

Relocating Subjectivities

An Inquiry into the Filmic Space of *Moving On* (2019)

film mekanı
bedenli öznellik
göçebe öznellik
sanal mekan
filmic space
embodied subjectivity
nomadic subjectivity
virtual space

Bu makale, 2019 yapımı Güney Kore filmi *Moving On* ile film mekanı, bedensel öznellikler ve taşınma kavramlarının kesişimini keşfeder. Kavramsal çizimler ve post-yapısalcı feminist bakış açısıyla incelenerek karakterlerin, yönetmenin ve seyircinin zihinsel ve fiziksel mekanlarıyla nasıl iç içe geçtiğini inceler. Yaratıcı analiz, hem seyirci hem de araştırmacı bakış açısını benimseyerek mekansal öznelliklerin karmaşıklıklarını açığa çıkarmayı amaçlar. Elizabeth Grosz ve Rosi Braidotti gibi feminist düşünürlerden öğrenerek, araştırma sanallık kavramını teknolojiden bağımsız, hayal gücü ve yaratıcı faaliyetlerin bir özelliği olarak ele alır. Braidotti'nin göçebe öznellik kavramı, akışkanlık, yaratıcılık ve sabitleşmeye karşı dirençle karakterize edilen dinamik mekansal deneyimleri anlamak ve yeniden üretmek için bir kavramsal çerçeve olarak önerilir. Çalışma, öznelliklerin ürettiği sanal bir yapı olarak film mekânını ele alarak, mekansal deneyimin doğası ve kimlik ile algı arasındaki ilişkiye dair yeni sorular ortaya koyar. Feminist film kuramı ve mimari araştırmadan beslenen disiplinlerarası bir yaklaşımla, bu makale, yer değiştirme bağlamında fiziksel ve zihinsel mekanlar arasındaki etkileşimin bir keşfini sunar. *Moving On* den seçilmiş sahnelerin mekansal yeniden üretimiyle sonuçlanarak, film anlatılarına içkin olan öznel mekansal kurguları açığa çıkarır.

This article explores intersection of filmic space, embodied subjectivities, and relocation within the context of the 2019 South Korean film *Moving On*. Through conceptual drawings and a post-structuralist feminist lens, the study examines how the cinematic experience intertwines with the mental and physical spaces of its characters, director, and audience. Drawing and writing processes seek to unravel the complexities of spatial subjectivities by embracing both the viewpoint of the observer and that of the researcher.

Learning from feminist thinkers like Elizabeth Grosz and Rosi Braidotti, the research explores virtuality not solely as a technological concept but as a realm of imaginative and creative activity. Braidotti's notion of nomadic subjectivity, characterized by fluidity, creativity, and resistance to fixation, serves as a guiding framework for understanding the dynamic spatial experiences perceived through the film. The article suggests a reframing to some architectural norms through the lens of nomadic subjectivity. By considering filmic space as a virtual construct influenced by the subjective perceptions of individuals, the study aims to provoke new questions about the nature of spatial experience and its relationship to identity and perception. Through an interdisciplinary approach that draws on feminist film theory and architectural research, this article offers a nuanced exploration of the interplay between physical and mental spaces within the context of relocation. It concludes with a spatial reconstruction of selected sequences from *Moving On*, illuminating the peculiar ways in which filmic narratives shape and reflect subjective understandings of space.

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QUESTION AND SCOPE OF EXPLORATION

This article is part of a larger research project focused on relocations and spatial subjectivities, and is an attempt to explore the embodied subjectivities in filmic space. The 2019 South Korean independent film *Moving On* directed by the young filmmaker Yoon Dan-bi, presents a rich opportunity to examine how members of a family navigate their relationships with space, and their bodies across different stages of mobility in their lives. Examining both its cinematic technique and thematic content, the film is studied as a locus that intertwines the mental and physical spaces of its characters, director, and spectators.

To explore camera angles, frames, and bodies' movements within the frame of selected sequences, we make use of freehand sketches together with free text and diagrams. Doing so, the audience subject correlates with their senses, sensations and thoughts and their own experience of watching the sequence. Together with the text, which is more about her past experiences and connotations, the specific sequence carries its situated meaning connected to interrelated subjective space-body constructions within the movie. Later, the diagrams transport all the present layers of subjectivity back together to the architectural space of representation. The ambition behind the creative process of analysis is to unfold embodied spatial subjectivities through drawing and writing practices via the subjectivities of spectator and architectural researcher.

