetic admiration but then as time passes begin to criticize it and recently have approached it with some sort of nostalgia for cities of the past and even suspicion of modern cities (Sauvaget, 2008: 438). After the 1960s, especially with the French New Wave, cities gained more significance in cinema. A new generation of young directors have gone out of the closed studios and wandered around the streets with their cameras. In Jean-Luc Godard's *A Bout de Souffle* (*Breathless*, 1960), Paris is the third star of the film alongside with Jean-Paul Belmondo and Jean Seberg.

Since the 1960s, though cities are able to create their own cinematic image, though there is a strong bond between the works of directors and their cities, cinematic

poetry has completely transformed into more negative dimensions. Now, what attracts spectators is not the aesthetics of the city but its features such as its marginalities and outcasts. The negative aspects of decadence and social rupture are represented in films such as *Escape from New York* (John Carpenter, 1981), *Der Himmel über Berlin* (*Wings of Desire*, Wim Wenders, 1987), *La Haine* (*Hate*, Mathieu Kassovitz, 1995), *Amores Perros* (*Love's a Bitch*, Alejandro González Iñárritu, 2000), *Cidade de Deus* (*City of God*, Fernando Meirelles and Kátia Lund, 2002) or *Slumdog Millionaire* (Danny Boyle, 2008).

American cinema makes use of Paris, Berlin and any other city. "Hollywood visits these other cities in the form of familiar, oft-repeated objects, usually introduced from the air: the Manhattan skyline, the Eiffel Tower, closely followed by Sacré Cœur or Notre Dame; Big Ben, St Paul's Cathedral and the Tower of London" (Shonfield, 2000: 134). These common ways of representation helps these cities to be seen as cinematic urban settings. The city "is not a place," says James Donald,

> 'The city' is better understood as a historically specific mode of seeing, a structure of visibility that incorporates not only the analytic epistemology theorized by Benjamin and achieved by Vertov, but also the primitive fantasies hypothesized by de Certeau and realized in the fantastic cities of Ufa, Hollywood, and Manga (1995: 92).

The mode of seeing mentioned by Donald is historically seen in the representation of the city in American films. Each time Hollywood represents cinematic cities such as Paris, London and New York, it does so with city 'objects', namely, with monuments, famous buildings, and cityscapes.

What matters here is how cinema represents the city and which tools it uses for this purpose. When it comes to the representation of the city "while representing it, cinema gives it new colors, sounds, meanings and emotions" (Oktuğ, 2008: 117). Before moving further to give examples of cinematic cities and their representation in cinema, it is useful to quote Mark Shiel to conclude:

> Formally, the cinema has long had a striking and distinctive ability to capture and express the spatial complexity, diversity, and social dynamism of the city through mise-en-scène, location filming, lighting, cinematography, and editing, while thinkers from Walter Benjamin – confronted by the shocking novelties of modernity, mass society, manufacture, and mechanical reproduction – to Jean Baudrillard – mesmerized by the ominous glamour of postmodernity, individualism, consumption, and electronic reproduction – have recognized and observed the curious and telling correlation between the mobility and visual and aural sensations of the city and the mobility and visual and aural sensations of the cinema (2001: 1).

2.3 Cities Represented in Cinema

It is no surprise to see that New York, Berlin and Paris are the first names to come into one's mind when thinking about cinematic cities. The possible reason for this may be addressed to the fact that cinema is born in these cities which have been the pioneers of modernity since the very beginning of the twentieth century. One can argue that London may be counted as one of them; however its cinematic presence on the screen is not as powerful as the cities mentioned here.

Industrially, cinema has long played an important role in the cultural economies of cities all over the world in the production, distribution, and exhibition of films, and in the cultural geographies of certain cities particularly marked by cinema (from Los

Angeles to Paris and Bombay) whose built environment and civic identity are both significantly constituted by the film industry and films. Furthermore, in cinema, denotations attributed to cinematic space provide a visual and emotional characteristic to the city, as do the works of architects, sociologists, urban planners, novelists and poets (Oktuğ, 2008: 123). Today, even though each city can create its own cinematic image and many directors like Federico Fellini have displayed connections with their own cities, cinematic poetry has changed totally and moved towards more negative and projectile dimensions. Cities of glamour and attraction are substituted with the cities with their ghettos and backstreets. Social, ethnic and economic crises and problems of urbanism, youth, migration or student lives which were all experienced in cities have changed the perspectives, and "what is seen as attractive today is not the aesthetics of the city, but its marginals, extremes, poverty, outcasts or frays" (Sauvaget, 2008: 442). Take New York City, for instance. In *Taxi Driver* (1976), Martin Scorsese depicts this city as a living hell (Cardullo, 2007: 89).

In this section, the cinematic cities of New York, Berlin and Paris and the way how they were represented on the screen by different directors will be discussed. Though other cities rather than these three are also considered as cinematic cities, the majority of the films set in a cinematic city take place in these ones. Therefore, this section is limited with these three.

As the Babylon of the modern age, New York is a dynamic city of cinematographic representation. Images of Babylon and *Ziggurat* are represented in the monumental films of David W. Griffith in the 1910s. These can be seen as an archetype for the

early skyscrapers such as America Surety Building or even the Empire State Building. Fritz Lang makes *Metropolis* (1926) after being influenced by this gigantic city which continues to be portrayed with these characteristics in films such as *The Fifth Element* (Luc Besson, 1997), *The Devil's Advocate* (Taylor Hackford, 1997) and even all *King Kong* films (Merian C. Cooper & Ernest B. Schoedsack, 1933; John Guillermin, 1976; Peter Jackson, 2005). However, subverted, psycho-neurotic and stigmatized characters, ghettos and back streets have also been represented; examples include *Escape from New York* (John Carpenter, 1981), *Last Exit to Brooklyn* (Uli Edel, 1989), *Léon* (Luc Besson, 1994) and *Taxi Driver* (Öztürk, 2002: 275).

In *Taxi Driver*, the taxi is a camera; the windshield and rearview mirror act as the frame. We see the story through the eyes of the taxi itself. The city becomes more foregrounded than the plot which is actually what the city encounters everyday. The back streets and the fallen are seen. The city is represented as a dystopian urban setting in John Carpenter's *Escape from New York*. Ugly people resemble the representation of Berlin in the 1920s. What makes New York City perhaps the most famous city in the world is its cinematic representation through the use of its skyscrapers. As the ultimate point of development, skyscrapers represent the modern man, hence the city of New York itself. This represents a cinematic New York with its solid qualities: buildings, skyscrapers, bridges, etc.

The idea that 'American cities seem like they have just popped out of a film frame' actually summarizes the close relationship of cinema and cities. Films like *West Side Story* (Robert Wise, 1961), *The Godfather* (Francis Ford Coppola, 1972), *Rosemary's*

Baby (Roman Polanski, 1968) and *Manhattan* (Woody Allen, 1979) have presented a topography of New York City. Other cities of the world pore at New York and its skyscrapers after all these films.

While New York is represented with its skyline and skyscrapers, Berlin as a cinematic city has always been represented with melancholy images. It is a city of void. It is not as solid as New York City. One of the most famous films on cinematic representation and the relationship between cinema and the city is Walter Ruttmann's *Berlin: Die Sinfonie der Großtadt* (*Berlin: Symphony of a Great City*, 1927). This film is one of the most significant experimental films of 1920s. The script is written by Karl Freund, advanced the cinematographic power of the image by rhythmically erasing the images captured by Ruttman and by using multiple editing methods. Ruttman represents Berlin as a "symphonic" space through all of its life styles (Öztürk, 2002: 129).

In this manner, the representation of Berlin in Wim Wenders' *Der Himmel über Berlin* (*Wings of Desire*, 1987) is notable. The most significant aspect of this film, where the city of Berlin itself is the most important actor, is that the city is taken into consideration as a living organism having its own thoughts (Benner-Münter, 2008: 417). Wenders' films, which represent the *Zeitgeist* of the city perfectly, reflect the sad city of Alfred Döblin with the angels descending from a cloudy grey sky (Öztürk, 2002: 306).

Ruth Benner-Münter categorizes the films set in Berlin into two. In the first, there are films shot in Berlin but which could be made in almost any other European city. There are no signifying objects or city monuments by which the city may be identified. Wolfgang Becker's *Das Leben ist eine Baustelle* (*Life is All You Get*, 1996), Tom Tykwer's *Lola Rennt* (*Run, Lola, Run*, 1998) and Andreas Dresen's *Nachtgestalten* (*Nightshapes*, 1999) are in this category. The common characteristic of these three films is that they display random places. Due to rapid changes in space, the city becomes invisible, and images show construction sites and mud which give the feeling of something unfinished. In the second category, the function is dependent not on Berlin but on the subject of reunification which cannot be found anywhere but in Berlin. Examples are Hannes Stöhr's *Berlin is in Germany* (2001) and Wolfgang Becker's *Goodbye Lenin!* (2003) (2008: 423-425).

Paris is probably the most cinematic city of all. In contrast with the bumpy, muddy, dim and run-of-the-mill streets of expressionism in Berlin, the streets of Paris are full of sensation. Paris is a good example of the relationship between cinema and urban culture, and of cinematic representation. At the same time, Paris is a window opening to the world by cinematic means. Cinema, too, is a window opening to the world. Images such as the *flâneur*s of Paris streets, the Eiffel Tower, small cafés, leaves shaking in the wind, and cigarette smoke are perfect examples of *Parisienne* film narrative throughout film history (Öztürk, 2002: 89). There is an obvious contrast between Berlin and Paris. Berlin as a metropolis of the twentieth century and the peak of modernity symbolizes negativity. On the other hand, Paris which can also be referred as the cultural and social capital of the nineteenth century is the

mythological source of modernity. Paris, in this respect, reflects positivity which governs a return to utopia (Perivolaropoulou, 2008: 31). This can still be observed in some films representing Paris of today.

Beginning with the films of the Lumières, Paris has become cinematographically a presentation and living stage with its streets, boulevards, and with its vagabonds. Until the arrival of the fantastic films of Georges Méliès, Paris has been the main setting for the films documenting reality. The cinema audience, before seeing the cinematographic representations of Paris, has already encountered a Paris in imagination, derived from information and images sourcing from mediums such as history, literature and art history. In other words, Paris is already a myth before its cinematic experience (Öztürk, 2002: 107). No other city has been as attractive as Paris when it comes to cinematic representation; Parisian images on the screen make the audience say "I wish I was there!"

La Nouvelle Vague movement is born in Paris just like cultural phenomena such as decadence and surrealism. In Jean-Luc Godard's *À Bout de Souffle* (*Breathless*, 1960), François Truffaut's *Les Quatre Cents Coups* (*The 400 Blows*, 1959), Louis Malle's *Zazie dans le Métro* (*Zazie in the Metro*, 1960) and Agnès Varda's *Cléo de 5 a 7* (*Cléo from 5 to 7*, 1962), Paris is a natural setting. The freedom of Paris is portrayed in the monologues, dialogues, and behaviors of the characters and the free movement of the camera in *A Bout de Souffle* which is the symbol of *La Nouvelle Vague* (Öztürk, 2002: 265). *La Nouvelle Vague* movement follows the neorealist model and takes the film crew out of the studios into the streets (Marie, 2004: 60).

In the history of French cinema, streets and boulevards of the city have always been a cultural production area for the creation of films: They are represented in the early works of the Lumières and Méliès or in films like René Clair's *Sous les Toits de Paris* (*Under the Roofs of Paris*, 1930), Marcel Carné's *Hôtel du Nord* (1938) and *Le Quai des Brumes* (*Port of Shadows*, 1938) (Öztürk, 2002: 259). These films present a visual map of the city as a representation of the life in Paris. From René Clair (the 1930s) to Jacques Tati (the 1970s) and then to Jean-Pierre Jeunet (the 2000s), a number of cult films have reconstructs Paris. These three different generations of directors have transformed Paris into an unrecognizable place, which has no actual existence. Paris reconstructed in the studio by René Clair, *Playtime* (1967) shot in 70mm by Tati in 1907 and *Le Fabuleux Destin d'Amélie Poulain* (*Amélie*, 2001) created by Jeunet from a mysterious fairy tale have all fed the anachronic myth of the city (Feigelson, 2008: 284-287).

Rome can also be considered as a cinematic city when films by Michelangelo Antonioni and Federico Fellini are considered. These two directors present a better representation of the city than any other ordinary film taking place in Rome. In his short film *Netteza Urbana* (*City Streetcleaners*, 1948), Antonioni represents Rome as a rhythmic and delightful city. During the film, individual streetcleaners are displayed in different corners of the city, as the viewers watch also the faces of other people in the streets. The other thing clear is the integral role that the streetcleaners play; the interaction between them and the rest of Rome are seen. The city is represented as a single organism, and each person contributes to its dynamic integrity. For Antonioni, modern life is too oppressive. In his films, man-made

landscapes are foreign, lacking any empathy for the humans who happen to inhabit them. They are spiritually and physically empty. In *L'avventura* (*The Adventure*, 1960), buildings are cold, oppressive and vacant. In *Il Deserto Rosso* (*Red Desert*, 1964), one encounters a polluted factory desert with its dead colors and desolate decay. American cities are represented as commodified in *Zabriskie Point* (1970), choked in its own urban clutter of billboard signs and endless freeways. The city of London in *Blow-Up* (1966) serves to stand for all cities, in their most oppressive modern state.

