



Architect or Director? Wes Anderson with His Cinematic Spaces

Serenay İNCEOĞLU^{1,*}, Özge GÜNDEM²

¹ 0000-0001-9304-9492, Department of Interior Architecture and Environmental Design, İstanbul Gelisim University, Faculty of Fine Arts, İstanbul, Turkey

² 0000-0003-3543-8873, Department of Architecture, Mimar Sinan Fine Arts University, Faculty of Architecture, İstanbul, Turkey

Article Info

Received: 19/07/2024

Accepted: 23/10/2024

Keywords

Space,
Cinematic space,
Architecture,
Cinema,
Wes Anderson

Abstract

Since the beginning of cinema, space has not only been the protagonist of architecture, but has also played an important role in films. In cinema, space serves to establish historical context, deepen character development and add psychological and cultural layers to the story. The relationship between architecture and cinema is symbiotic; cinema provides an experimental platform for architecture, while architecture determines the direction of cinema. Both disciplines are initially imagined in the mind, go through planning and produce products with similar production techniques. Known for his meticulous attention to detail, Wes Anderson became a master of both disciplines by overseeing every aspect of film productions. The aim of this study is to reveal the design approach of Wes Anderson, who has brought new life to the intersection of architecture and cinema with the cinematic spaces he created with the combination of pastel colors and natural light, and to discuss whether he thinks like an architect. This study focuses on five of Anderson's films - The Royal Tenenbaums, The Life Aquatic with Steve Zissou, The Grand Budapest Hotel, Isle of Dogs and The French Dispatch - and analyzes how space is used in each film. In Anderson's cinema, space is not only a backdrop but also a character that influences the narrative and reinforces the mood and characteristics of the protagonists. The study aims to discuss whether Wes Anderson whom has a deliberate approach to design with diverse cinematic spaces can be recognized as an honorary architect or not.

1. INTRODUCTION

While reorienting the popular culture, cinema is also affected by the popular culture. As a record of historical, political, social, economic, and cultural situations, cinema reflects social changes more than any other art. This situation allows cinema to act as a bridge between the past and past of art also with the present [1]. As an art born out of culture and society, individual and aesthetics, creating environments where the individual and society live and carry out different activities, architecture is the most crossing art with cinema. These two disciplines shaped by the society and culture, use space as a common language element in the contexts of designing, reproducing, and representing space. While architecture is the art of constructing space, cinema creates a world through space and supports its narrative [2]. Both disciplines go through similar stages of production; conceiving design in the mind first and materialize it into a work of art. Filmic tools such as script, character, set, light, color, frame, camera etc. affect the production of cinematic space and constitute the common point of architecture and cinema together with architectural design components, physical and psychological factors affecting spatial perception.

Cinema functions as a laboratory of architecture with its fictional space design. While the construction of architectural space differs according to the purpose, cinematic space exists according to the narrative in films and a new architecture is produced according to the story in each film. Cinematic space is a representation even though they are constructed with the exact use of the existing spaces unlike real space. According to this case, directors reflect the spatial images created in our memories and this must be considered as a new space different from its real image even though its filmed in an existing space. Cinematic space is also familiar to Henri Lefebvre's (1991) concept of conceived space and Christian

Norberg-Schulz's (1971) concept of perceptual space [3,4]. At this point, it is possible to say that directors construct the existential space by reflecting the representation of real space in their own minds.

In the production of architectural space, an architect dreams and plans the design in his/her mind and implements it with the help of a team. In the production of cinematic space, all these stages are carried out by art teams and set crews. However, auteur directors, who become independent in film creation, who dominate everything from the content to the editing of the films, carry out the production of their cinematic spaces by directing the art team in line with the images they visualize in their minds. Director Wes Anderson has proven to be an auteur director by introducing a new approach to the intersection of architecture and cinema with the cinematic spaces he created by combining pastel colours with natural light and the way he created these spaces. His planned work like an architect while producing his cinematic spaces and the conscious design approach he created, raised the question of whether the director is also an architect and this formed the starting point of the study. To answer that, the concepts of space, cinema and cinematic space, which constitute the main theme of the study, were subjected to a comprehensive literature review with an interdisciplinary approach, and readings were made through the works of researchers from different disciplines. The concepts of space, cinema and cinematic space, which constitute the main theme of the study, were subjected to a comprehensive literature review with an interdisciplinary approach, and readings were made through the works of researchers from different disciplines. In the form of the data obtained from all these, the films were analyzed from an architect's point of view and the tables leading to the conclusion of the study were created.