Within the framework of this research, the spatial complexity of filmic space is understood as an entity of mental and physical spaces. Film, being a virtual medium of space making, is produced, and perceived in physical spaces. We will propose to consider virtuality as a significant quality which might generate creative, critical, and subjective space

making. For instance, philosopher Elizabeth Grosz defines virtuality as a production of mental activities before its digital connotations. Therefore, she argues that reading, writing, imagining, and remembering are all actions which produce a kind of virtuality (Grosz, 2001, 77). In parallel to her approach, feminist theorist Rosi Braidotti also writes on virtuality as creative modes of remembrance; the activation of the frozen possibilities of imagination and therefore "virtual possibilities" (Braidotti, 2014, 173). She has had her own continuous practice of writing a diary since she was a child, and describes it as a virtual reality production into more than 150 booklets. For her, those virtual spaces are "spaces of movement and of deterritorialization", because in her conceptualization virtual spaces are generated when the fixated norms are being moved in a creative-critical way. She discusses this process of remembering as "a remembering in a nomadic mode" (Braidotti, 2014, 173). When in a nomadic mode, remembering gets liberated from the linear flow of time and fixated subjectivities (Braidotti, 2014, 173). Perhaps, this is where remembering explicitly starts to overlap with imagining.

Braidotti's proposal of nomadic subjectivity weaves the pathway between nomadism/motion/movement to imagination/creative criticism/virtual space. Braidotti is not the only feminist post-structuralist philosopher with a focused enquiry on the liberation of female and feminine subjectivity, yet her thinking is very much spatial and has a potential to inform architectural theory. Her project *nomadic subjects* is a challenge to normative assumptions which are thought to be the fundamentals of western architectural theory, starting with the very idea of dwelling. She proposes "to position ourselves as feminist intellectuals -as travelers through hostile landscapes, armed with maps of our own making, following paths that are often evident only to our own eyes, but which we can narrate, account for and exchange" (Braidotti, 1994, 171). Of course,

nomadic behavior is determined by its approach to possession: "The nomad has a sharpened sense of territory but no possessiveness about it." (Braidotti, 1994, 36). Drawing inspiration from Braidotti, we suggest that architecture, and its correlation to dwelling can be critically reframed through the nomadic subjectivity project. As well as architecture, the virtuality within filmic space is reconsidered through nomadic subjectivities. Here, the present subjectivities of director, character, spectator, and researcher will be intervening, manipulating, and reconfiguring the filmic space. The issue of virtuality is inherent to the study, as the focus is a movie where the physical spaces are only perceived through screens. All subjective, and therefore intangible, past, future, emotional, mental constructions are engaged, to raise new questions on virtuality of spatial experience as nomadic subjects.

The following section is dedicated to our reading of relocation as a creative spatial construction, and of nomadism as a critical subjective construction. This paper then continues with a reading of feminist film theory on embodied cinema, an extension of subjectivity theories in architectural research together with a brief introduction on *Moving On* (2019), and then concludes with a detailed spatial reconstruction of a selection of sequences.

FEMINIST FILMIC SPACE IN RELATION TO SUBJECTIVITY

Exploring a movie from the point of view of spatial subjectivity requires reading from various disciplines, especially from film and architecture. As subjectivity and situated identities are ongoing discussions in feminist theory in general, reflections can be found in both disciplines. Yet, various theoreticians from film studies have offered more conceptualizations than found in architectural theory. Corporeal cinema, cinema of senses, intercultural cinema, haptic visuality, topoanalysis, voyageuse, emotional geography

and resisting spectatorship are some of the subjectivity-oriented terminologies of cinema. All of them imply an inquiry on multiplicity of subjectivities, directors', characters' and spectators' virtual and/or embodied relation to filmic spaces.

Studying this specific movie *Moving On* within the framework of feminist theory, doesn't assume the director's own statement. We are situating ourselves in a place from which it is possible to produce feminist knowledge. We rely on Mulvey and Beugnet's discussion on the topic. Recognized film theorist Laura Mulvey discusses the question of corporeality in cinema with Martine Beugnet, another critical figure in film theory, within an interview in her book *Feminisms*. Mulvey states that most of the referred women directors wouldn't necessarily have any explicit emphasis on gender or feminism. So even though critics may find common approaches and conceptualizations to study their works, it should be highlighted that some of them wouldn't categorise themselves as feminists, or wouldn't frame the problematic of their works from a gender perspective. After that, Mulvey asks Beugnet if she can provide examples of "the states of confusion between the body and its limits" in filmic space (Beugnet, Mulvey, 2015, 189). Beugnet starts responding by mentioning the avant-garde filmmakers Stan Brakhage and Bruce Elder who explored cinema's potential to merge interior and exterior worlds, while also disturbing some emotions in the audience. Later she discusses the qualities of "cinema of transgression / a corporeal cinema / cinema of the senses" and writes that they mostly adopt alienization techniques as "playing on duration, de-framing and de-centering shots with the frontality and hapticity of close-up and extreme close-up shots" (Beugnet, Mulvey, 2015, 191). Reading their discussion, we think that female directors' subjectivities are more transparently included in the processes of filmmaking, which allows the activation of the ones of critic or of spectators.

