Moving Images - Static Spaces. Architectures, Media, Film, Communication, Digital Art and Design

• Paper / Proposal Title:
   Looking Up, Looking Down, Looking Awry

• Format(s):
   Pre-recorded Film / Skype / Written paper

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• Abstract (300 words):
   This paper examines filmic and television representation of the architectural city and its potential to backdrop certain behaviours of communities or protagonists. Using examples from reality television, movie dystopias and horror, theory from Yaneva & Latour (2008), and Slavoj Zizek (1994 & 2009) explores potentialities of articulating the city from different viewpoints of the audience affording parallaxical identities to form.

   This paper looks at representation through Yaneva & Latour’s ‘gull-in-flight’, where cities appear to be composed of apertures and closures, where contexts can be eliminated. This follows an insight into representations of cities in tv where context doesn’t matter; it only serves to be ignored for behavioural drama. For example, reality tv filler shots, The Apprentice, The Hills, Keeping up with the Kardashians.

   However, a strong contradiction is typical dystopic neo-noir representations where architectural constructs keep communities down and in squalor. They are forever looking up. Examples such as Blade Runner, Ghost in the Shell, or, even films in the MCU
or DCU. The issue is exemplified through *High Rise* where the rich and articulate architecture is experienced the higher you go and people’s desires to defend it.

Finally, the paper seeks to translate these themes into Zizek’s notion of highlighting the parallxic nature of architecture. Using the movies *The Shining* and *Psycho* as famous examples, the incommensurability between protagonists and architectural environments is presented on a vertical and looking awry perspective. The hypotheses is that all tension and trauma could be resolved if the modernist hotel and the Gothic mansion were to be synthesized.

It thus argues and interrogates the representation and typologies for behavioural distrust and ambivalence towards our environments. Incommensurability or parallax is experienced both vertically and horizontally, however, can representation alter such perspective?

**Author(s) Biography (200 words each):**

**Louis D'Arcy-Reed** is an artist, curator and academic currently researching a PhD with the University of Derby involving architecture, contemporary art and psychoanalysis. Based in Bristol, his artistic practice surrounds itself in creating layers of narratives between our own consciousness and our environment. Driven by literary works and the constructed identities that we see and engage in within our contemporary society, his work seeks to provide a truth and contemplative quality to composed scenes and language. The construction of these interventions also present the question of what, and whose truth, is real? Louis has exhibited his works in Bath, Jamestown, New York and across various online galleries. He can be found mostly on Instagram and Twitter @helloesposito and at helloesposito.com.