2. INTERSECTION OF ARCHITECTURE AND CINEMA

While architecture and cinema use space as a common element in their experience-oriented collaboration beginning from the late 19th century, the design components in the construction of space and the psychological and physical factors affecting spatial perception have constituted the intersection. Both disciplines are made by human, for human. The design of the cinematic space is a process that requires different teams to work together, design, implementation, and output stages just like the architecture. Filmic tools form the building blocks of cinema during affecting the production of cinematic space. When the mise-en-scene and cinematography that constitute the visual language of cinema are considered, it is clear that elements such as scenario, set, character, perspective, light, color, camera angles, framing and editing-montage come forward and most of them are also used in architecture. While spaces are designed with the combination of color and light in architecture, filmmakers basically reflect their visual expressions with the harmony of these two elements. With framing, directors restrict the area to be filmed in order not to show unwanted elements or emphasize the elements they want to draw attention in the frame [5]. In architecture, framing is provided by elements such as doors and windows but in cinema, the questions of how and when to move from one scene to another, how to sequence the scenes, and how to ensure the continuity are discussed. Architecture questions these problems in a similar way. The set-up phase for editing in cinema is similar to the organization between spaces in architectural design. To understand the space with all its tangible and abstract layers, it must be analyzed by reading the space with its physical and social dimensions. If the language of space is considered in its functional or physical dimensions; the cultural, racial, or social messages and indicators that it contains cannot be fully understood [6,7]. In this study, spaces are analyzed not only with their architectural features but also with their psychological meanings such as home, place and cell and with the feelings of homelessness, alienation, eeriness, loneliness, burnout and belonging. The atmosphere which gives information about the user and designer's understanding depends on the principles of space arrangement as well as architectural and decorative elements such as light, color, equipment, material, and texture. From this point of view, elements such as balance, rhythm and axis also have been considered in the study, to see what cannot be noticed at first glance.

3. STUDY METHODOLOGY

Cinema and architecture are discursive arts; While cinema mostly prioritizes visuals to convey its messages; Architecture, on the other hand, uses spaces and the messages they carry. Based on this, it was decided that the primary common unit of cinema and architecture was space, and semiotics was used to

reveal the meanings. The concepts of space, cinema and cinematic space, which constitute the main theme of the study, were subjected to a comprehensive literature review with an interdisciplinary approach, and readings were made through the works of researchers from different disciplines. Therefore, the data collection methods of the study consist of master's and doctoral theses, books and articles at the intersection of cinema and space; qualitative content analysis and psychological and physiological studies on space, perception of space and representation of space in cinema, as well as Anderson's films and behind-the-scenes documentaries of these films, which are examined based on film analysis methods in the light of James Monaco's book "How to Read a Film: Movies, Media and Beyond" [8]. During the study, workshops on film analysis were attended, and the film culture developed through previously watched films and what was learned from the workshops formed the basis and method of the study. In the period preceding the study, a series of films were watched to facilitate the final decision on the director whose work would be analysed. This decision was based on auteur directing and continuity, as well as the use of cinematographic elements and the structuring of space. When the literature studies on the intersection of cinema and architecture were examined, and although there were studies on directors and their filmologies, it was seen that there were no studies on Wes Anderson.

In this study, auteur director Wes Anderson's films are examined together with their characters, scenario, cinematographic elements and *mise-en-scène*. Five films, *The Royal Tenenbaums*, *The Life Aquatic with Steve Zissou*, *The Grand Budapest Hotel*, *Isle of Dogs* and *The French Dispatch*, were identified as particularly suitable for the study due to their architectural features and use of space. In the analysis of the films, the preferences of the directors regarding the production and representation of space were examined. During the analysis of the films, to support the director's closeness to architecture, the similarities of the methods used by the architecture and cinema disciplines and the director's preferences in space production and representation were examined, and the importance of architectural components and use of space in these works was discussed in the light of Anderson's design approach and methods working on the cinema discipline.

4. ANALYZING SPACE FICTION THROUGH WES ANDERSON FILMS

Director Wes Anderson's well planned and accurate stages of design and practice behavior is similar to the meticulousness of an architect during the production of space. Anderson's fairytale look-like worlds are created by transforming the existing space in line with his own design approach; his conscious use of the design components by playing with the psychology of the space like an architect is a proof of this similarity. Anderson dreamed of becoming an architect when he was a child, so that designing a real architectural space in the real world (Bar Luce, Milano) also formalized an intersection between his unique aesthetic approach and architecture.

The Royal Tenenbaums (2001) is about the Tenenbaum family, children's neuroses and disappointments that define their lives as adults [9]. Royal is a successful lawyer and due to disagreements, he and his wife Etheline separate, and he leaves the house. Children, each intelligent and talented, think that their father's leaving is their own fault. The film tells the reunion of the family 20 years later and their relationship with each other. Wes Anderson started his unique pastel-colored fairytale style with this film. Symmetrical balance and one-point perspective has been used while the props are positioned on a symmetrical axis in some scenes. Sunless and grey toned exterior spaces are preferred, warm tones and soft lighting that will emphasize the colors with the three-point lighting technique are used while artificial light is not highly chosen in the interior spaces. The film was shot after making some arrangements in an existing house in Archer Avenue New York. Anderson searched for the "perfect" house in every corner of NYC and finally came across to an old house in the historic part of Harlem. Each room was redesigned with the sketches based on his ideas. Each child had rooms according to their interests. When the audience enters Chas's room, there is a desk with a computer and two telephones on it. While the general color of the room is white, his clothes and the Forbes magazines in the archive cabinets are grey. Looking at the side wall, it is seen that there are metal archive shelves on both sides and a metal bunk bed in the middle. Chas wants to be approved by his father and wears a suit since his childhood and behaves like a white-collar worker, the interior looks like just an office as his wish. Margot's room emphasizes her rebelliousness even before entering the room with the warnings on the door: "Do not disturb", "Do not enter". The walls are covered

with red colored wallpapers with zebra drawings. While Chas's room has more modern style; Margot's room looks like an old period ornate stage decor. The bookcase and models of theatre sets on the wall show the character's interest in playwriting. There is a table with a nostalgic typewriter on it and ethnic masks given from her mother on the walls. Unlike the other children, Richie looks and behaves as the age he is, his room has colorful and childish objects. His only memories of getting appreciated by his father are related to tennis, so he built his life around this sport. The walls are blue with the sense of hope and filled with illustrations Richie drew himself. These drawings reflect the important moments in his life and serve as a kind of diary. Rest of the room is filled with warm wood and pastel blue-green tones. The characters' clothes and their own spaces have a meaningful unity in the combination of costume and decor. (Figure 1)