Federico Fellini's city, Rome, is a very personal one. It is the main actor of virtually all his films. In 1972, Fellini gives the title of this city to one of his films: *Roma* (*Fellini's Rome*, 1972). In this film, the city of Rome is seen by a boy from the provinces and looked back on through time. This boy is Fellini's youth. The notions of time and distance are used upon the city's representation. For Fellini, Rome is essentially a city in which the past is both inaccessible and ever present. That is why the city is used as the natural setting of all his films where also it is used as a significant actor in the narrative. Though this film, Rome is seen as a surrealistic piece, one of his earlier works, *La Strada* (*The Road*, 1954) tells a story of Rome including its marginals living and working in a circus. The film belongs to Fellini's neo-realist period where he is mostly influenced with documentary style but it also carries Fellini's landmark vivid and surreal characters.

New York City, Berlin, Paris and Rome are all represented with their different qualities in films. These films construct a cinematic reality on the eyes of the

spectator. The image of these cities, all qualities attributed to them and their fame owe a lot to cinema and cinematic representation. In the following chapter, the cinematic representation of Istanbul in both Turkish and American cinema will be discussed. Then the use of designerly tools in the representation of Istanbul in these films will be analyzed by taking two films as a case study.

CHAPTER 3

CINEMA AND ISTANBUL

Istanbul may not be the official capital city of Turkey but it is surely the center of all cultural and social activities, certainly including cinema. It is not surprising to see that Istanbul has the greatest number of film theaters and production companies when looked at its colossal population. According to Nilüfer Narlı and Aslı Kotaman, cinema has accompanied Istanbul during its modernization and become a social/cultural actor of this process. Signs of this can be found in the filmic images of directors from Muhsin Ertuğrul to Lütfi Akad (2008: 205).

Looking at Istanbul in a chronological manner might give us an opinion about the visual history of the city. If the same method is applied to Turkish cinema, it is possible to determine how the way Istanbul is represented has changed through time. In Turkish cinema, Istanbul is indeed the one and only cinematic city. It is the city where virtually all films are produced. And at the same time, it is "the" city when it comes to cinematic representation. Probably it is the Turkish counterpart of Hollywood or UFA. While the cinematic representation of Istanbul has a wide range

of different approaches in Turkish cinema, American cinema focuses on one sole approach to represent this city. Use of Istanbul in this foreign nation's films is limited in number. This approach is political and is not within the domain of this study as indicated in the earlier chapters.

First, the use of Istanbul in Turkish film will be indicated, and then the main common points of representational intentions in American cinema will be expressed. This will help to set up a base for understanding the use of designerly tools to represent the city and how these tools operate.

3.1 Istanbul in the History of Turkish Cinema

Until today, the best examples of Turkish cinema have always used Istanbul as its setting. It is also true that there are masterpieces set in some of the rural regions of the country. Films such as *Susuz Yaz* (*Dry Summer*, Metin Erksan, 1964) which has won the Golden Bear award at the prestigious *Berlinale*, or *Sürü* (*The Herd*, Zeki Ökten, 1979), the winner of the Golden Leopard award at the Locarno International Film Festival tell stories set in small villages or mountains, however these films do not constitute the majority in this aspect[1]. Though Öztürk argues that the most

[1] As to the results of a survey conducted by Ankara Cinema Society, the overwhelming majority of the best films of Turkish cinema are set in a city, not a provincial setting. The top ten films of this list are as follows: *Yol* (*The Way*, Şerif Gören, 1982), *Umut* (*Hope*, Yılmaz Güney, 1970), *Sürü* (*The Herd*, Zeki Ökten, 1979), *Muhsin Bey* (Yavuz Turgul, 1987), *Masumiyet* (*Innocence*, Zeki Demirkubuz, 1997), *Selvi Boylum Al Yazmalım* (*The Girl with the Red Scarf*, Atıf Yılmaz, 1977), *Anayurt Oteli* (*Motherland Hotel*, Ömer Kavur, 1986), *Susuz Yaz* (*Dry Summer*, Metin Erksan, 1964), *Gelin* (*The Bride*, Lütfi Akad, 1973) and *Uzak* (*Distant*, Nuri Bilge Ceylan, 2002). These ten films are used as the basis of Istanbul's history in Turkish cinema. For more information, see: http://www.festivalonwheels.org/?cat=3, accessed on 26 April 2009.

beautiful pieces of Turkish cinema are set not in urban life but in rural setting (2002: 313), argument of this thesis is just the opposite. It is the urban setting, hence Istanbul, where the most successful films are created both intellectually and commercially.

Göksel Aymaz argues that, until recently, Istanbul in Turkish cinema has been a part of the literary myth built upon history, culture, geography and Orientalist images[2]. It was the capital of several empires, a bridge between the Eastern and the Western cultures and a blue port connecting Europe and Asia. Therefore, Istanbul is represented with similar images worthy of its fame. Istanbul reflected through the cameras of younger directors such as Nuri Bilge Ceylan, Fatih Akın, Yeşim Ustaoğlu and Zeki Demirkubuz is not the Istanbul of Yahya Kemal Beyatlı, but is closer to the Berlin of Georg Grosz. It is in decadence; it is an ugly and tick city (2008: 25-40).

History of Istanbul in Turkish cinema is also the history of Turkish cinema as "the center is always Istanbul. It's so prevalent a theme that we talk about these movies being a sub-genre of Turkish cinema" (Köstepen in Quilty, 2009). "Turkish cinema owes its power – its beauty and ugliness – always to Istanbul which is full of various

[2] Directors from all corners of the world used Istanbul as the setting for their stories. American filmmakers, too, used the beautiful silhouette of this old regal capital to mesmerize the audience. However, what was represented on the screen always reaches the eye of the audience after being filtered first through the eyes of the director then the camera. Hence, representation of an exciting city like Istanbul is interesting when one realizes the Orientalist look penetrated in the film itself. Edward Said, in his famous book Orientalism claims that Orientalism "is a system of representations framed by a whole set of forces that brought the Orient into Western learning, Western consciousness, and later, Western empire" (Said, 1979: 203). Istanbul represented in American films is a city with all the identical qualities of an Orient city. Istanbul is displayed as the core sample of the East. The main problem here is that Istanbul represented through the eyes of an Orientalist eventually becomes the real Istanbul in the eyes of the audience. Again in Said's words, "truth, in short, becomes a function of learned judgment, not of the material itself, which in time seems to owe even its existence to the Orientalist" (Said, 1979: 67). Istanbul, hence Turkey is what they see on the big screen for the American audience.

cinematographic materials" (Öztürk, 2002: 24-25). If one talks about the visual character of Turkish cinema, this also means that he/she actually talks about the character of Istanbul because almost in any film, Istanbul is the main visual setting for the narrative.

Until the end of the first decade of the twentieth century, cinema in European cities has been welcomed as a leisure time activity of the man on the street. However, Istanbul has encountered the emergence of cinema first as an entertainment form for the elite in the palace. Cinema, above all, has flourished in the Pera (today's Beyoğlu) district where the rich minorities have inhabited. It is the republic that has provided the facilities and possibilities for cinema to flourish, and Muhsin Ertuğrul has become the first pioneer of Turkish cinema. In films made by Ertuğrul, the images of Istanbul are shot outside the studio and they perpetrate the notions of time, order and modernity. Istanbul is not represented as a city of chaos but as a city steady like a clockwork mechanism where consolidation of time and space is realized as a consequence of the republican modernity (Avcı and Özhan, 2008: 365).

Ertuğrul and his approach have affected many directors. Yeşilçam[3] era has changed the nature of Turkish cinema where artists come mostly from theatre reign. This system has ruled Turkish cinema mostly between the 1950s and the 1970s. During this period of time, spectators of the lower classes watched what he/she can not have in his/her actual life on the white screen. He/she identifies him/herself with the

[3] Yesilçam (literally "Green pine") is a metonym for the Turkish film industry, similar to Hollywood in the United States of America. It is named after a street in the Beyoğlu district of Istanbul where many actors, directors, crew members and studios are based.

characters and reaches catharsis by thinking that the city in which the film takes place is his/her space and that the actor in the leading role is himself/herself (Narlı and Kotaman, 2008: 206). Another important development is the opening of the *cinemathéque*. It is opened in the midsummer of 1965 and puts Istanbul in the center of the cultural scene for cinema in Turkey. This would be followed by the International Istanbul Film Festival. Istanbul is, then, a city where both art-house and commercial cinema are settled.

Films like *Gurbet Kuşları* (*Birds of Exile*, Halit Refiğ, 1964) use Istanbul as a promised land for the ones who migrate from the rural parts of the country. As Feride Çiçekoğlu asserts, in these films, the threshold for Istanbul is the stairs of Haydarpaşa Train Station near Kadıköy (2007: 79). After migrants arrive in Istanbul, the landscape of the Bosphorus as seen from this train station is presented to the viewer. *Ah Güzel İstanbul* (*O Beautiful Istanbul*, 1966) by Atıf Yılmaz differs from *Gurbet Kuşları* and most of Yeşilçam films as it represents Istanbul through the eyes of an old Istanbul-born person, not by the eyes of one living in the slums of the city (Çiçekoğlu, 2006: 96). In *Gurbet Kuşları*, mostly the periphery is represented on screen because Istanbul for the migrant characters of the film is the slums, ghettos and industrial zones. However, in *Ah Güzel İstanbul*, the main character named Haşmet İbriktaroğlu played by Sadri Alışık wanders through all districts of Istanbul. He is one of the last Istanbul gentlemen Istanbul identified with its nostalgic image.

In the late 1970s, urbanization in Istanbul and hence Turkey gains speed. This is a time when demands for changes in social and cultural arenas start to arise. While imbalance of income increases, a newborn middle class is differentiated from the urban bourgeois. The members of this new social class, their values and their contradictions begin to be represented in cinema (Narlı and Kotaman, 2008: 210). Lütfi Akad's *Gelin* represents Istanbul with its slums and periphery. The director displays an Istanbul which does not hoodwink the viewer. Akad's Istanbul is very different than that of classical Yeşilçam films where lovers meet in front of the beautiful landscape of the Bosphorus. Akad displays Istanbul's ghettos in the periphery and its people who prefer going to healers instead of doctors. This is a provincial life lived within the borders of Istanbul. Periphery as used in Yeşilçam films is a place that can be beaten. The individual can get out of the slums. These films bring hope to the spectator with their happy endings. However, Akad leaves no chance for a happy ending with the hopes of a better future. He represents Istanbul with all its reality.

The year 1980 encounters a twist in Turkey's history both politically and socially[4]. As Çiçekoğlu writes, after the 1980s, the city in films is defined as a sin city. (2006: 134). During this decade, not only the provincial discovers an urban identity for himself but also the city realizes the repressed provincial in it. It is repressed by the city to be more elite. Narlı and Kotaman claim that it is what the city has abandoned for the sake of being Western and modern (2008: 213).

[4] This is the year of the military coup resulting with the imprisonment of virtually all intellectual cinema artists.

Since then, films representing Istanbul in Turkish cinema mainly emphasize the harsh elements within the city. Directors, like their European counterparts tell the problems that a modern individual may experience during his/her life routines. As Ömer Kavur says, "Our major problems are not those traditional ones but the problems of immigration, of cultural identity, problems that are, in fact, quite similar to those of an individual in Europe" (Kavur and Rosen, 1989: 20). *Tabutta Rövaşata* (*Somersault in a Coffin*, Derviş Zaim, 1996) is the first example of this new Istanbul image in Turkish cinema (Çiçekoğlu, 2006: 143). The director of the film, Zaim, says that "we [Turks] have a lot to be sad and harsh about in Turkey, but it usually does not come through in our films" (Kinzer, 1997: 2).

Istanbul, after the 1990s, is represented with its new identity. This identity is defined with the city's back streets, prostitutes, drug addicts, decadence in the center, and poverty in the periphery. The cosmopolitan nature of the city is praised in favor of the arising competition among global cities. The despised cosmopolitan nature of the city and prostitution which is presented as a condemned institution via the black and white images of *Ah Güzel İstanbul* by Atıf Yılmaz are glorified in a superficial and artificial manner in *Ağır Roman* (*Cholera Street*, 1997) by Mustafa Altıoklar so that these are the proofs of the new and rich identity of the city (Çiçekoğlu, 2006: 148). The film represents Istanbul with its prostitutes, homosexuals, ethnic minorities, drug addicts and never leaves the districts identified with these minorities. Despite the globalizing economy, Istanbul is full of people who can not utilize the city in full, who can not experience the liberties of becoming urban and hence who can not urbanize. Since the city can not get its inhabitants together

within some common social and cultural activity areas, people stay alienated to each other. Thus, the spectator watches the solaces of this crooked order in cinematic representations (Narlı and Kotaman, 2008: 221).

It is quite obvious that the manner and approach of Turkish directors are different than those of American directors. American directors are both geographically and culturally distant from Istanbul and Turkey. The reflections of this fact are obviously seen on the representation of Istanbul in American films. In Turkish cinema, representation of Istanbul has passed through a process in which the city is first represented as the ultimate peak of the republican modernity and hope. Within time, the city is portrayed with its dark, bad, low and cheap sides. In contrast, American cinema represents Istanbul virtually always as the same geographical spot in the Middle East. The next section will discuss American way of representing Istanbul.

3.2 Representation of Istanbul in American Cinema

Istanbul has been a distant but interesting setting for American cinema. Though they are not many in quantity, films which are set in Istanbul use the natural and architectural beauty of the city as a supporting element for the narrative. Films as such can be generalized mostly as crime films or spy films. A visuality of crime and espionage dominate these films. Istanbul is represented as a city where espionage patrols. Earlier films are shot in studio sets; hence streets built to represent American cities are also used for the representation of Istanbul. This is achieved by

Turkish signposts, exotic Turkish characters or some oriental looking artifacts in the set design. Modern Turkey is a new concept for American studios; the word Turkey recalled the images of the late Ottoman Empire.