Following Mulvey's note, even though there is no record of director Dan-bi mentioning any feminist theorist nor positioning herself as a feminist, we find it revealing to read her work through a feminist perspective. Her first feature movie intensely transmits issues of corporeality and cinema of senses in both the layers of content and context, in other words, both story and technicality. The director's subjectivity is the first one to consider within the framework of this research on subjectivities in filmic space. As a product of an early stage of Dan-bi's career, we believe this movie makes a good example of nomadic subjectivity where her movie making practice is not yet fixated nor settled. Not only the director but also the protagonist is a young woman, and we will superimpose our audience and early-stage-researcher subjectivities on theirs.

Drawing on Deleuze, Laura Marks, has introduced the term intercultural cinema along with the haptic visuality in her book *The Skin of the Film*. She explained that she had been considering using terms such as third world, marginal, antiracist, hybrid, and imperfect cinema. Yet according to her, this specific term of intercultural indicates a context that cannot be confined to a single culture. It also suggests movement between one culture and another, thus implying diachrony and the possibility of transformation. Intercultural means that a work is not the property of any single culture but mediates in at least two directions." (Marks, 2000, 6). Therefore, she studies feminine cinema as a site of interchange, transformation, and movement, which happens between at least two cultures/disciplines/territories. Exploring the question of how cinema can transfer the 'negative space' of cinematic senses that is not audiovisual, she coins the term interconnectedness of senses. From there she develops the idea of an embodied spectatorship with reference to Vivian Sobchack. Remembering Jacques Lacan's mirror theory, where one confronts the idea of being seen, she defines the viewer as an "embodied self-

in-becoming" and the cinema as "its embodied intercessor". She further explains: "The theory of haptic visuality I advance should allow us to reconsider how the relationship between self and other may be yielding-knowing, more than (but as well as) shattering." (Marks, 2000, 151). Her approach is showing the importance of the diffusion of senses through cinema, and an awareness of the embodied action of watching/seeing that translate into a constructive relationship between all present subjectivities. As our concern is with the question of interconnectedness, we study *Moving On* with a focus on particularly relatable sequences where subjectivities are put in touch mentally, such as characters, audience, actresses, directors. Dan-bi's movie is about the reunion of a family and how their relationships evolve over the course of a summer at their old family house. Despite *Moving On's* emotionally heavy content, its cinematography, including color, dialogues and filmic narration offer a generous sense of positivism and comfort. Dan-bi admits that she has been mainly inspired by the well-known Japanese director Ozu's cinema.¹ The movie received a large amount of interest at festivals in Europe, Latin America as well as South-East Asia. It won awards in some including Festival de San Sebastian, Rotterdam Film Festival and Busan Festival.² After having won the Bright Future Competition in 2020 at International Film Festival of Rotterdam, Dan-bi explained how she had approached creating her first movie (following some shorts) from her autobiographic stories.³ She highlights that although she didn't exactly live through similar events, she relates deeply to the protagonist on an emotional level. Her own emotional connection to the protagonist might trigger audience subjectivities to explore their own related emotional geographies. Guiliana Bruno's book *Atlas of Emotion* stands as an exploration of the interrelations between cinema, space, and travel with references to Braidotti's nomadic subjectivity theory. Bruno studies the psychological space

of movies focusing on the idea of motion. In her approach nomadic subjectivity becomes a tool to grasp the knowledge of space and movie in motion. She perceives the city as "the place where dwelling exists in motion" (Bruno, 2002, 61). Dwelling, which has been thought of as one of the main purposes of all architectural activity, is an act of settling down in both space and time. The idea of dwelling is very much related to stillness and territory, yet we read Bruno as an invitation to reimagine dwelling as a practice of motion.