Figure 1. Color Palettes of the Children's Rooms in The Royal Tenenbaums

Coming together after 20 years, the lives of the Tenenbaum children have changed, but their rooms have remained the same and became a memory space. At this point, the spatial memory of the characters comes into play. Various shades of pink and red colors are used in the house while wooden furniture's are in harmony with wooden doors and windowsills. These colors and the preference of dark wood are especially used to give the house a feeling of home and to provide a warm atmosphere to the film. Crystal chandeliers, candlesticks, and stained glass on the walls with antique Turkish carpets in almost every room are used to express wealth. The sofas are in ecru and red colors with floral and forest patterns. All details shape the house with characteristics of 1970's colonial style and reflect Anderson's eclectic design aesthetics. From the outside, the house resembles a small castle in the city with its high-rise tower-like circular section. The red colored bricks on the facade are left bare. Thus, the historical appearance of the house is supported. Between the windows there are decorations that look like a modified version of Corinthian columns. There are also floral decorations and moldings on the edges of the concrete sill. (Figure 2)



Figure 2. Symmetrical Balance in The Royal Tenenbaums

In *The Royal Tenenbaums* film, the themes of loneliness, burnout and belonging are emphasized and family problems, distorted relationships are discussed. In the scene where Richie attempts suicide, cold colors and white lightings are used in contrast to the warm color palette and yellow lighting of the film. Thus, the space has the feeling of a morgue, which is the place of death in line with the character's action. In the bathroom where the scene is shot, the walls and the space are empty. By emphasizing the burnout state of the character; the feeling of emptiness is tried to be created in the audience. The scenes are constructed in a symmetrical and asymmetrical balance; the symmetrical axis is not prioritized when organizing the space. The theatre-like narration that dominates this melancholic family story reinforces the coldness and distance between the characters.

The Life Aquatic with Steve Zissou (2004) is about a depressed character and the people around him, whose life and fame decline after a certain point inspired from Jacques Cousteau [10]. The famous oceanographer Steve Zissou and his crew travels on expeditions and shoots documentary series with World War II ship Belafonte which was purchased from the US Navy. Wes Anderson shows the audience a single frame cut in order to impress the interior of the ship with details. In the scene where the characters argue, the camera moves the audience around the ship by passing through the sauna, science room, assembly room, kitchen, dining hall and deck respectively. This shows that space is not used just as a background in the film. The interiors are mostly made of wood and iron; the predominant colors of beige, ecru and grey creates a nostalgic atmosphere and the ecru and white toned narrow cabins where the characters live are generally simple. The symmetrical compositions and vivid colors in each frame are as engaging as the story itself. (Figure 3)



Figure 3. *Belafonte Ship and Interiors in The Life Aquatic with Steve Zissou*

The film was shot in Naples and Rome but through the framing and plans, the Zissou crew is perceived as if they were on a world tour. When the character steps into an island and sees the hotel where he stayed with his ex-wife years ago, he feels a nostalgia. This shows that a spatial memory has already been formed for the character with an architectural structure, hotel. The film is dominated by the concepts of burnout, loneliness and belonging. The ship helps to feel like a home when yellow lighting is used but arouses a feeling of eeriness in the audience with white light when pirates suddenly arrive. The scrupulous about the ship's decoration and the introduction of each space in the scenes draw attention to the importance of the architecture. Symmetrical balance figures prominently while radial balance and asymmetrical balance can also be seen. However, there is nothing placed on a symmetrical axis in any case. Time is only recognizable at the beginning of the episodes when mentioning how many days have passed. Symmetrical balance and one-point perspective are mostly preferred in stable framing and symmetrical balance is occasionally disrupted in scenes with tracking camera movement. While the crew is inside the submarine the windows act as a screen which radial balance is prominent and there is a frame within a frame.

The Grand Budapest Hotel (2014) is like a story in a book just as shown at the beginning of the film [11]. Behind the heartwarming colors and strange but peaceful mood there lies a hazy atmosphere because a devastating war is taking place in the story during the 1930s. The fictional country of the Republic of Zubrowka and the scenes of escaping, chasing, and hiding are a representation of a real-life 20th century of Europe, caught between World War I and II. In the background of the charming pastel-colored images, the story of Zero lies; after losing his family and displaced by the war, finding a new place and a new family in the Grand Budapest Hotel thanks to M. Gustave.