After decades, American films tend to use Istanbul again after 1960. This time films are shot on location. Production designers and producers are capable of accessing information about Turkey and Istanbul. Nonetheless, films go on to represent Istanbul as a Middle Eastern and oriental setting. Intentionally picked landmarks, use of colors and sounds help directors to represent the city as a tourist attraction and an exotic city.

Stamboul Quest (Sam Wood, 1934) is one of the first examples of American films set in Istanbul. It is a typical spy film but has an interesting approach to Istanbul. Its title refers Istanbul as Stamboul but within the film the city is named as Constantinople. Both names were used before the name Istanbul had gained popularity. This name, Stamboul, is quite appropriate if the period of time when the story takes place is considered. This black and white film is shot in a studio set and it represents Istanbul mostly through interiors. Hence it is not easy to determine significant images of the city. In this respect, a scene taking place in a night club is worth mentioning. All Turkish men including the waiters here are dressed typically with their fez (Figure 1). The musical players on stage carry the outfits which Ottoman men used to wear more or less one hundred years ago. Though most of the outfits do not fit the time of the story, costumes represent some level of Turkishness.

However, the dancer on the stage is an Indian girl dancing with Indian moves and wearing a traditional Indian outfit (Figure 2).

Figure 1: Turkish man with fez in *Stamboul Quest*[5]

Figure 2: An Indian woman dancing in a night club in Istanbul in *Stambul Quest*

[5] All images (unless indicated) are screen shots taken by the author.

Another film set in Istanbul is *Ninotchka* (1939) directed by Ernst Lubitsch. Starring legendary film star Greta Garbo, *Ninotchka* tells the story of three Soviet citizens who are seduced by the opportunities of capitalism in Paris and a woman official who tries to bring back these three men. The final five minutes of the film takes place in Istanbul or in Constantinople as referred in the film. Istanbul is only represented with an exterior scene shot at an airport and a scene taking place in a hotel room (Figure 3). Since the space is an ordinary hotel room, Istanbul is represented with one or two objects inside such as Turkish style small coffee tables and iron bars on the windows.

Figure 3: Hotel room in *Ninothcka*

A few years later, another film uses Istanbul as its setting. With the uncredited involvement of Orson Wells, Norman Foster tells another cold war spy story. *Journey into Fear* (1943) is based on the same titled novel by English writer Eric

Ambler. Ambler's works include also *Topkapi* and *The Mask of Dimitrios* which are also set in Istanbul. All these three books were also adapted into films. The first of three films based on Ambler's work, *Journey into Fear*, commences in Istanbul. The first one third of the film takes place in the city. The rest is set on a boat headed to Georgia. Interior scenes include spaces of a night club, a police station and a hotel. While the film has exterior scenes of streets and the port of Istanbul, these are shot in a studio set. Streets of Istanbul are represented as ordinary streets which can also be found in the United States. The *film noir* atmosphere of the film gives Istanbul the look of dark cities of American crime films (Figure 4). Though a studio is used to shoot the scenes in Istanbul, the only effort to represent Istanbul is displaying signposts in Turkish. But if these signs are removed, the first guess of a viewer who watches this film will be that the story is set in the States.

It is the same with the costumes of the Turkish characters. Turkish inhabitants of Istanbul are represented with the modern outfits of that time. The only character who wears something which may bear some kind of Turkishness is the chief of the police, Colonel Haki, played by Orson Welles who is uncredited but also has written and directed the film together with Norman Foster (Figure 5). Although the city is represented as a typical urban setting, the night club scene is used to represent Istanbul as an Eastern city. The audience remembers that the film is set in Istanbul with the belly dancer and the exotic illusionist who wears a turban. Lighting, on the other hand, is typical *film noir* lighting and lighting is used just as in any other American city in those films.

Figure 4: The dark Istanbul of *Journey into Fear*

Figure 5: Colonel Haki with his 'timeless' uniform in *Journey into Fear*

One year later director Jean Negulesco takes another novel by Eric Ambler set in Istanbul and turns it into a well-made *film noir*. *The Mask of Dimitrios* (1944) has many resemblances with *Journey into Fear* besides being based on the works of the same writer. Both films commence in Istanbul and both films share a common character, Colonel Haki. The representation of Istanbul is also similar. Viewers see an Istanbul resembling again with the American cities represented in a typical *film noir*. Even a uniform similar to Haki's in the previous film is used again (Figure 6).

A mystery novelist comes to Istanbul and visits his old friend Colonel Haki, this time played by Kurt Katch. He learns from Haki that the legendary criminal, Dimitrios is found dead in Istanbul and goes on a journey to trace the trails of Dimitrios as a source of inspiration for his next book. Istanbul is represented in a similar manner to *Journey into Fear* and *Flame of Stamboul* (Ray Nazarro, 1951), another film set in Istanbul.

Flame of Stamboul is another spy film. It tells the story of a group of criminals in Istanbul who plan to steal the defense plans of the Suez Canal. These films all shot in a studio set represent an Istanbul typical to any big modern city of the West. However, one or two characters provide a local quality to represent the Turkishness such as eccentric Colonel Haki or oriental dancers in night clubs.

Figure 6: An interior scene from *The Mask of Dimitrios*

Two other films produced in the 1950s approach the attempt of representing the city of Istanbul in a similar manner with the previous films. Dated 1952, Joseph L. Mankiewicz's film *5 Fingers* is another spy film. The story is mainly set in Ankara, the capital city of Turkey. However, there are scenes taking place in Istanbul. For a few seconds, Istanbul is displayed on screen with a short exterior shot. Istanbul of that time is shown with its empty streets compared to today. Fig and fresh hazelnut sellers are seen only. The other film is called *Istanbul* (Joseph Pevney, 1957). Again shot in a studio, the film tries to represent Istanbul with the design of the interiors (Figure 7). People of Istanbul are dressed just like their contemporary counterparts in the States but the interior design of the spaces has evidently oriental style.

Figure 7: Nat King Cole as a guest star in a scene in *Istanbul* where the oriental style of the door frame is eminent

The following decades encounter a decrease in the number of American films using Istanbul as a part of their narrative setting. However, there are exceptions. The second James Bond film, *From Russia with Love*, brings the legendary British spy to Istanbul[6]. Directed by Terence Young in 1963, the film displays most of the tourist attractions of the city including Blue Mosque, Byzantine Hippodrome, Egyptian Bazaar, Galata Bridge, Hagia Sophia, etc (Figure 8). Also on a ferry trip, the Maiden Tower is visible. This location will be of great importance 36 years later in another Bond film entitled *The World is not Enough*. In *From Russia with Love*, Istanbul is represented as a tourist attraction as expected from an adventure film. The scene in the gypsy camp is notable. Though gypsy minority in Istanbul, mostly known as Romans, lives in distinct districts such as Sulukule, they are displayed as nomads.

[6] There is also a video game carrying the same title developed by Electronic Arts and released in 2005 (Figure 9). The game follows the storyline of the book and film, albeit adding in new scenes to make the game more action-oriented, as well as changing the affiliation of the main villains. Istanbul is the main city where all the action takes place. Also, the cover for the soundtrack album of the film displays the main characters posing in front of the Blue Mosque (Figure 10).

CIA's Turkish station chief Kerim Bey and Bond go to a gypsy camp and they encounter a cat fight between two gypsy girls. This scene, set in the gypsy encampment is constructed at the Pinewood studios in England (Barnes and Hearn, 2000:24).

Figure 8: Istanbul landscape in *From Russia with Love*

Figure 9: Istanbul in the video game *From Russia with Love* [http://i.testfreaks.com/images/products/600x400/186/james-bond-from-russia-with-love.624314.jpg, accessed on 12 May 2009]

Figure 10: Cover of the soundtrack album of *From Russia with Love* displaying the Sultanahmet Square
[http://www.comicsmagazines.com/mattrussia.JPG, accessed on 29 May 2009]

Exotic and oriental Istanbul is an appropriate setting for a spy film. Indeed, it is represented with vivid colors and high key lighting in order to emphasize its exotic side which is very suitable for this genre. In Jeremy Black's words, "exotic Istanbul was more the world of Eric Ambler than of Le Carré's Bonn or Deighton's Berlin" (2005: 29). Indeed, Black states that Fleming had read *The Mask of Dimitrios* which is an Ambler thriller as a guide to the city. Black says "Istanbul both provided a new setting for Fleming's sub-Chandleresque writing and allowed Bond unusual sights" (2005: 29). In this respect, it is notable to see the connections between different films representing the city of Istanbul in the history of American cinema. The limited number of films makes it easier to see these connections.

Bond visits Istanbul decades later with a new identity. As the successor of Sean Connery, Roger Moore, George Lazenby and Timothy Dalton, Irish actor Pierce

Brosnan arrives in Istanbul as James Bond to stop the daughter of an oil tycoon from her evil plans. *The World is not Enough*, directed by Michael Apted in 1999, has also a trivia reference to *From Russia with Love* by giving the same pseudo name to its main character: David Somerset. Spain would host location for the filming originally intended to take place in Turkey before terrorist groups threatened the world and dissuade many foreigners from visiting the country. However, a small unit goes to Turkey; a second crew arrives in Istanbul to shoot establishing shots for a film with the red herring title *Destiny*. Motorola's Swindon factory is filmed for later use as a Turkish oil refinery in the film (Barnes and Hearn, 2000: 208). In a similar manner, the villa where Electra King stays in Baku is actually the famous Dolmabahçe Palace in Istanbul. In this respect, Istanbul plays a crucial role in the spatial representation of the film. Istanbul is used to represent both Baku and itself. The city seen is represented as the role model for an urban setting in the East. It will not be surprising if there is a third Eastern city to be represented in the film, Istanbul will again be used. Exterior shots in Istanbul are filtered with reddish colors so that it seems like any ordinary Eastern setting.

In *The World is not Enough*, Istanbul is represented merely with a landscape by the Bosphorus and the Maiden tower (Figures 11 and 12). Interestingly, the Maiden tower, actually a tourist attraction and a restaurant, is used as a residential villa. It is decorated with oriental artifacts (Figure 13). Even the character Electra King who resides in the tower wears typical oriental gowns. Istanbul represented in the film is just a landscape shot and some interiors from a landmark building which is used in

the film with a totally different purpose. Both in exteriors and interiors, warm colors such as orange dominate the visual style.

Figure 11: The first frame where Istanbul is seen in *The World is not Enough*

Figure 12: The Maiden Tower in *The World is not Enough*

Figure 13: Inside the Maiden Tower in *The World is not Enough*

In 2006, a sequel to *The Net* (Irwin Winkler, 1995) emerges: *The Net 2.0* (Charles Winkler)[7]. It is shot entirely in Istanbul with a large number of Turkish actors including Demet Akbağ, Şebnem Dönmez and Güven Kıraç. In using Turkish spaces as somewhere else, it resembles *The World is not Enough*. For instance, Ataturk International Airport in Istanbul is used as airports of both Istanbul and Los Angeles. The plot of the film is about a young computer systems analyst who arrives in Istanbul to start a new job. The very first scene displays a chase through the Topkapi Palace. This scene is also used as the cover for the film's DVD package (Figure 14). Istanbul is represented continuously with touristic landmarks. Transitions between scenes are accomplished with landscape images of a beautiful Istanbul. The film functions as a touristic publicity material for prospective foreign tourists. Even water pipe smokers are seen in a darkened internet café. The film

[7] Charles Winkler is the son of Irwin Winkler.

displays women in black chadors, vicious policemen or even swirling dervishes in a train station and hence underlines a Middle Eastern image. Although the death penalty was abolished in Turkey in 2004, the plot of the film claims that the Republic of Turkey still permits executions. The musical score with an Arabic influence supports the approach to represent the city as a Middle Eastern urban setting.

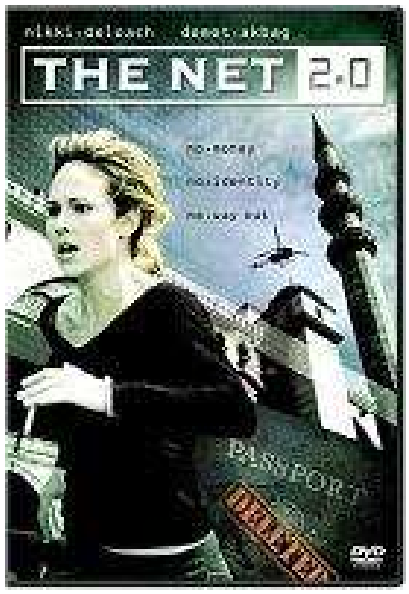

Figure 14: DVD cover of *The Net 2.0*

[http://www.imdb.com/media/rm1591775744/tt0449077, accessed on 14 April 2009]

As mentioned, the Maiden Tower is used as a residence, not as its original facility in *the World is not Enough*. A similar approach is seen in *Hitman* (Xavier Gens, 2007) based on a popular video game with the same title. In the film, an assassin named Agent 47 arrives in Istanbul in chase of an arms dealer. The characters meet in a luxurious restaurant constructed at the ground floor of Galata Tower. As anyone

who has visited the tower might have noticed, there is no door opening to the ground floor and the restaurant is at the top floor of the tower. Istanbul is represented as a typical Middle Eastern city. Almost in every scene, *ezan*[8] is heard inside the hotel rooms and throughout the city. Exterior scenes are shot during the times of the day when the sun is about to set. This brings the dominance of warm colors to the color palette used in the visual style of the film. However, the film differs from the previously discussed films on a representational level because the landscapes of the city or the Bosphorus are not displayed. A crowded bazaar probably in Eminönü (Figure 15) and the famous Egyptian Bazaar substitute the Bosphorus here. After showing these places, characters enter the Galata Tower and this creates the idea that the tower is in the same district with the Egyptian Bazaar. This is just another instance of recreating the facts of the city in favor of the representational approach of Istanbul[9]. Another point not to be missed is that the city is named "Istambul," not Istanbul in the film.

Figure 15: Eminönü crowds in *Hitman*

[8] *Ezan* is the Islamic holy prayer performed by a cleric in the mosque to announce the people around five times a day that it is the time for holy gathering inside the mosque.

[9] Film claims that there is even an official border between Turkey and Georgia.

A contemporary example of the American films in which the city of Istanbul is represented is *The International* (Tom Tykwer, 2009). The key character of the film is Turkish. The final and conclusive scenes are shot in Istanbul. Though it is produced by a major American production company, the film is not a typical Hollywood film due to the efforts of the successful German director Tykwer. Unfortunately, the same can not be said for the approach to the representation of the city. In *The International*, Topkapı palace (Figure 16), the Basilica cistern and the Grand Bazaar are the represented landmarks of Istanbul[10]. In the Istanbul scenes, characters meet at the famous Blue Mosque in the Sultanahmet district. After they leave the mosque, they go to the Grand Bazaar, however this short trip takes only a few seconds. These two landmark buildings are actually almost two kilometers away from each other. The makers of the film change the spatial and urban reality of Istanbul in order to construct their own oriental Istanbul where there are only mosques or exotic spice markets.

Films mentioned in this section, particularly the ones produced after 2000, represent Istanbul with certain codes such as *ezan* sounds, crowded bazaar streets, smoke and historical landmarks, to name a few. Another common quality they do share is their

[10] It is interesting to read that Clive Owen, the star of the film, was shocked with the reactions of the passers-by at the Grand Bazaar. Producers couldn't get permission to shut the busy market down so the crew caught the action on cameras situated on nearby rooftops and other vantage points. According to Owen, people were not surprised to see men running on the streets with guns on their hands. For more information: http://www.femalefirst.co.uk/entertainment/Clocks-63345.html [accessed on 15.04.2009].

Figure 16: Clive Owen on top of the Topkapı Palace in *The International* [http://media.photobucket.com/image/the%20international%20istanbul/sinehafta/Uluslararasi__/TheInternational05.jpg, accessed on 10 May 2009]

attempts to recreate the locations and/or uses of facilities. Restaurants are transformed into residences. Spaces are moved from the top floor down to the ground floor. Windows are opened on walls untouched for centuries. None of the films catch even a glimpse of modern commercial districts such as Levent. None of them look at Istiklal Street though it is the one of the most popular tourist attractions.

3.3 Designerly Tools and their Use in Cinema for Representation

Cinema, as an art form and a communication medium, utilizes designerly tools in order to construct its narrative and visuality. Even when seen as an item of entertainment business or a commodity in the global trade world, cinema inevitably uses design as a part of its marketing components. In this respect, design and cinema are in need of each other at various dimensions. Design is nourished from

cinema in many aspects. It finds new field for operating such as visual designs of film posters, costumes or even web sites which serve for marketing the films. Cinema uses design principles and elements for constructing cinematic worlds. It benefits from the designs for the objects and spaces used in the films. Though the commercially-marketing or publicity aspect of this mutual interest and relationship is out of the scope of this study, it is possible to state that design acts as a crucial element in all nodal points of cinema.

Cinema congregates many different design forms such as costume design, visual design or architectural design together in order to construct its structure. Fatoş Adiloğlu writes that cinema is a composition of space and time which incorporates body and form, and motion and change as elements of design. She argues that "design in cinema is realized in the selection, arrangement and rendering of 'spatial and temporal elements' on the 'visual field' towards an integrated sense of meaning" (2006: 138). The director requires design elements to create the cinematic space and to construct its own filmic reality. For these purposes, the personal choices of the director are actually elements of the design process. Therefore, cinema uses design principles as a foundation of its narrative and visuality. If designerly principles, hence elements and tools, could be pertained to all types of visual design including some other fields such as cinema, photography and painting, then it is also certain that "these principles work interactively in various combinations to add depth, movement and visual force to the elements of the frame" (Brown, 2002: 31). Notions of depth, movement and, of course, visual force which are also design principles are crucial for cinema. Thus, designerly tools act operational and

instrumental in cinematic representation. These tools construct the presence of design principles and in cinema, this is observed as constructing the visual narrative.

The reality constructed in a film may be set up on different aspects. A film might be real or fictional. It might represent reality or a fantasy. At any rate, a film remains as if it is real in the eyes of the spectator. It constructs a so-called reality on screen. In this respect, it resembles design because design and cinema make use of similar elements in the construction of 'reality' (Adiloğlu, 2006: 139). When this sort of representational relationship between design and cinema is considered, it is seen that cinema is a sort of inspiration as the case may be. However, design is the formative element in cinema. It is used as a tool, it is not the aim. Cinema uses design just as it uses music.

There are several designerly tools used in cinema such as color, lighting, sound, texture, repetition, space etc. These are tools a the designer to fulfill his/her practice. These tools are used by graphic designers, fashion designers and even architects. As mentioned in the introductory chapter, the scope of this study is limited to three designerly tools, color, lighting and sound. Considering color among these tools may sound like excluding black and white films from the cinematographic scope, but even black and white films pay significant attention to color. The use of black, gray and white in different tones or re-coloring a film at the post-production phase are attempts which underline the significance of color.

The first two, color and light are "integral elements in the perception of visual and tactile qualities of form" (Adiloğlu, 2006: 139). In addition, sound as an appendage to film brings an audio quality to it. As the main components of the moving pictures, color, lighting and sound are at service of the director through the meaning-creation process. The director's point of view infiltrates the film with the combination of color, lighting and sound of the image recorded with the camera. Point of view is presented with the choices of the director. What colors will be in the foreground? What kind of a color filter will be used? What kind of spatial or psychological atmosphere will be created with the aid of lighting? Which sounds or music will be used? These are decisions made by the director and they construct the narrative of the film along with the script, acting and framing.

On the basic level, even though it seems like color, for example, is used as a formal and aesthetic element in cinema, some directors such as Peter Greenaway or Michelangelo Antonioni use it also as a meaning-creating component. When films made by these directors and also by filmmakers such as Zhang Yimou and Gary Ross are studied, one might see that color as an element plays a crucial role in the cinematic narrative because it also gives meaning to the moving image. With its originality, it might add new meanings to a film. This shows that color functions also as an aesthetic element. It is not only color that serves this way. When used for the meaning-creation process, lighting and sound give us clues about the social codes and aesthetic comprehension of the time period while proving an idea about the form and content of the film. Aitken and Zonn claim that "the ability of a film to produce and sustain meaning (…) is not derived from the film's degree of 'realism'

but on the successful construction of a set of narrative conventions" (1994: 15). These narrative conventions mostly rely on designerly tools.

Designerly tools are used in cinematic representation. How these tools are used and how they operate lays bare the intentions of the director. Two films set in the same space might represent two different spatial perceptions. One might represent a space as a roomy hall, the other as a prison cell. An empty room might be in a metropolis such as New York City or in a small village in Southern France according to the sounds heard from the open window.

While these tools act this way in the representation process, the representation of the city is inevitably not an exception. Larry Ford argues that the role of cities in cinema has gradually changed over time from serving as background scenery to acting as a major character in many films. He writes that "lighting and color are of major importance in this development" (1994: 119). When the 'sound of the city' and sometimes music is added to this suggestion, it will be clearer to see the ways how designerly elements operate in the representation of a city in cinema. Creating a 'cinematic city' requires these elements to build up the image of the city in the eyes of the spectator.

In order to understand in detail how this city image is constructed, two films from two different directors and hence approaches are taken in hand. Though the plots of two films are set in Istanbul, the approaches of the films hence the directors to the city of Istanbul are different. Both films represent Istanbul, but Parker's *Midnight*

Express is shot in Malta whereas Dassin's *Topkapi* is shot on location in Istanbul. The former represents a hellish Istanbul of the Middle East. On the other hand, the latter represents Istanbul as a tourist attraction.

Within this atmosphere, two American films that represent Istanbul are selected for a detailed case study. *Midnight Express* is a 1978 film by British director Alan Parker (Figure 17). The script is adapted by Oliver Stone from the same titled book by William Hayes. The film tells the story of a young American who tries to smuggle hashish from Turkey to the United States. However, he is caught at the airport and sent to prison. The film depicts Turkey as a country where law is dysfunctional. For this reason Billy, after being physically and emotionally tortured, tries to escape from Sağmalcılar Penitentiary with the help of his American, British and Swedish friends. Midnight Express is the slang for the escape. He can not succeed and the guardians torture him more. Every year he spends in the prison gets worse and in the end, by chance, he kills the head of the prison penitentiary guardians and manages to escape from the prison disguised as a guardian.

After its release the film creates a big controversy and is banned in Turkey. Turkish people get the chance to watch the film for the first time on TV decades after its theatrical release. Atilla Dorsay reviews the film and states that "a society, all its officials, all its individuals, from guardians to lawyers, from judges to convicts, is represented as an egregious, rotten, corrupted "herd of pigs" (2003: 158). Similarly, Haluk Şahin says, "This was not Turkey, this was not Istanbul airport, these were

not Turks! This whole thing that was being sold as "a true story" was in fact a monumental piece of falsity!" (1998: 22).

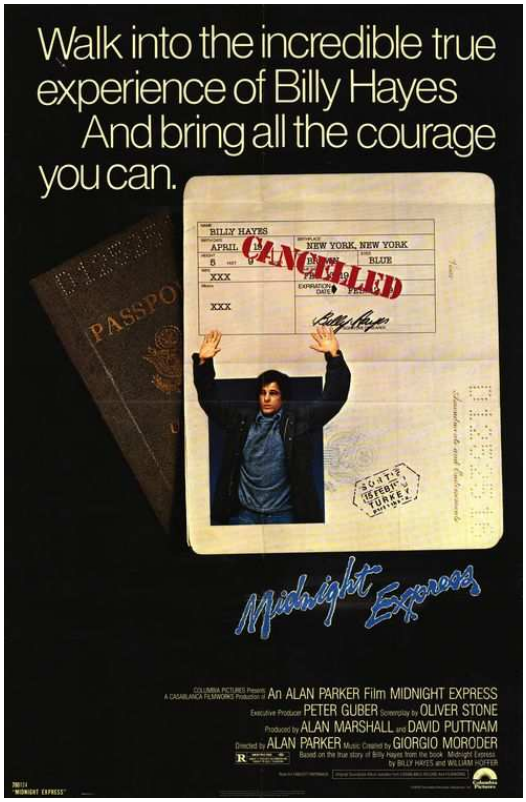

Figure 17: Original poster of Alan Parker's *Midnight Express*, 1978 [http://www.impawards.com/1978/posters/midnight_express_ver2.jpg, accessed on 30 May 2009]

The film is shot in Malta. For the film, an abandoned army barracks is transformed into Sağmalcılar Prison. The film was shot in Malta except for the establishing shoots of Istanbul with which the film opens (Mutlu, 2005: 478). As Geoffrey Nowell-Smith writes, "Shooting on location is sometimes an aesthetic choice, sometimes an economic one, often probably a mixture" (2001: 102). For this instance, it is something bigger than the mixture Nowell-Smith mentions. Parker and Stone are not able to obtain the mandatory permissions from Turkey. The script should

have been submitted to the Turkish authorities. A script representing Turks like this would never be approved. To solve the problem, a second crew arrives Istanbul, telling the authorities that they will shoot a documentary about Istanbul. The footage shot by this crew is used in *Midnight Express* for the general shots. All interiors and some scenes in narrow streets are all shot in Malta.

Topkapi, on the other hand, is a 1964 film by American director Jules Dassin shot on location in Istanbul, with a few exceptions shot in studios set in Paris (Figure 18). It is adapted from the 1962 novel *The Light of Day* by Eric Ambler. With an international cast of stars including Peter Ustinov, Melina Mercouri and Maximilian Schell, the film tells the story of a group of thieves who plan to steal an invaluable dagger from the Topkapı Palace. The Turkish security is aware of the fact that this group has arrived in Istanbul for a criminal purpose but they do not know that their intention is a heist. Though the heist is successful, the members of the group are all arrested by the Turkish police in the end. Peter Ustinov has won the Academy Award for Best Supporting Actor for his performance in *Topkapi*. The film is known for its approach to Istanbul as a tourist attraction. On this aspect, it remains on the exact opposite direction of *Midnight Express*.

In the beginning of each following section to come, the use of color, lighting and sound in cinema will be discussed; then the two films of study, *Topkapi* and *Midnight Express*, will be analyzed within the context of representation with the aid of these three tools and discuss how the tools operate in the representation of Istanbul in the films.