In the film, the movements of the characters and events are seen in a symmetrical balance and on the central axis. It is positioned in a balanced way in the center of the frame; thus, we see the frames formed with one-point perspective. Transitions between scenes are made in such a way that the character remains in the center of the frame. Asymmetrical balance is rarely preferred; the film's symmetrical attitude is mostly dominant. Radial balance was used in the view from above scenes, which is one of the most important technical features of the film. Thereby, the composition was crowded, and the images were made more noteworthy. The presence of balance, symmetry, axis, and order makes the scenes of the film look like a selection of photographs in an exhibition. Light is in harmony with colors. While looking for an appropriate place, Anderson thought that the team would not be able to shoot in an existing hotel

because of the guests, so he started to search Europe. Interior designs were created for different periods in a five-story department store called Görlitz Warenhaus, which had been empty for years in East Germany [12]. Periodical spaces such as the hotel lobby, cloakroom, lobby bar and barber shop were designed in pastel tones such as soft pink, dusty rose, gold, and cream, considering that they are located in a come-hither hotel. For film set of 1932, handmade fabrics were prepared, and antique furniture was preferred. The hotel was designed in Art Nouveau style for this period with curved forms, arches, arched windows, iron railings, elegant decorative elements, and floral decorations, mainly in red, brown and pink colours. (Figure 4)



Figure 4. *The Görlitz Warenhaus Department Store [12] [Left] and Fictional Interior in The Grand Budapest Hotel [Right]*

The concept of time is very prominent in the film. Depending on the fact that the story takes place in three different time periods, the period in which the narrative unfolds is emphasized with colors, fittings, materials and textures in the interiors and facades of the hotel for each different timeline. 1930s' interior was decorated with red carpets, bright colors, and marbles; 1960's lobby was dominated by faded greens and oranges, wood-covered walls, cheap-looking metal legged orange fabric-brown leather mixture armchairs, dirty beige carpets. The monotonous appearance of the hotel with these colors and soulless furniture is a symbol of feeling burnout syndrome. At 1968 set, the hotel is quite different from before. We see that it has been revised to keep up with the aesthetics that have changed over the years; modern, clear, and sharp lines. This new design, with a more rational style, has also been worn out and neglected over time. In the dining room, tables and chairs are placed rhythmically in a symmetrical axis. The same place was the ballroom / conference hall of the hotel in 1932. After falling into disfavor, the ballroom turns into a dining room and the indication Anderson shows is the overwhelming power of architecture to emphasize the feeling of loneliness. When we have a look at the dimensions of the rooms and dining areas of the employees in the service section of the hotel, we see a disproportion compared to the rest of the hotel. These spaces are almost like cells with their pale colors, aspect disproportion and narrow corridors. The reflection of the underestimating workers as a human being and the hierarchy on the architectural design is revealed in a way. For the hotel's exterior sequences, a three-meter mockup was prepared in front of a green screen and props were positioned in front of the shop facade for exterior action sequences. For the sets of 1932 and 1968, the facade of the hotel was designed according to a symmetrical axis. However, unlike the cheerful and inviting hotel of the past, 1968 set of the hotel was depicted in a cold and brutal Soviet-era style and had lost its former colorful, elegant and aesthetic state just like the tired Soviet architecture, a world mired in war affected by Stalin's fascist regime. (Figure 5)



Figure 5. Hotel Facade and Funicular in 1932 [Left] and in 1968 [Right] in *The Grand Budapest Hotel*

In this film, the spaces are introduced with general plans and included into the film as if they are characters. The light and color tones change according to the mood of the characters and the general atmosphere of the scene; the components that make up the space design and spatial elements also vary in line with the concept of time. This emphasizes the importance of space for the continuity and coherence of the story and proves the magnitude of its role in cinema. The film is dominated by an air of melancholy in line with the concepts of burnout, loneliness, and eeriness. The director has created changes in the space through psychology, with the help of colors and empty compositions appeared in the frames. The feeling of belonging prevailed in 1932 set, but blanked out in time until 1968 set by being trapped in the spatial memory. An easy transition from the perception of home to the perception of cell was achieved by playing with the dimensions of the architectural space. The components that create space were associated with the fourth dimension of space (time) so transitions between time zones were made easily recognizable.

In the *Isle of Dogs* (2018), a dog flu breaks out in the city of Megasaki in Japan and all dogs are exiled to Trash Island by the order of the governor [13]. While symmetrical balance and one-point perspective are mostly used in the film, radial balance is used in bird's eye view scenes. Symmetrical balance can be seen in both vertical and horizontal axis. Red-black Japanese lanterns with very small incandescents are used as the main light source in the film [14]. A fairytale-like world is created with pastel colors in the city texture and the color of red which is used in the flag of Japan was used to emphasize the architectural elements and landmarks of the city.

As in all of Wes Anderson's films, colors mean. While sterility is conveyed with the color white in the laboratory, there is also a reference to Prof. Watanabe doing good for the dogs. The healing serum is blue which is the symbol of hope. In the stage where the group defending dog rights gathers, the walls are completely designed in yellow, which signifies decay, indicating that they do not like the current government. The Brick Mansion draws attention to Edo period (1603-1868) with its roof lines, masonry building system and red bricks [15]. The color of red makes the building recognizable. It was inspired by Frank Lloyd Wright's design for the Imperial Hotel in Tokyo (1923). (Figure 6)



Figure 6. The Brick Mansion in *Isle of Dogs* [Left] and Imperial Hotel by Frank Lloyd Wright in Tokyo [15] [Right]