Figure 18: Original Poster of Jules Dassin's *Topkapi*, 1964 [http://upload.wikimedia.org/wikipedia/en/4/4e/Topkapi_01(1964).jpeg, accessed on 29 May 2009]

3.3.1 Use of Color in the Representation of Istanbul

Though color is introduced years after the birth of cinema in 1939 with Victor Fleming's *Gone with the Wind* and *The Wizard of Oz*, today color films dominate the world of filmmaking. However, this does not mean that black and white films have perished. When black and white images fit the narrative intentions of the director, it is possible to come across films which do not use color. Within the last few decades, filmgoers have come across successful films in black and white such as *Schindler's List* (Steven Spielberg, 1993) and *The Man Who wasn't There* (Joel Coen, 2001). The former uses black and white images as a reinforcement to the emotional atmosphere

created by the director. The latter, however, as a *film noir*, does not only pay tribute to the early founders of the genre, but also utilize the visual conventions of *film noir* for the sake of its narrative. Looking at the vast majority of color films today, French director Eric Rohmer's statement then seems notable; he had commented on color film as "the color picture is ugly, I agree" (2006: 121). Ugly or not, it is quite a fact that color plays a significant role in cinema as a designerly tool. "The very strong emphasis that color can provide is one reason some artists consider color to be the most powerful of the visual elements" (Lauer and Pentak, 2000: 252). As an art form, cinema uses color as an important tool of representation. As the main principles of color, tone and composition make painting a fine art, the same principles valid for cinema make a color film a work of art (Kalmus, 2006: 24). Kepes writes that "color remains as a universal keyboard of feelings" and "color representation reaches a higher level of objectivity" in cinema (1995: 168).

While "the history of art and the history of color theory have always been closely intertwined," it is possible to argue that the same is valid for cinema as an art form which uses design as a part of its nature (Quiller, 1989: 141). After the late 1960s, color films have become the norm in the field. The end of this decade also has witnessed a new state that color films then commenced to "look truly accurate as Technicolor brightness gave way to more varied and sophisticated experiments with hue and tone" (Ford, 1994: 126). Cinema, after sound, requires color to sustain its progressive disposition and "it is as though cinema needed continued technological upheaval for its economic, if not its aesthetic, health" (Andrew, 2006: 41).

Use of color provides three main advantages to cinema. First, color gives more detail to images. Details are easily detected. The qualities of objects can be seen clearly. Second, it creates decorative impacts and effects. It is obvious that a garden would be seen more beautifully in a color picture. Third, it might be used as a narrative tool in service of the director throughout the design process of the film and this is what the next section is about.

It is possible to bring better results sometimes by eliminating color in film. Since the use of color dominantly sets the norms, there are also important narrative conventions in its use, and "when a filmmaker such as Woody Allen in *Annie Hall* (1977) disregards them to affect a contrast between New York and Los Angeles, the results are quite provocative" (Aitken and Zonn, 1994: 16). Even this example is enough to display the role of color in the representation of the city in film. Today urban settings, hence cities can be depicted with a combination of color coding as well as with combinations of stereotypical and reversed images. All are in service of the film director. Ford writes, "By the time West Side Story was filmed in 1960, it was hard to make New York look as menacing in color as it had looked in black and white" (Ford, 1994: 127). Today, with the advancements in technology, color acts more instrumental in cinematic depiction. Cinematic images of cities are constructed on screen with the help of color. A cinema without colors is unimaginable. In the next sections to come, use of color in two films of case study will be discussed and how color helps the directors represent Istanbul will be revealed.

3.3.1.1 Use of Color in *Topkapi*

With an international cast, Topkapi might be considered as the story of a group of tourists from different nationalities visiting Istanbul. The film serves as a publicity material for Istanbul to represent it as a tourist attraction. The city itself is not represented as a cinematic city with a color of its own but it is represented as a city which carries all colors with their sharpest and most striking tones like a photograph on a postcard. This is accomplished by using colorful objects and costumes. Textures are not used on the surface of the costumes or the material of the objects. Each object has one sole color: no stripes on the shirts, no floral prints on the curtains. Cinematic images are constructed as palettes full of lively colors.

The film commences with a kaleidoscopic image (Figure 19). The reflections of a jewel are seen, most probably of the ones used to ornate the famous dagger in the Topkapi palace. In the very first moment of the film, the viewer is informed that this will be a colorful film. Moreover, when these colorful light reflections disappear, the first thing seen on the screen is a color wheel (Figure 20). Before the plot of the film begins, the main character makes an introductory speech and tells us about her intentions for stealing the dagger from the Topkapi palace. This scene is shot with a special filter giving the viewer the impression that he/she is watching this film through a kaleidoscope (Figure 21). She talks about the Topkapi palace and the city of Istanbul as if she is a tourist guide.

Figure 19: Kaleidoscopic images in the opening scene of *Topkapi*

Figure 20: The color wheel in the fairground in *Topkapi*

Figure 21: Kaleidoscopic filter used at the opening scenes in *Topkapi*

In order to construct the postcard image, even Paris is represented as a city in the mist (Figure 22). Though mist is identified in cinema particularly with London, Jules Dassin prefers to represent Paris in the fog to underline the postcard visuality of Istanbul. Dassin's color choices fit in the context of color suggested by Theodor Dreyer. According to Mustafa Sözen, Dreyer suggests that, if the director tells his/her story by emulating the colors in nature, the viewers might praise the film more since he/she has constructed his film with natural colors. The viewers always see that the grass is green in their daily lives and the sky is blue, and hence in films they want to see them green and blue respectively. Therefore, while intervening the colors and changing them, the director must rely on a particular reason, make his choices consciously and be able to communicate with the audience regarding what he intends to do on screen (Sözen, 2003a).

Figure 22: Misty Paris in *Topkapi*

When characters arrive in Istanbul, the director presents some general shots of Istanbul. What is seen first are the Galata Bridge, street porters, the Golden Horn, the Blue Mosque and the Sultanahmet square (Figure 23). An orientally-influenced music by Manos Hadjidakis accompanies this welcoming scene. From this first image in Istanbul to the last minute in the film, Istanbul is represented as a tourist attraction with visuality of a postcard. No color filters are used. The main colors used are red, green and blue. It is as if the director intended to represent Istanbul with the colors of the precious stones on the dagger. The postcard metaphor is solidified with the scene where Peter Ustinov's character writes a secret note for the police. The desk which he uses is full of touristic postcards of Istanbul (Figure 24).

Figure 23: Galata Bridge in *Topkapi*

Figure 24: Postcards in *Topkapi*

In Topkapi which is a hybrid of comedy and heist genres, Dassin uses colorful objects and costumes. Istanbul is seen only in daylight. The weather is always perfect. This allows colors to be much sharper. For instance, the scene at the fairground, where Ustinov has a conversation with the Turkish police inspector,

colors with a pastel tone such as pink, yellow, blue and green dominate the frame (Figure 25). Costumes also serve the same purpose. Outfits of the characters are mostly designed with plain colors. In the scene shown in Figure 26, a red shirt, a green dress and a blue shirt in sharp tones are seen. It is the same way with the colors of daily objects.

Figure 25: Yellow, pink and blue colors of Istanbul in *Topkapi*

Figure 26: In the interior scenes of *Topkapi*, color is emphasized with the costumes

The use of color during the heist scenes is also parallel to the visual representation of Istanbul. Inside the Topkapi palace where the walls are gray and pale, the stained glass on the windows reflects the colors throughout the space. Red, yellow and green colors sparkle like jewels. Istanbul is the jewel and even this scene represents it as such.

With this tourist-guide approach of the film, director Jules Dassin constantly uses sharp colors in order to represent an Istanbul where everything on the screen is shiny and sparkling. The postcard visuality of Istanbul is constructed together with an 'unrealistic' atmosphere. Funny elements in the screenplay support this intention. Images, characters and music are all lively and colorful. Istanbul is represented as a vivid, colorful and joyful city with this way of using color on the screen.

3.3.1.2 Use of Color in *Midnight Express*

Midnight Express uses color on a monochromatic basis. In *Topkapi*, different and distinguishable colors are seen on the screen. The emphasis is given to colorful costumes and objects. Here in *Midnight Express*, however, the colors used in the visual style are totally different. A monochromatic image is displayed on the screen if the film is paused and one freezes a still. Objects, characters, costumes, spaces look like they all have the same color. This creates integrity within the representational aspects of the film. Everything seen on the screen has the same importance. Nothing is emphasized or foregrounded with its color.

The film opens with a typical image of Istanbul: a mosque seen from the Bosphorus and sea gulls flying around (Figure 27). One may argue that this is a postcard image resembling the ones discussed in the previous section. However, the approach and the use of color here are different. Starting from this very first image to the ending credits of the film, Istanbul is represented in warm colors such as yellow, red or orange. Colors are considered to be assembled into two general groups. The first group is named as the warm and the second the cool colors. Red, orange, and yellow are called the warm or advancing colors and "they call forth sensations of excitement, activity, and heat" (Kalmus, 2006: 26). Throughout the whole film, we never encounter a blue sky or a blue sea. It is as if a red/orange filter is used to make Istanbul look more Oriental than it is. This is no surprise because it is clear that the main intention of director Alan Parker and screenwriter Oliver Stone is to represent Istanbul as a Middle Eastern nightmare and a Third World hell. In contrast to cool colors, warm colors such as red, orange or brown are "widely associated with a sense of emotional warmth and the redemptive qualities of the nature world that are linked to the idea of femininity in Western culture through the figure of Persephone, goddess of Spring, and Eve in the Garden of Eden" (Allen, 2006: 135). Orientalist approach attributes feminine qualities to the Orient. Therefore, it is not surprising to see the dominance of these colors in the visual choices of the director when it comes to represent Istanbul. Mehmet Basutçu argues that *Midnight Express* as a film transforms the dreams of and enchantments with Istanbul or the East, into nightmares, and the film "has imposed a negative and injurious idea of Turkey on the minds of the people who do not even know where the country is!" (1992: 17-18)

Figure 27: Opening scene of *Midnight Express*

Visually, interiors and exteriors of Istanbul are represented similarly in *Midnight Express*. A considerable part of the film takes place in Sağmalcılar Penitentiary, but the scenes at the court house, the airport or the coffee houses are designed as if these scenes all take place in a prison cell. Istanbul itself is a prison. One does not need to be kept in a penitentiary; it is enough to wander around the city. Colors used in the representation of Istanbul display a claustrophobic Istanbul because, according to Sözen, staying in an environment as such tires the eye and makes the person discomforted (2003a: 39). In Istanbul one feels like in a cell, the viewer does not need to see merely actual prison scenes. From the very beginning to the last shot, a claustrophobic atmosphere is constructed. Istanbul is hell. Even walking in the streets of Istanbul is no different than being in a prison cell.

Displaying the Galata Bridge as the first image seen on screen is not a coincidence (Figure 28). However, this time the image seen on the screen is not vivid as it is in *Topkapi*. Filters make everything seem like they are actually tones of one reddish color. The reddish filter represents an Istanbul as if it is a city on the desert. Sözen writes that yellow symbolizes betrayal and evil where orange leads one to extraversion, transcendence and cruelty (2003a: 73, 88). The use of these colors dominantly as a filter covering the screen represents a Middle Eastern Istanbul in the wasteland where both the people and the city itself are evil and barbaric.

Figure 28: Galata Bridge in *Midnight Express* different from *Topkapi* (see Figure 22)

Even in the final scene, where Billy runs away from the prison, Istanbul is seen under a reddish sky (Figure 28). It is ironic to watch him running toward the sun while escapes from the diabolic prison of a city which is represented as if it is in the

center of a desert. Colors used help representing Istanbul as a city in the wasteland. Yellow and reddish tones dominate the visual style in order to depict summer and hot weather. When Billy runs away from the prison, all one sees is an empty, wide road with only one car parked on it, under a red sky. It seems like the city does not carry the vivid, rapid and dynamic qualities of a modern, civilized urban settlement of the West.

Figure 29: Final scene of *Midnight Express*

When the film ends and Billy manages to go to the United States, a few black and white photographs are displayed on the screen (Figure 29). These photographs visually tell the viewer that Billy has returned home safely. These moments of happiness and freedom are represented in black and white. While Istanbul is represented with warm colors such as red and orange, the United States is

represented with black and white. Rejecting the use of colors helps Parker to present the difference between Istanbul and the United States.

Figure 30: Black and white images in *Midnight Express*

Midnight Express is a film made with the intentions of particularly representing the city of Istanbul as an evil, barbaric settlement of the East. It is not as civilized as its counter parts in the West. Parker's gradually racist approach uses colors to represent a city on screen different and further from its American viewers. Buscombe argues, "Color serves to embody a world other than our own into which, for the price of a ticket, we may enter" (1985: 90-91). This is what is accomplished in *Midnight Express*.

Alan Parker uses warm colors to emphasize the visuality of Istanbul in accordance to the codes used for representing the East. However, he displays these colors like dirty and pale so that he erases the attractive and exotic look of the city from the screen. What he demonstrates is an Eastern Istanbul but it is not as friendly as it is in *Topkapi*.

3.3.2 Use of Lighting in the Representation of Istanbul

Lighting in cinema is as important as color. Since the dawn of cinema till today, lighting was used by directors as one of the key elements of visual representation. It helps the director to create a visuality which represents his intensions. If one goes back to the early years of cinema, it may be clearly observed that, historically, lighting in cinema has gone through a number of periods. In the first period, the use of lighting was merely functional. As Blain Brown states, "the low speed of the film and the lenses together with lack of high-power, controllable light sources made it a necessity to just pour as much light as possible onto the scenes (2002: 159). Consequently, the majority of the films made between 1890s and 1920s were shot outdoors in daylight. Ford writes that, in American cinema, in contrast with the European films, "for technical reasons, most films had to be shot in bright daylight and so the mood of the films was not much affected by changing levels of lighting" (1994: 120).

After the period of using daylight as the main source of lighting due to the lack of high-key light sources, a new era for the use of lighting has begun. The main reason

for this change was the introduction of new technologies in lighting and the artistic approaches of German-born European directors. The power and functionality of lighting was first introduced to American cinema by German directors who left their country and commenced a new career in the United States. Significant and important names such as Billy Wilder, Otto Preminger and Fritz Lang had been trained in the German Expressionist tradition of the 1920s. These artists have shown what cinema could accomplish with "low-key lighting, a few dark alleys, and rain-slick streets" (Ford, 1994: 122). This way of using light would then give rise to film noir as a genre in American cinema.

The main functions of lighting in a film can be summarized as follows: revealing form and dimensions, creating an atmosphere, fulfilling technical needs, providing depth in the image, attracting attention to the items on the screen, adding sentimentality to the sequence, determining the time, ordering the aesthetic elements, manipulating attention and achieving visual continuity. The shapes, forms, sizes and dimensions of objects on screen are revealed with the use of light. The direction, angle, volume and power of light changes the atmosphere of the cinematic space. Films should be shot under adequate light. Otherwise, the images transferred to the film stock in the laboratory would not be proper for theatrical screenings. Lighting also helps the image gain perspective and depth. With lighting, it is possible to know if it is day or night. As can be seen, cinematic image requires lighting in many aspects. Therefore, it is possible to claim that "cinema is image and it is the light who begets the images" (Güngör, 1994: 66). In cinema, lighting is

everything. Blain Brown depicts the use and function of lighting by means of cinematic representation as follows:

> In most films, lighting is a part of storytelling in more limited and less overtly metaphorical ways, but it can always be a factor in underlying story points, character and particularly the perception of time and space. Filmmakers who take a rejectionist attitude toward lighting are depriving themselves of one of the most important, subtle and powerful tools of visual storytelling. Those who reject lighting are often those who least understand its usefulness and eloquence as a cinematic tool (2002: 165-66).

Since spatial experience is intimately connected with the experience of light, the same is valid for the cinematic experience. Hence, representing the city would be nourished from lighting as well. As Kepes asserts, "Without light there is no vision, and without vision there can be no visible space" (1995: 134). With the introduction of artificial lighting, directors have found new and infinite ways of representing their ideas, hence cities on the big screen. Kepes also states that this has not only introduced a new approach to spatial and cinematic representation but contributed to a redirection of visual experiences and consequently to a new and fresh readjustment of the viewer's visual sensibilities (1995: 154). In order to understand how lighting operates within the context of representation for a city, now the matter on the films of study will be discussed.

3.3.2.1 Use of Lighting in *Topkapi*

As mentioned in the section regarding the use of color in *Topkapi*, Istanbul is represented as a tourist attraction in the film. In order to create the postcard image

of Istanbul on screen, lighting is also used. Lighting which can also be used for meaning-creation process is used to emphasize the colors of Istanbul. Colors seem as if they were painted after the film was shot. Lights are used to illuminate the spaces so that objects and costumes are foregrounded.

The film is shot in bright daylight. Istanbul is never seen in dark. According to the plot, even the heist begins before it is expected, so the action in the Topkapi Palace commences before the sun sets (Figure 31). The bright, shiny and sparkling image of Istanbul is set up with the help of natural lighting. This also enables the colors to be seen sharper and brighter.

Figure 31: Heist in daylights in *Topkapi*

In *Topkapi*, lighting is used as if it is totally natural. The light rays rushing in through the windows are never seen. In the scenes shot indoors at night, light sources such as electric bulbs, lusters, shaded lamps and floodlights are not emphasized on

screen so that it is not easy to differentiate whether it is day or night (Figure 32). When it comes to the scenes outdoors, the weather is always sunny and bright (Figure 33). Remember old postcards, especially the ones of Istanbul: this shiny and bright weather and its clean lighting helps Istanbul to be seen like the Istanbul in those postcards.

Lighting, with the exception of fulfilling the technical needs of any film, does not meet the functions mentioned in the previous section. In *Topkapi*, lighting mainly serves the color to be seen more dominantly and vividly. It does not determine the on screen time. It is not used for creating a psychological atmosphere. However, use of lighting in *Topkapi* helps the film reveal the tone of colors, manipulate the attention of the viewers for the sake of colors and provide a visual continuity.

Figure 32: Interiors with no artificial light sources in *Topkapi*

Figure 33: Beautiful weather of Istanbul in *Topkapi*

3.3.2.2 Use of Lighting in *Midnight Express*

Lighting plays a main role in *Midnight Express*. It increases particularly the sinister and gloomy character of not only jails, but also of Istanbul as a city. Everything is dark and sad there. Take the scene at the hotel room as an example (Figure 34). Though it is clearly shown that it is daytime and the windows are open, the lighting used inside the room creates the atmosphere of a prison cell. There is no artificial light source visible but the space is represented as claustrophobic as a cell with the help of lights installed on the ceiling of the room. A similar lighting style is used in the police station where Billy Hayes is interrogated (Figure 35). In the police station, all windows are closed. The rooms are illuminated with one or two lamps on the ceiling. Interiors are always dark. It is not possible to differentiate whether it is day or night outside. Any interior space is represented as a prison cell. The Sağmacılar penitentiary is not the unbearable place; it is the city of Istanbul.

Figure 34: Hotel room and its prisonlike lighting in *Midnight Express*

Figure 35: Police station in *Midnight Express*

After Billy is caught with hashish at the airport, he is taken to the police station. Obviously time passes away. However, one always sees the interiors where there is no natural light and it is impossible to say whether it is the night or day. Lighting

does not give any clue about the time. It merely operates for the claustrophobic atmosphere. Rooms are represented as spaces covered with thick walls. Lighting seems as if it finds its way through a hole. This increases the entrapment feeling. Interiors or exteriors, everywhere lighting serves for the purpose of representing Istanbul as an unbearable Third World country.

Lighting does not merely operate in the representation of the spaces in Istanbul. It also works for representing the people according to the intentions of Parker and Stone. In *Midnight Express*, a low key lighting is generally applied to Turks. In some scenes where Turks and a Western character, lighting applied to Turks is lower than the Westerner. For example, when policemen take Billy's clothes off and stare at his naked body with a suggestive smile, high key illumination is used for Billy. In the scenes like this, light is soft and shadow areas are fairly transparent. The fill and back lights of the policemen are considerably less intense than in high key technique and "shadow areas on their faces remain relatively hard and sharp despite the fact that the whole film was shot through (...) soft filters" (Nordlinger, 1978: 20). The same case can be observed in the scene taking place at the Turkish court room (Figure 36). With the help of the lighting used in *Midnight Express*, Istanbul is represented totally different from the one in *Topkapi*. For Parker, Istanbul is a dark setting. Even the scorching sun is not able to shed a light on the city; it only burns the innocent Westerners!

Figure 36: Turkish characters in the shade in *Midnight Express*

3.3.3 Use of Sound in the Representation of Istanbul

The third designerly tool which is used in this study for representing the city and particularly Istanbul is sound. Sound was introduced to cinema in the 1920s. The first feature length film with sound was *The Jazz Singer* (Alan Crosland), released in October 1927. The era with the films without sound is also worth mentioning. Sözen argues that the main lack of silent films of this era was dialogue, not effects or music (2003b). However, the representation of the city on screen nourishes a lot from the use of sound. The sound of the city, traffic noise, sounds of trains and ferries, noises of crowds, etc. all represent the rapid life in the city. Modern city could not be represented without these sounds.

Topkapi and *Midnight Express* are mainstream American/Hollywood films and can be defined within the boundaries of conventional and/or classical film narrative. According to Annette Kuhn, in this way of cinematic representation, "sound, image and story are welded together, and it takes a work of deconstruction to pull them apart in order to trace the processes through which films produce their meanings" (1990: 6). To produce meaning, cinema uses sound as a complementary tool. Image of a crying baby would give no clue about why the baby is crying. When a noisy quarrel between the baby's parents is heard, the viewer would understand why.

The function of sound in cinematic representation serve for various purposes, hence there are several reasons to use sound in a film. There are mainly these reasons as follows: customs, constructing reality, creating an audio decoration and supporting the narrative. Mostly it is a custom to use sound in a film unless the purpose is to alienate the viewers. Images on screen look more 'real' when they are supported with sound. A gunshot is perceived as real when its sound is heard. Sound also may be used as a decorative component as it is in the case of soundtrack songs in films. Finally, sound supports the narrative and cinematic representation. Besides, using silence can also be considered within the use of sound. "As with the other elements in the various aesthetic fields, the outer orientation functions of sound often overlap; one sound can fulfill several functions, depending on the event context" (Zettl, 2005: 337). In two films, the volume of sound, its presence and its style define different the representations according to the context even if both films use the same sounds.

Music, as a part of cinematic sound, has always been the most effective way of reflecting the psychological conditions of the characters or the narration. It is also one of the main determinants of editing. In many films, music is instrumental in adjusting the tempo of the film and notifying the next scene to come. In the following sections, the use of the third designerly tool sound and its addition to the representation of Istanbul in film will be demonstrated.

3.3.3.1 Use of Sound in *Topkapi*

The use of sound in *Topkapi* is notable when the approach of the director is considered. As mentioned before, Dassin portrays an Istanbul of the postcards. The city is represented as a postcard or a touristic advertisement from a travel magazine. In this respect, how sound and/or music is used for the representation of Istanbul has parallelism with how color and lighting are used in the same film.

Throughout *Topkapi*, city sounds are muted. Since the first moment Istanbul is seen on the screen, one encounters many street entities of Istanbul such as street porters, street vendors, fairgrounds, crowded streets and so on. However, the sound and the noise of the streets are not heard. Instead, the music composed by Greek composer Manos Hadjidakis is heard. The lack of city sounds enables the spectator to connect visual representational elements with this music. Consequently, the touristic approach is accomplished. Even in the scenes taking place during the oil wrestling in the stadium, all one can hear in the background is the music coming out loud from the radio of a street vendor. It is not possible to hear the murmurings of the

crowd or the noise of the traffic and the car horns. All one hears are authentic and exotic Turkish songs. The real daily life taking place in Istanbul is ignored. Instead, an on-screen reality of postcards is substituted. This is provided with the aid of music and lack of city sounds and noise.

The only exception for the muteness of the city is the horn of the ferries on the Bosphorus. it is heard only during the scene on the rooftops of Topkapi Palace right before the heist commences (Figure 37). The ferries are seen by both the spectator and the characters of the film from the top of the building where beautiful scenery of Istanbul is observed. A mute city with only the horn of a ferry supports the idea of an exotic city between two continents.

Figure 37: Sound of ferries in *Topkapi*

Another scene is worth mentioning in this respect. When some of the landmarks of Istanbul are presented on screen, one comes across to Blue Mosque. What one expects at that moment is most probably to hear the sound of *ezan*. However, the

choice of the director is quite interesting. As the mosque stays on the screen, an *uzun hava*[11] reaches one's ears. While almost all characters in the film are present at the stadium where the oil wrestling takes place, what is heard again is the traditional Turkish music[12]. This substitutes the living Istanbul with a touristic/exotic imagery. Just like a television advertisement, Topkapi uses the songs and music of Istanbul to represent it. This style also resembles with the way Istanbul is represented in Crossing the Bridge: The Sound of Istanbul (Fatih Akin, 2005).

Within Dassin's film, music is replaced with the sounds of the city. Though it is a huge metropolitan city, the spectator does not encounter the living sounds of it. Beautiful sceneries are accompanied by the Greek/Turkish hybrid notes of Hadjidakis. For the rest, Istanbul is a silent city. Just like its images in postcards.

3.3.3.2 Use of Sound in *Midnight Express*

In contrast with *Topkapi* which represents a muted Istanbul with the company of both Oriental music and Greek tunes, *Midnight Express* represents an Istanbul with all its sounds and noises. It does not forget to use music as a reinforcement element for supporting the sensations created on screen.

[11] *Uzun Hava* refers to mode of traditional Turkish folk music, especially songs about deep pain and agony. Best examples of this kind of music are identified with the southern Eastern parts of the country.

[12] This scene is arguably longer than it should be in terms of the tempo of the script. It is so long that after some time the viewer loses his/her attention. The long use of the scene might be another way of marketing the touristic sides of Turkey. It should also be mentioned that oil wrestling is identified with Kırkpınar, not Istanbul.

In *Midnight Express*, before the first image appears on screen, one commences to hear voices and noises on a black screen. These are some machine gun noises and the dialogue of a mother and her soldier son in Turkish. This first sounds one hears give us a clue about how the film sees Turks, hence Istanbul. Istanbul is the city where its people are violent militarists and expansionist barbarians. Upon these sounds, then, the image of Istanbul is screened with the commencing musical score composed by Giorgio Moroder. In seconds, sounds of seagulls and ferries replace the sounds of machine guns. These sounds of violence and battle, according to the director, fit Istanbul's image. His viewpoint, approach and intention is clear and evident with this opening scene.

Music is used as a tool of manipulating the viewers' opinions. It becomes very sentimental when Billy is treated badly, for instance. The scene where he is caught with hashish can be a good example. When the tension is high since the viewer does not know whether he will be caught or not, the music resembles the heart beat and it increases the on-screen tension. Seconds later, when he is caught, it becomes so sentimental that viewers are pushed to feel sad about him even though he had committed a crime. The use of music intensifies the shock caused by images, but also the anxiety. It also comes back monotonous and repeating to emphasize the most violent scenes of the film.

In *Topkapi*, even genuine Turkish characters do not speak in Turkish, with an exception of a few words. However, in *Midnight Express*, one always hears Turkish people speaking in Turkish. Though the actors playing Turkish people are not

actually Turkish but Greek, Armenian or Italian, the viewer always hears Turkish dialogues both on- and off-screen. This creates and invigorates the 'reality' image of the film. Using city sounds and the Turkish language, Parker's film represents Istanbul as a 'real' urban setting.