The year of 1963 is a basis for Megasaki's urban image and architecture. While pre-war images were included in the scene where the city was introduced; behind the old city of the early 20th century, the new one rises with skyscrapers. There is both the chaos of modernism and traditional Japanese architecture here. The production designers of the film were inspired by the Metabolism movement that emerged in Japan during the 1960s for the architectural aesthetics of the city [16]. Although the idea of Metabolism did not change the built environment in Japan, it is the basis of the design phase of the city of Megasaki, which is part of a dystopian Japanese city. (Figure 7)



Figure 7. Megasaki City from Isle of Dogs

Isle of Dogs is Anderson's second stop-motion animation film. While symmetrical and radial balance is being used, there are no scenes in which particular attention is marked to the placement of props on a symmetrical axis. There is no use of natural light in the space consisting of models. Also, pastel colors are preferred with warm-toned lighting. The structures to be emphasized in the scene are shown in red. Although there are emphases such as cage, exile, cell, displacement, eeriness; the sense of belonging also points to the space here.

In *The French Dispatch* (2021), an insert of an American-based magazine is published in an imaginary French town in the 20th century [17]. The film is composed of the stories in the magazine, and the director's layered storytelling is also presented. In this case, the role of a reader is also defined for the audience. We may say that the flow of the film is a demonstration of the director's mind mapping. As expected from Anderson, the spaces are bright but in pastel tones. Unlike his other films, the use of black and white in the images is very frequent. The transition from colors to black and white represents both the past and imprisonment. Color is the key component for the director in this film. To maximize the use of daylight, he converted an old factory which has a large light opening into a studio. At the beginning of the film, office spaces giving clues about the characters are shown in sequence. Arthur Howitzer Jr.'s room is a place equipped with wooden furniture inside yellow walls. The color of yellow indicates that the character will die, even though he is cheerful and lively. Turquoise details are used to create contrast and retro atmosphere of the 1970s. The room with its windows facing the corridor shows that Arthur is always an accessible boss. In Herbsaint Sazerac's office, lighting differences are utilized to draw attention to the bicycle standing upside down in the background. As a travel guide, he has a city map hanging on the dirty beige wall and a bookcase in the room. In Berensen's room, the typewriter and telephone draw attention to the space where the lighting is intense. The two bird figurines on her desk shows that the character feels that she belongs to the place and sees it as home. Another journalist Lucinda Krementz's office contains almost no furniture. The fact that there is only one chair other than the one she sits is the proof of her loneliness. The character's journalistic neutrality is reflected into the room and caused the space to remain depersonalized. The arch in Roebuck Wright's office is placed in the center of the frame to indicate its position in the middle of the room. Floral patterns, pink pastel colors, ordered layout, wooden furniture and collection of French antiques and modern art reflect his intellectual personality. (Figure 8)



Figure 8. Color Palettes and Interiors from *The French Dispatch*

During designing the magazine's office building, Anderson was inspired by the Parisian residential building seen in Jacques Tati's *Mon Oncle* film which dates back 1958 [18]. Designed in a parking lot, the building looks like a combination of several different structures joined together. (Figure 9)



Figure 9. The Office Building from *The French Dispatch* [Left] The Building from *Mon Oncle* Film [18] [Right]

In *The French Dispatch*, Anderson reflected his unique cinematographic style as much as possible and ensured a fast flow in the story. Symmetrical balance still exists however, there are no interiors organized with it. When artificial lighting is rarely used, cold tones are preferred. Looking at the color palettes, the interior spaces are mostly decorated with warm tones, while the exteriors are dominated by cold colors. The concepts of home, place and cell are mentioned in the perception of space. The theme of loneliness continues in this film too and the contribution of loneliness to creativity is emphasized. In addition, the themes of freedom and belonging are repeatedly addressed in the stories of the film.

In 2015, Anderson was asked by the Prada Foundation to design a catering space within the OMA designed Fondazione Prada building [19]. A distillery dating back to 1910 in South Milan was converted into an art center where Anderson designed the interior of a café. He was inspired by the city itself and iconic buildings of architecture to capture the atmosphere of a typical Milanese café [20]. The café is decorated in the classic style of Prada and Anderson's signature like soft pastel tones, half covered with wooden panels and other half with Trompe-l'œil wallpapers. Decorated ornaments and patterned wallpapers reminding Neoclassicism refer to Galleria Vittorio Emanuele (1877), the oldest shopping center in Italy. The space reflects the Italian culture of 1950-60 by its nostalgic decoration from pink

terrazzo floor, walls coated with wooden paneling, the leather-furnished Formica furniture, orbicular pendant lamps [21]. (Figure 10)



Figure 10. Bar Luce, Milano [21]

Anderson assumed the role of an architect / interior architect while realizing his dreams with Bar Luce and he did not refrain from using his film aesthetics, which is a result of his directing profession and created a dynamic space that behaves as a cinematic set which had become an intersection of cinema and architecture.

5. FINDINGS AND EVALUATION

The results obtained from the studies have concluded that in Anderson's cinema, space is not just in the background, it is a character that is included in the story, sometimes the main theme of the films, and is a phenomenon that strengthens/reflects the emotional states and personal characteristics of the film protagonists.

In Anderson's films, various locations, sometimes a ship from World War II, sometimes a hotel that has witnessed time and changes, are as important as the main character of the film. We can say that in films of auteur director Anderson, space either contributes to the narrative or is the root of the story. The production, usage pattern and representation of cinematic space differ in the selected films. In the study, different results were obtained in terms of the forms of using space. In *The Royal Tenenbaums*, the personalities of the characters are conveyed to the audience through the spatial arrangements, so the architecture supports the story. In *The Life Aquatic with Steve Zissou*, the ship serves as a home and vehicle. The director emphasizes the importance of dramatic setup space by taking the audience around the interior places of the ship one by one. *The Grand Budapest Hotel* is a film that Anderson organized and redesigned an existing space from the beginning as a physical fictional space. The hotel itself is like a bridge between the past and the present, and the synopsis of the story is just in the middle of time. In *Isle of Dogs*, the unreal cities of Megasaki and Trash Island are not just backgrounds; they complete and support the story by informing the culture of the society and reflect the mood of the characters as a virtual fictional space. In *The French Dispatch*, while the urban space gives awareness about the city and the society, the offices of the characters carry out clues about their personalities on due to the story.

In the selected films of Wes Anderson, space was used as a complementary element in three out of five films and as a main element in two films. While there is no usage of space as a background, we may say that space is never used only as a background but consisted as a complementary or main element in order to strengthen the narrative and the story. In terms of the production of space, it is seen that the director uses existing spaces for strengthening the story and creates physical or virtual fictional spaces by reorganizing the main existing spaces. In none of the examples, a single setting is found, but the stop-motion animation film *Isle of Dogs* is the only one that an existing space is not used. Accordingly, four out of five films consist existing spaces and all of them have physical fictional space. One of the sets was

arranged with a ship, one with models, one with a residential building, one with an old store and one with a warehouse. In the productions where fictional space is preferred, virtual space fiction ratio is preferred only in one of them. According to Uğur Tanyeli's (2001) classification of the relationship between cinema and architecture based on film spaces and subjects, it is not observed that an architectural activity is being the main subject in Wes Anderson's films [22]. According to the data obtained, in two films, cinema creates a virtual space while in other two of them, the reproduction of the existing space is observed and both situations are seen together in one film. Barbara Bowman (1992) classifies the film spaces based on perception and definition of space; according to her, although habitual spaces that do not contribute to the story are almost being used in every film but the main spaces where the stories take place are colorful, aesthetic, extraordinary and standing out spaces [23]. Charles and Mirella Jona Affron (1995) classify the cinematic space in five ways; set as denotation, set as punctuation, set as embellishment, set as artifice, and set as narrative [24]. According to that scheme, it is seen that all set designs are created with details, create realistic images and emphasized to attract the attention of the audience in Anderson's films. In *The Royal Tenenbaums*, the family house hosts the story, is the central structure and acts as a memory space. In *The Life Aquatic with Steve Zissou*, the ship is a big part of the main character's life and the narrative of the film. In *The Grand Budapest Hotel*, the set is a narrative itself. In this case, "set as narrative" condition seems to be there in three films. In each film, set as denotation, set as embellishment, and set as punctuation principles were preferred, and in three of the films, set as narrative has been formed depending on space but set as artifice principle which is designed with computer effects was never used. (Figure 11)