As mentioned in the previous section, in *Topkapi*, *ezan* is not heard although several mosques are presented on screen. *Midnight Express*, on the other hand, uses *ezan* as a tool to design the emotional atmosphere. In *Midnight Express*, the use of sound is designed upon classical cinema's use of images: Sound technicians articulate the foreground and background voices and noises for the purpose of intensifying important images and rejecting unimportant ones. The scene where Max's cat is hung is significant in this aspect. This scene tells the viewer that Turks are so wild, barbaric and brutal that they can murder even an innocent cat. This scene is presented with *ezan* coming from a mosque outside, meaning that this can happen only in an Islamic non-civilized country. Other examples are easy to find: When Billy attacks Rıfkı and chews off his tongue, a Turkish song is heard. Similarly, when Hamidou beats Jimmy with a leather belt, Jimmy's yells of pain provide the melody to a Turkish song. Racist discourse that can be traced throughout the film is evident here.

Alan Parker uses sound off-screen alongside with the on-screen sound to support his way of representing the city. Sounds accompanying the images such as traffic noise or the sounds of the seagulls are on-screen sounds which Parker has used. However, actual impact is constituted with the aid of off-screen sounds. *Ezan* and

Turkish songs on the radio are the ones the director uses most frequently throughout the whole film. In the end, what he wants to accomplish is to represent Istanbul as a barbaric city. Images help him to display the Middle East and the desert. Sounds give him the opportunity to represent the danger and evil hidden in his Istanbul.

CHAPTER 4

CONCLUSIONS

Though their significance has been evident since their origins, cities are gradually gaining a bigger place on the global agenda. Cities are growing not only by means of population but also of cultural and social interaction. Even when considered as a series of masses and buildings, contemporary cities are way different from their counterparts of previous centuries. Life in the city today is something which has been unimaginable for the citizens of the cities of the past. Even the populations of cities display the difference between the size and dimensions of the cities of the past and today. Today cities can be seen from outer space. They are the biggest solid outputs of human culture. Joel Kotkin argues that "humankind's greatest creation has always been its cities" (2005: *xx*). He assertively writes that cities "represent the ultimate handiwork of our imagination as a species, testifying to our ability to reshape the natural environment in the most profound and lasting ways" (2005: *xx*). Cities, in this respect, provide a vast area of study, research, inquiry and interest for many individuals and groups from different fields. As Kürşat Bumin deservedly denotes, cities are "the common topic of various disciplines, ranging from sociology

to economics, from 'art of war' to architecture" (1990: 18). When scholarly studies from different fields are considered, this statement will be proven to be correct. The quantity of researches and studies regarding cities and urbanism is increasing gradually.

If Bumin's suggestion is expanded, it is possible to claim the same for cinema, which both gathers and utilizes different disciplines. Both city and cinema are evidently and inevitably eclectic. In this regard, cities are read and interpreted differently by each and every director. There is no sole one reading of a city. This provides each different director to read, interpret and represent a city in a different manner than any other. Therefore, it is actually a challenging matter to study the representation of a city in cinema. However, though different in essence, films representing one city do have some common qualities sufficient to study the characteristics of the representation of that city. This is what this thesis aims to do.

After its birth, cinema has become the art form of both modernity and urban life. It is the art of the twentieth century. All through this century, cinema, "as a site of spectatorship and medium of communication and entertainment, became a primary means of cultural expression for representing the realities of urban life" (Siegel, 2003: 137). Urban life is represented with all its advantages and disadvantages in cinema. If violence is taken as an example, the city, considered as a global entity, has become the nodal point of social problems. Hence, cinema has been a mirror which reflects these problems. Paris in *La Haine* (*Hate*, Mathieu Kassowitz, 1995) and New York City in *Dog Day Afternoon* (Sidney Lumet, 1975) are represented with their

violence and lower classes, not with their safe and happy lives of the upper classes. The social rupture as one of the creators of urban violence has been used in many films within the history of cinema. Cinema, in this respect, also helps us projecting possible urban problems of the future. This is sometimes accomplished with the help of science fiction cinema.

As Vidler suggests, "the film offered a new and different stage of representational technique for modernity" (2002: 120). Cities turned out to be cinematic spaces through filmmaking. For an individual in Turkey, though never been to the United States, New York City, for instance, is now an urban setting where he/she feels like he/she can easily wander around. Directors like Woody Allen or Martin Scorsese create a cinematic city of New York. It is no doubt that Allen's New York is not the same with that of Scorsese's. However, New York City is even greater than the sum of all these different representations. As Mark Lamster writes, "For anyone growing up in New York in the seventies and eighties, it was impossible not to be captivated by Woody Allen's romantic visions of the five boroughs, especially Manhattan" (2000: 7). The same is valid for the other cinematic cities such as Paris and Berlin.

Besides, as one may assume, cinema is not only limited to film theaters. It has also emanated to public spaces which outbursts to streets and squares (Öztürk, 2002: 11). For instance, festivals like Locarno Film Festival in Switzerland give thousands of people the opportunity to watch cinematic masterpieces in the town square. People also come across with film posters and other visual publicity materials in metro stations, on billboards or even in a bus. Therefore, the representational relationship

between cinema and city is an inevitable one by all means. “It would be hard to imagine the existence of cinema without the experience of cities” (Abbas, 2003: 144).

This experience of cities in cinema differs from film to film. In this respect the use of cities in cinema can be categorized into two. In the first category, something happening in the city is told. The city is just the background of the plot, therefore actually the film could have been shot in any other urban setting. The plot or the quality of the film does not change if the film is shot in New York City or Paris. In the second category, there are films which depict something about the city in which the plot takes place. The story and the narrative, on this account, are unique and dependent on that city. By taking this categorization in hand, it is possible to see another distinction: a distinction between popular films and artistic films. Popular films tend to be in the first category, whereas films with a high artistic quality have the tendency to be in the second.

The works of directors such as Nuri Bilge Ceylan and Michelangelo Antonioni provide a better representation of cities than popular films. Films produced for popular culture use cities only as a background and exploit the significant characteristics of it. In these films, cities are represented with only one aspect. On the other hand, in films tending to be more artistic, it is seen that cities are represented with more than one aspect. Therefore, these films provide a better and clearer representation of the city.

Directors use design as a significant tool in the cinematic representation. Pallasma underlines the fact that architecture is a design discipline by saying cinematic representation of the city is "totally inseparable from the architecture of space, place and time, and a film director is bound to create architecture" (2001: 20). He compares music and architecture by means of their relationship with cinema, and he comes to the conclusion that "cinema is, however, even closer to architecture than music (…) because both architecture and cinema articulate lived space and mediate comprehensive images of life" (2006: 10). When this suggestion is accepted as viable for all design fields, the relationship between the two is better understood. Not all design disciplines deal with lived space; however both cinema and architecture utilize other design disciplines and tools to deal with the lived space.

When looked at the city in its chronological progress, a transformation is seen. There is a constant transformation in cinema which derives its materials especially from the cities. City and cinema help each other transform. The images of cities represented in cinema remind the viewer of other cities else where there are many opportunities for progress. Besides, a city in constant change transforms film theaters. The new filmgoers of these new theaters demand new ways of cinematic narratives. Commercial cinema transforms itself accordingly. This transformation also effects the representation on screen.

The film director represents a city by using some designerly tools just as he/she does when it comes to represent anything by cinematic means. With this in mind, he/she provides "a never-ending commentary on the city, the urban, city people and

institutions, the 'real' and the fictive more and more woven together in intertextual discourses" (Westwood and Williams, 1997: 12). The director, as an artist, has a lot to say about the life in the city. His/her views, thoughts, ideas, dreams and even nostalgic emotions are all reflected on screen with his style of representation of the city. What he/she uses is these designerly tools. Since childhood, one learns and in a way experiences that sky is blue, grass is green, night is dark, traffic is noisy. The director has the liberty to design and construct the city as he/she sees it. For a director who sees the sky of Paris gray and the streets of Berlin mute, his/her primary instruments are the designerly tools.

Taking cinema as the medium, designerly tools are instrumental and significant by means of cinematic representation. Everything represented on the screen are designed according to the viewpoint of the director. The director uses these tools to create his/her reality. If Istanbul is different in two films, what makes it different is not just the narrative or the story of the films. It is the way how the directors of these two films use the designerly tools. Directors have a vast range of opportunities when it comes to the designerly tools on screen. These tools help them to reflect what they want to represent on screen. If cinema is a visual art form despite the fact that it is an art form which has strong bonds also with literature, the significance of the designerly tools in the process of creating the visual atmosphere of the film is evident and essential. The director can find infinite ways to depict his/her intentions on the screen because by giving meaning to anything with the use of designerly tools, he/she will be freed from the chains of dialogues and verbal narrations. The tools are the weapons of the director when it comes to the fight with the obstacles of

creating and designing a unique visual world. A good comprehension of these designerly tools can add more value to the aesthetics of the film medium.

When the representational relationship between cinema and the city is considered within the scope of American cinema, it is possible to say that it is not feasible to understand "the ways in which Americans perceive cities unless we pay attention to the roles that cities have played in films" (Ford, 1994: 133). Today, cities are significant actors of American cinema. With the European filmmakers migrating to Hollywood starting from the 1930s, "the city emerged as an additional participant in films as city scenes were used to create and enhance moods of tension and isolation" (Ford, 1994: 133).

Cinematic cities such as New York, Paris and Berlin gain this title because of two main reasons. First of all, there is a vast difference between the quantity of films taking place in these cities and those of others. Second reason is that directors represent these cities according to their artistic views so that there is a cinematic New York City, a cinematic Berlin and a cinematic Paris, which are different from their solid, architectural entities.

In this respect, Istanbul has always been underrated, overlooked and neglected. For centuries, Istanbul has always been a very important actor in the global arena both for its geographic and socio-political qualities. Hosting the thrones for empires, it has always attracted the curious look of individuals outside its borders. By the seventeenth century, "Istanbul, the Islamic city that rested on the remains of

vanquished Constantinople, possessed more riches and housed more people than any in Europe" (Kotkin, 2005: 58-59). Today, this is also true when the word Europe is substituted with Turkey. Istanbul possesses more riches and houses more people than any in Europe. It is the biggest city of the country. Istanbul *per se* is a case study for urban studies which is out of the scope and aim of this thesis. Nevermore, it is one of the highlights of global competition among metropolitan cities. Being the most populated city of the country and the cultural/economic capital, Istanbul has always been a natural setting for virtually all Turkish films. However, it has never gone beyond being the natural setting for the plot of the film. It is the same in the American cinema. American films have represented Istanbul mostly as a distant city in the Middle East with no character or strong soul. However, a few directors whose films are studied in this thesis have represented Istanbul by attributing the city some qualities through their distinct viewpoints.

Though Istanbul is exploited for the sake of popular cinema and is represented with certain aspects, it is also represented in a better way by some Turkish directors such as Nuri Bilge Ceylan and Fatih Akın. In the films directed by these two directors, one sees another Istanbul. This Istanbul has more than one aspect. *Uzak* (*Distant*, 2002) by Nuri Bilge Ceylan is a good example for a film representing Istanbul with its soul and its interaction with its inhabitants. The city covered with snow acts like a major actor of the film. Istanbul is a white city and this sterile look gives Istanbul a melancholic character. The tristesse of the characters are evident in the streets, bridges and quays. The city itself is a sad city. Characters in the film spend time all by themselves. Actually they are together with the city. They share their loneliness

and tristesse with Istanbul while sitting on a bench by the Bosphorus or standing still in a crowded fish market. In contrast with the white Istanbul of Ceylan, Fatih Akin's *Gegen Die Wand* (*Head On*, 2004) represents Istanbul as a red city. The viewers see not the tourist attractions but the back streets, decadent night clubs and crummy apartments. However, shiny and luxurious life is also out there. Five star hotels and expensive gyms are also seen. Akin displays different aspects of the city. He does so also in his documentary entitled *Crossing the Bridge: The Sound of Istanbul* (2005). In this colorful film, Akin displays ghettos, Beyoğlu bars, invaluable mansions by the Bosphorus and many different spaces of Istanbul. The vivid and rapid life of Istanbul is represented with the help of music.

Akın and Ceylan provide a better representation of Istanbul by showing many different aspects of the city. They do not trick the viewers by using decorous elements. This mainly emanates from their tendency to tell something about Istanbul. This is what they dissent from the popular American cinema. Representation of Istanbul in the films directed by these two artists is not the same with that in American films where the directors tell something in Istanbul. In this regard, two films selected as case study are appropriate examples for American films exploiting the Oriental aspects of Istanbul to tell something happening in an Eastern setting.

In *Midnight Express* and *Topkapi*, Istanbul is represented as a Middle Eastern hell and a tourist attraction popping out of a postcard, respectively. These different approaches to the representation of the city are reflected on the screen with the

personal visual choices of the directors. In *Midnight Express*, Parker uses warm colors to support the image of Istanbul as a Middle Eastern urban setting. Lighting is used to represent an Istanbul as a city which makes one feel like in a prison cell. City sounds like the *ezan*, the shouts of street vendors or Turkish songs heard from radios are used to reinforce the Turkishness of the setting.

Dassin's *Topkapi*, on the other hand, represents a beautiful but unreal city. *Topkapi*'s Istanbul is a constructed city. Color and light construct a photographic Istanbul that seems as if it is an image from a touristic postcard or a travel guide. The city is mute. It has no sounds identified with it. Its daily realities are erased from the screen, and the city is reduced to a space where touristic sites such as Topkapi palace, Sultanahmet or even an oil wrestling stadium are gathered together. According to Siegfried Kracauer, the film director is "at liberty to neglect its representation in favor of whatever visions or fantasies he wants to convey" (1997: 49). This is what both Parker and Dassin exactly do. What they utilize is the same: designerly tools such as color, lighting and sound. However, what they represent is different. Hence, how these two directors use these designerly tools and how these tools operate within the context of cinematic representation is different.