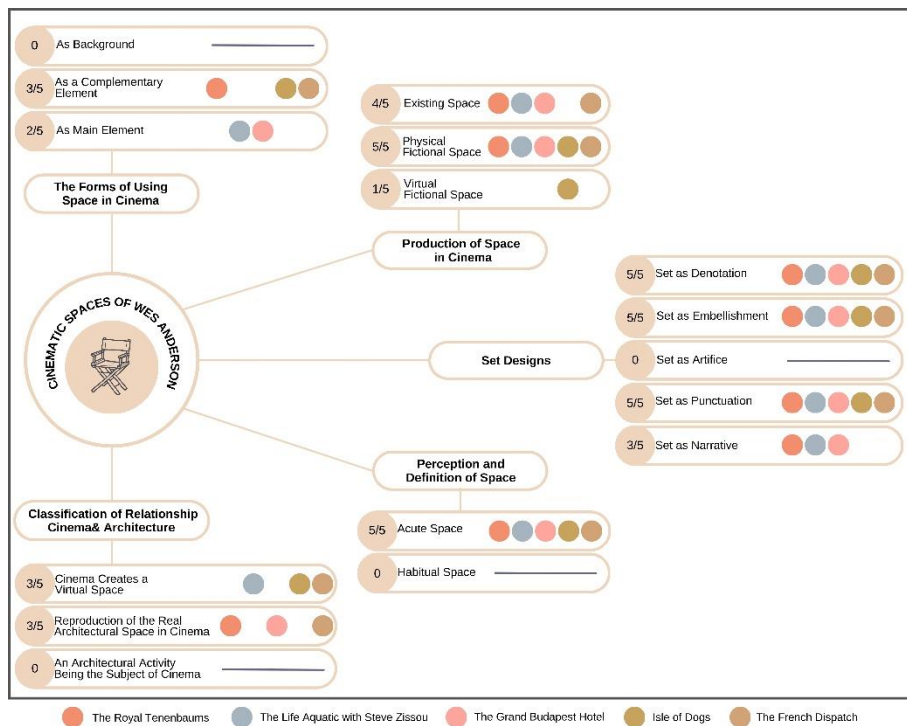


Figure 11. Analysis of Wes Anderson's Cinematic Spaces

While the usage of natural light only can be seen in *The Royal Tenenbaums*, in *Isle of Dogs* we can see the usage of artificial light only. And in the other three films we see both natural and artificial lighting. It is obvious that Anderson's sine qua non is his way of combining pastel colors. In all the films it is seen that texture and materials are considered meticulously. Symmetry is an important element in Anderson's films. Symmetrical balance is the most common principle of his spatial organization while asymmetrical balance and radial balance, rhythm, symmetrical and asymmetrical axis are also in use. While *The French Dispatch* has only symmetrical balance, *The Royal Tenenbaums* has both symmetrical and asymmetrical balance, and *Isle of Dogs* has both symmetrical and radial balance. In *Life Aquatic with Zissou* and *The Grand Budapest Hotel*, all the balancing methods in cinema are encountered.

While symmetrical axis, another element of symmetry is seen in Life Aquatic with Zissou, The Grand Budapest Hotel and Isle of Dogs; asymmetrical axis is used in all of them except The Grand Budapest Hotel. Cinematic and spatial rhythm can be seen in only of the two the films if analyzed through the architectural facade. Perspective seems to be the representation of architectural space as a result of the combination of symmetrical balance and symmetrical axis and all the selected films in the study have frames formed with one-point perspective. (Figure 12)

	The Royal Tenenbaums	Life Aquatic with Steve Zissou	The Grand Budapest Hotel	Isle of Dogs	The French Dispatch
Natural Lighting					
Artificial Lighting					
Color Palette					
Equipment Material Texture					
Symmetrical Balance					
Asymmetrical Balance					
Radial Balance					
Rhythm					
Symmetrical Axis					
Asymmetrical Axis					
One-Point Perspective					

Figure 12. Analysis of Spaces in Wes Anderson Films Through Light, Balance, Symmetry and Perspective

In Wes Anderson's films, space is often perceived as home by the characters. They sometimes feel trapped in a space or like inside a cell. Of the five films in this study, two have a sense of home, two have a sense of both home and cell, and only one has spaces perceived as both home, cell and place. The concept of spatial memory, which plays a role in the perception of space, is transferred to the audience through past or flashback scenes in the three of the films. Feelings of loneliness and belonging are the most common psychological effects of space on the individual by being seen in all films. Homelessness seems to be in two films. And the feeling of alienation is seen only in Life Aquatic with Zissou. Feelings of burnout and of eeriness can be seen in three of the films. (Figure 13)
























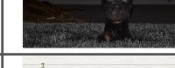
















	The Royal Tenenbaums	Life Aquatic with Steve Zissou	The Grand Budapest Hotel	Isle of Dogs	The French Dispatch
Home 					
Place 	—	—	—	—	
Cell 		—		—	
Spatial Memory 				—	—
Homelessness 		—	—		—
Alienation 	—		—	—	—
Eeriness 	—				—
Loneliness 					
Burnout 				—	—
Belonging 					

Figure 13. Analysis of Spaces in Wes Anderson Films Through Feelings

5. CONCLUSION AND DISCUSSION

Despite how Wes Anderson's cinematic spaces are produced and represented emphasize that he is an auteur director due to his conscious design attitude, it should also be considered that not every auteur director stands between the cross section of cinema and architecture. Most of the directors choose existing places to create a world in harmony with their scripts but Anderson transforms the existing spaces and turns them into new structures to be felt as created for the film. He creates warm atmospheres with his unique cinematography, shapes a sense of belonging with symmetry and directs everything from the script to the sets.

During trying to convey his own world to the audience through fictional spaces, Anderson creates the cognitive space mentioned by Schulz that an individual can construct a space through thought, in his films. He writes the script as he pleases and finds solutions to turn it into reality. In this way, he eliminates the biggest obstacle that may arise in the creation of space in cinema, namely the budget. Location, color, material, texture, even light takes place in his mind long before the shooting starts so he knows how the scene will look. This is so similar to the architectural design methods. Modelling the cinematic space / set approach is also related to architecture as a representation of cinema. The influence of architectural movements such as Metabolism or Art Nouveau indicates that Wes Anderson is directly inspired by architecture and creates his own architectural style by synthesizing the existing and the imaginary. Combining the real and surreal; using symmetry and perspective as a signature he aims to greet the negative psychological effects of space with positive emotions by occurring dramatic realities.

It can be said that he uses radial balance to ensure and strengthen the symmetry from four directions and perspective for the representation of architectural space plays an important role in framing to support his preference of symmetry in cinema. Oppositely, asymmetry is applied to reflect the feelings of restlessness, negative atmosphere, eeriness and alienation from the space. At the same time, places like

home can suddenly turn into cells for the characters. This finding must be considered as a case that Wes Anderson can consciously play a role like an architect by organizing the psychological effects of space. He uses the powerful meanings and representation of colors in a dominant way in his cinematic spaces and raises the color element - which has a leading role in the perception of architectural space and supports dynamism, harmony and contrast - to a very successful point in the intersection of cinema and architecture. His conscious preference for material and texture which are among the physical factors affecting spatial perception is also in line with his architectural design approach. As he transforms non-existent spaces into real with his detailed portrayal, he has also shown how close he stands to the career or identity of an architect by designing *Bar Luce*.

In this study, it has been established that cinema and architecture strongly guide an advising interaction to each other which cannot be ignored, and various architectural design parameters are used in the production of space in cinema and serve as a reference for answering analysis of cinematic space. Wes Anderson's sets embody as a behavior of a naive individualism; architecture plays a central role in his approach to cinema, and he serves his audience just as an architect treating to his customers. The structures play starring roles in his films and his team carefully renovates to capture the spirit of space in each work. Even though Anderson just designs fictional spaces in his films, he has succeeded as an architect because his audience thinks that those fictional places are real and they want to visit.

It is possible to say that Wes Anderson undertakes the role of an architect in the world of cinema by transforming existing spaces. He is an artist who enables us to see the similarities of professional generating between architecture and cinema, he proves that directors may think and design just like architects, and most of the time they can create much more stylistic spaces with an understanding of art and aesthetics above most architects produce. He has a great influence on the consolidation of architecture and cinema, so it is more accurate and appropriate to consider / portray him as a director and architect.

REFERENCES

- [1] Ergin, S. (2007). Mimarlık ve Sinema Etkileşiminin Sinemasal Mekâna Etkileri ve Nuri Bilge Ceylan Sinemasından Bir Örnek: "Uzak" (Publication No.179024) [Master's Thesis, Anadolu University].
- [2] Beşışık, G. (2013). Sinema ve Mimarlıkta Mekân Kurgusu ve Kavrayışı. [Master's Thesis, Dokuz Eylül University]
- [3] Lefebvre, H. (1991). The Production of Space. Translated by D. Nicholson-Smith, Massachusetts: Blackwell.
- [4] Norberg-Schulz, C. (1971). Existence, Space and Architecture. London: Studio Vista.
- [5] Özdemir, V. (2014). Sinemada görüntü düzenlemesi: Günümüz Türkiye sineması çerçevesinde bir değerlendirme. [Master's Thesis, İstanbul Ticaret University].
- [6] Köseoğlu, Ş. (2013). Kültür, mekan ve sinema: Yeşim Ustaoglu filmleri. [Master's Thesis, Karadeniz Technical University].
- [7] Bell, G., & Dourish, P. (2004). Getting out of the city: Meaning and structure in everyday encounters with space. In Workshop Proposal Paper (p. 14).
- [8] Monaco, J. (2009). How to Read a Film: Movies, Media, and Beyond. Oxford University Press.
- [9] Anderson, W. (Director). (2001). The Royal Tenenbaums [Film]. Touchstone Pictures.
- [10] Anderson, W. (Director). (2004). The Life Aquatic with Steve Zissou [Film]. Touchstone Pictures.
- [11] Anderson, W. (Director). (2014). The Grand Budapest Hotel [Film]. Fox Searchlight Pictures.
- [12] URL-1. The Grand Budapest Hotel Is Actually a German Department Store <https://www.nbcnews.com/news/world/grand-budapest-hotel-actually-german-department-store-n163781> Last Accessed: 18.07.2024
- [13] Anderson, W. (Director). (2018). Isle of Dogs [Film]. Indian Paintbrush.
- [14] Canon Europe. (2018). The making of 'Isle of Dogs' [Video]. YouTube. <https://www.youtube.com/watch?v=N5SC3kPdsQA> Last Accessed: 17.07.2024
- [15] Gibson, E. (2017). Frank Lloyd Wright merged eastern and western architecture at Tokyo's Imperial Hotel. Dezeen. <https://www.dezeen.com/2017/06/15/imperial-hotel-tokyo-japan-frank-lloyd-wright-150th-anniversary/> Last Accessed: 17.07.2024
- [16] StudioDaily. (2018). Production Designer Paul Harrod Talks "Isle of Dogs" [Video]. YouTube. <https://www.youtube.com/watch?v=qxRWrbPMHi0> Last Accessed: 17.07.2024
- [17] Anderson, W. (Director). (2020). The French Dispatch [Film]. Searchlight Pictures.
- [18] Tati, J. (Director). (1958). Mon Oncle [Film]. Specta Films.
- [19] URL-2. Fondazione Prada. <https://www.fondazioneprada.org/visit/visit-milan/?lang=en> Last Accessed: 18.07.2024
- [20] URL-3. Bar Luce. <https://www.fondazioneprada.org/barluce/> Last Accessed: 18.07.2024

- [21] Frearson, A. (2015). Wes Anderson-designed Bar Luce takes its cues from old Milanese landmarks and cafes. <https://www.dezeen.com/2015/06/07/wes-anderson-designed-bar-luce-takes-cues-old-milanese-landmarks-cafes-fondazione-prada-interiors/> Last Accessed: 18.07.2024
- [22] Tanyeli, U. (2001). Sinema ve Mimarlık: Temsiliyet Nesnenin Temsili Sanalın Sanallıkla İfadesi, *Arredamento Mimarlık*, 11, 66.
- [23] Bowman, B. (1992). *Master Space: Film Images of Capra, Lubitsch, Sternberg and Wyler*. Connecticut, ABD: Greenwood Press.
- [24] Affron, M. J., Affron, C. (1995). *Sets in Motion: Art Direction and Film Narrative*. New Jersey, ABD: Rutgers University Press.