Two films of study have both common and different qualities regarding their way of representing the city of Istanbul. Both films represent Istanbul as a distant urban setting in the East. It is totally different than the average and ordinary urban life of the West. However, *Topkapi* presents the city with a bright and shiny package. It displays Istanbul as a beautiful city to see. The exotic elements of the city are

represented as tourist attractions. On the other hand, *Midnight Express* represents this same Eastern city as a place where no Westerner should ever go to. Istanbul is not exotic, it is not developed and it is not civilized. In order to visualize their statements about Istanbul, both films use designerly tools. However, this common quality differs when it comes to how to use them. *Topkapi* uses these elements to represent an Istanbul just as it is on the touristic postcards where *Midnight Express* tends to use the same designerly tools in a way that the city is represented as a Middle Eastern hell.

Thinking of Istanbul, the song *Istanbul (not Constantinople)* always comes to one's mind. Written by Jimmy Kennedy and Nat Simon and first performed by the Four Lads in 1953, the song underlines that the city is now called Istanbul though once it was called Constantinople[13]. It is interesting to recall episodes from TV cartoons *Tiny Toon Adventures* and *The Simpsons* where the song is used along with images representing Istanbul as an Arabic desert. In this respect, *Midnight Express* represents Istanbul as 'Constantinople' with a merely Middle Eastern look whereas *Topkapi* sees it as 'Istanbul' where the East and West both geographically and culturally meet and blend.

Filmmaking is actually a design process. What the film director does is to design the film. He uses designerly tools to make the film he designs on his mind. His approach, viewpoint and choices are reflected onto the screen with the help of

[13] The lines mentioned of the song are as follows:

Istanbul was Constantinople
Now it's Istanbul, not Constantinople

designerly tools. If this design process is named as cinematic design, the role of the designerly tools would be the same as it is within any other design discipline. Cinematic representation as a design process utilizes and benefits from these tools to construct its own reality. Therefore, the representation of a city in general and of Istanbul in particular is shaped with the use of these tools. The director uses designerly tools, namely color, lighting and sound for representing the Istanbul he/she sees or wants to see. If the power of these tools in cinematic representation is fully comprehended, then an Istanbul suitable for the global competition might be designed and marketed.

In the context of today's conjuncture, "[c]ities are not only sites of financial and economic activity, but also of symbolic and cultural capital" (King, 2002: 267). Istanbul is certainly among these big cities. "One of the elements of our lived experience of the modern city is its immediate vitality; its present-tense and up-to-the-minute activity, its busyness, its people and traffic always in motion" (Sobchack, 1999: 123). Keeping this in mind, starting in the 1980s, Istanbul "has increasingly been presented by its managers as a cosmopolitan melting pot, a global melting point in which the best of Eastern and Western cultures can flourish" (Stokes, 1999: 126). It has become an active and ambitious player in the global competition of contemporary modern cities where much is at stake. With its international festivals, art events, its renowned biennale, repeated candidature for the Olympic Games, etc., Istanbul has proved that it sets its sights on being one of the major players of this game just like New York City and London. These major players have been presented to the world with the help of cinema. So, why could Istanbul not be one

of them with the help of films? If Istanbul is represented according to the expectations and the taste of the *Zeitgeist*, it can be a leading name in this competition. "The way spaces are used and places are portrayed in film reflects prevailing cultural norms, ethical mores, societal structures, and ideologies" (Aitken and Zonn, 1994: 5). Therefore, how the designerly tools are applied to this portrayal will determine the representational approach of the directors.

An attempt in this context is announced by internationally-acclaimed graphic designer Emrah Yücel (Yücel, 2009). Yücel's intension is to make an Istanbul film entitled *Istanbul on My Mind* in the same manner of films such as *Paris Je t'aime* (*Paris I Love You*, Various Directors, 2006), *New York I Love You* (Various Directors, 2009) and *Tokyo!* (Bong Joon-ho, Leos Carax and Michel Gondry, 2008). Different film directors from different countries and styles come together to make a film about Istanbul where each director tells a story set in a particular district of the city. This film is still under progress under the wings of the '2010 Istanbul: European Capital of Culture' project.

Istanbul is "a cinematic city of the imagination that we inhabit and which inhabits us" (McLoone, 2007: 207). The only problem is that it is ignored. Attempts from Turkish and American directors with the help of designerly tools will put Istanbul on the place it deserves together with the other cinematic cities. As Anthony King says, "The question is not simply who is writing the city, or even where he or she is coming from" (2002: 267). King adds, "It is rather the positionality, and the theoretical language adopted" (2002: 267). This thesis demonstrates how designerly

tools like color, lighting and sound operate within the context of representing Istanbul. Suggesting ways and methods of using these designerly tools for representing an Istanbul appropriate for the global competition is the subject of a further study.

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APPENDIX A

FILM CREDITS FOR *TOPKAPI* AND *MIDNIGHT EXPRESS*

TOPKAPI

Directed by Jules Dassin
Adapted from the Book, *The Light of Day* by Eric Ambler
Written by Monja Danischewsky
Produced by Jules Dassin, Roger Dwyre, Lee Katz
Year: 1964
Runtime: 119 min
Country: USA
Language: English, French, Turkish, German, Greek, Italian
Color: Color (Technicolor)
Aspect Ratio: 1.37 : 1
Sound Mix: Mono
Company: Filmways Pictures
Filming Locations: Istanbul, Turkey, Kavala, Greece, Studios de Boulogne-Billancourt, France

Cast

Actor	*Character*
Melina Mercouri	Elizabeth Lipp
Peter Ustinov	Arthur Simon Simpson
Maximilian Schell	Walter Harper
Robert Morley	Cedric Page
Jess Hahn	Hans Fisher
Gilles Ségal	Giulio the Human Fly
Akim Tamiroff	Gerven the Cook
Titos Vandis	Harback (as Titos Wandis)
Ege Ernart	Maj. Ali Tufan
Senih Orkan	First Shadow
Ahmet Danyal Topatan	Second Shadow
Joseph Dassin ...	Josef
Despo Diamantidou	Voula
Bedri Çavusoglu	Police officer

Amy Dalby	Nanny
Jules Dassin	Turkish cop

Original Music by Manos Hadjidakis
Director of Photography Henri Alekan
Film Editing by Roger Dwyre
Makeup Artist Amato Garbini

Other Crew

André Cultet	Production Manager
Claude Hauser	Assistant Production manager
Ali Cakus	Second Assistant Director
Joseph Dassin	Second Assistant Director
Stepan Melikyan	Second Assistant Director
Tom Pevsner	Assistant Director
Jacques Douy	Assistant Sets
Max Douy	Sets
André Labussière	Set Dresser
William Robert Sivel	Sound Engineer
Jean Fouchet	Optical Effects
Philippe Brun	Camera Operator
René Chabal	Assistant Camera
Gilbert Chain	Camera Operator
Roger Corbeau	Still Photographer
Max Lechevallier	Assistant camera
Raymond Picon-Borel	Camera Operator
Theoni V. Aldredge	Costumes
Patrick Clement-Bayard	Assistant Editor
Johnny Dwyre	Assistant Editor
Daniele Grimberg	Assistant Editor
Jean Fouchet	Title Designer
Lucie Lichtig	Script

Awards

1965 Oscar for Best Actor in a Supporting Role	Peter Ustinov
1965 Golden Laurel for Supporting Performance	Peter Ustinov

MIDNIGHT EXPRESS

Directed by Alan Parker
Adapted from the Book *Midnight Express* by William Hayes and William Hoffer
Written by Oliver Stone
Produced by Peter Guber, Alan Marshall, David Puttnam
Year: 1978
Runtime: 121 min
Country: UK, USA
Language: English, Maltese, French, Turkish
Color: Color (Eastmancolor)
Aspect Ratio: 1.85 : 1
Sound Mix: Mono
Company: Casablanca Filmworks
Filming Locations: Valletta, Malta, Greece, Istanbul, Turkey

Cast

Actor	*Character*
Brad Davis	Billy Hayes
Irene Miracle	Susan
Bo Hopkins	Tex
Paolo Bonacelli	Rıfkı
Paul L. Smith	Hamidou
Randy Quaid	Jimmy Booth
Norbert Weisser	Erich
John Hurt	Max
Mike Kellin	Mr. Hayes
Franco Diogene	Yeşil
Michael Ensign	Stanley Daniels
Gigi Ballista	Chief Judge
Kevork Malikyan	Prosecutor
Peter Jeffrey	Ahmet
Tony Boyd	Aslan
Mihalis Giannatos	Translator
Ahmed El Shenawi	Negdir
Alan Parker	Long Haired man at airport (uncredited)

Original Music by Giorgio Moroder
Director of Photography Michael Seresin
Film Editing by Gerry Hambling
Production Design by Geoffrey Kirkland
Art Direction by Evan Hercules
Costume Design by Milena Canonero

Other Crew

Pat Hay	Hair stylist
Mary Hillman	Makeup Artist

Sarah Monzani	Hair stylist
Penny Steyne	Makeup Artist
Richard Green	Unit Manager
Garth Thomas	Production Manager
Antoine Compin	Production Manager: Second Unit
Charis Horton	Production Manager: Second Unit
Ray Corbett	First Assistant director
Kieron Phipps	Third Assistant director
David Wimbury	Second Assistant director
Alan Booth	Stand-by Carpenter
Karen Brookes	Property Buyer
Kenneth Clarke	Stand-by Plasterer
Bob Hedges	Stand-by Props
John Hemmington	Dressing Props
Katharina Kubrick	Art Department Assistant
Bob Lapper	Stagehand
John Leuenberger	Property Master
Douglas Regan	Stand-by Painter
Dennis Simmonds	Stand-by Props
Bill Welch	Construction Manager
Don Banks	Sound Camera
Rusty Coppleman	Dubbing Editor
Bill Rowe	Dubbing Mixer
Ken Weston	Boom Operator
Clive Winter	Sound Mixer
Beaumont Alexander	Clapper Loader
David Appleby	Still Photographer
Peter Bloor	Electrician
Ray Coates	Electrician
Nobby Cross	Electrician
Freddy Fry	Camera Grip
Red Lawrence	Rigger
Reg Parsons	Electrician
Roy Rodhouse	Electrician
John Stanier	Camera Operator
Bernard Lutic	Director of Photography: Second Unit
Penny Perry	Casting: USA
Patsy Pollock	Casting: UK
Bobby Lavender	Wardrobe
Yvonne Zarb Cousin	Wardrobe Mistress
Eddy Joseph	Assistant Editor
Tony Orton	Assistant Editor
Richard Taylor	Assistant Editor
Paul Cadiou	Assistant Accountant
Valerie Craig	Production Secretary
Kay Fenton	Continuity
Brian Harris	Follow Focus

Angela Micklesburgh	Assistant to Producer
Ron Phipps	Production Accountant
Caryn Picker	Assistant to Producer
Roy Scammell	Fight Arranger
Kathy Smith	Production Assistant

Awards

1978 LAFCA Award for Best Music	Giorgio Moroder
1979 Oscar for Best Music, Original Score	Giorgio Moroder
1979 Oscar for Best Screenplay /Adapted	Oliver Stone
1979 BAFTA for Best Direction	Alan Parker
1979 BAFTA for Best Film Editing	Gerry Hambling
1979 BAFTA for Best Supporting Actor	John Hurt
1979 BAFTA for Best Motion Picture – Drama	
1979 BAFTA for Best Motion Picture Acting Debut – Female	Irene Miracle
1979 BAFTA for Best Motion Picture Acting Debut – Male	Brad Davis
1979 BAFTA for Best Motion Picture Actor in a Supporting Role	John Hurt
1979 BAFTA for Best Original Score - Motion Picture	Giorgio Moroder
1979 BAFTA for Best Screenplay - Motion Picture	Oliver Stone
1979 KCFCC Award for Best Actor	Brad Davis
1979 WGA Award for Best Drama Adaptation	Oliver Stone
1993 Political Film Society Special Award	

APPENDIX B

FILMOGRAPHIES OF JULES DASSIN AND ALAN PARKER

JULES DASSIN (1911 – 2008)

Circle of Two (1980)
Kravgi gynaikon (A Dream of Passion, 1978)
The Rehearsal (1974)
Promise at Dawn (1970)
Up Tight! (1968)
Hamilchama al Hashalom (Survival, 1968)
10:30 P.M. Summer (1966)
Topkapi (1964)
Phaedra (1962)
Pote tin Kyriaki (Never on Sunday, 1960)
La Legge (Where the Hot Wind Blows!, 1959)
Celui Qui Doit Mourir (He Who Must Die, 1957)
Du Rififi chez les Hommes (Rififi, 1955)
Night and the City (1950)
Thieves' Highway (1949)
The Naked City (1948)
Brute Force (1947)
Two Smart People (1946)
A Letter for Evie (1946)
The Canterville Ghost (1944)
Young Ideas (1943)
Reunion in France (1942)
The Affairs of Martha (1942)
Nazi Agent (1942)
The Tell-Tale Heart (1941)

ALAN PARKER (1944 –)

The Life of David Gale (2003)
Angela's Ashes (1999)
Evita (1996)
The Road to Wellville (1994)
The Commitments (1991)
Come See the Paradise (1990)
Mississippi Burning (1988)
Angel Heart (1987)
Birdy (1984)
Pink Floyd The Wall (1982)
Shoot the Moon (1982)
Fame (1980)
Midnight Express (1978)
Bugsy Malone (1976)
Footsteps (1974)
Our Cissy (1974)