Bruno also discusses cinema through conceptualization of emotion and motion. She goes back to the Greek etymology of the word "kinema" and interprets the movie as a vehicle which can transport emotion, joy, and attraction (Bruno, 2002, 21). In her view a film's connection to motion is not limited to the movement of frames, camera, and shots. Through her reading, filmic space is understood "to move through inner space" (Bruno, 2002, 21). She also pays attention to its capacity to move the audience. She states how she proposes an inquiry into the movies in her book:

"Making a cultural voyage back to the future, we see movies before cinema as we explore the protofilmic construction of visual space in the moving topographies of Western culture, especially those written off as sentimental or feminized, and hence marginalized. We go in search of a language of affects, beyond its psychoanalytic manifestation, and follow its course as an unstable map of 'transports.'" (Bruno, 2002, 21).

Learning from Bruno, defining film as a medium of interior travelling informs this research about the intermediary role of feminine cinema. It is not only the story or techniques that need to be cared for, but also the sensations, emotions, and feelings which are transported between subjectivities of filmic space.

In the movie *Moving On*, a family faces various and intergenerational challenges such as divorces, relocations, health issues, and eventually loss. The nuclear family

consists of the father and his two children who start living together with the grandfather and the aunt. The movie and the summer holidays begin simultaneously as the family leave their apartment in the city. They move in with the grandfather at the old-single family house in the suburbs. Later, one night the aunt comes in after having left her husband. As they slowly get settled, every member of the family deals with their challenges of adaptation, but apparently the young girl Ok-Ju is the most affected. The movie becomes an intense site of knowing, learning, negotiating between subjectivities and spaces, mentally and bodily.

In the film even though the protagonist Ok-Ju struggles with more personal issues like a complicated relationship and body image, it shows how each day she gets more connected to the grandfather and the house. As happens in many families, across geographies and cultures, when the grandfather's health worsens, the father and the aunt start discussing if they'd better sell the family house and find a nursing home for their dad. This is when the protagonist stands up for the old man's right to decide for himself. Here the interrelatedness of subjectivities is exemplified, for example, the character gets in touch with the space, the actress embodies her needs and emotions, and the audience gets to know the character through her relationships with the spaces and other bodies.

Post structuralist and feminist architectural writers also work to expand the limits of feminine subjectivity, exploring how alternative subjectivities can contribute to the architectural knowledge. To emphasize the multiple ways of making, writing, stating, building, and designing as feminine subjectivities, Hélène Frichot builds her theory as an instruction guide in her book *Feminist Design Power Tool*. The book is an instruction guide to assemble concept-tools, which are defined as devices for thought. Referring to theorists who study feminist subjectivities such as Donna

Haraway, bell hooks, Rosi Braidotti, and Elizabeth Grosz, she invents ways to "construct a conceptual persona and an aesthetic figure" (Frichot, 2016, 59), which leads to creative feminine subjectivities. She asks how one can "become a slippery subjectivity in process acting within the discipline and practice of architecture" (Frichot, 2016, 59). Her suggestion is to "mobilize the situation and point of view" which helps to perceive and produce the surroundings in a novel way (Frichot, 2016, 68). We read her book also as an archive of feminist design research which provides a basis for her attempt to imagine a multiplicity of slippery subjectivities.

The concepts of traveler, transformation, movement are also reflected upon in feminist architectural theoretician Jane Rendell's work. Rendell, referring to Haraway's situated knowledge theory, defines herself as a critical feminist architectural academician. She feels it is crucial to work interdisciplinary while creating from this exact position, writing that new knowledge of architecture could only be created thanks to "travelling between disciplines", (Rendell, 2011, 18).

She gives examples of architectural feminist theory where research texts were almost written like "design prescriptions". She instead suggests finding positions from which one can reproduce creatively at each attempt (Rendell, 2011, 18). She also feels that it is important to explicitly refer to feminist theory, referring to Braidotti, "who exemplifies this beautifully, for her the figure of 'nomadic subject' describes not only a spatial state of movement, but also an epistemological condition, a kind of knowingness (unknowingness) that refuses fixity." For Rendell, nomadic subjectivity is a place to "unfix the subject" therefore the whole epistemology of subjectivity is being challenged (Rendell, 2011, 29).

To speculate over the multiplicity of subjectivity in architectural discourse, architectural researcher Simone Brott starts thinking in and

around the concept of "the lived experience" in her book, which inquiries into a free subjectivity in architecture. In her view, "(...) architecture works by entering anonymous process of subjectivity -the production of effects that speaks of multidimensionality. Lived experience is altered as a result, and the nature of cognizing architecture, and its milieu shifts to a non-discursive, phenomenal 'space-time' that is vivid, corporeal, cinematic." (Brott, 2011, 3). She pays attention to the moments of encounters with architecture, so eventually brings the subject of the experienced space into the discussion.

To study the lived experience she also employs the concepts of nomadism and movement, focusing on the architectural effects that are generated by architectural tectonics: "Architectural effects are "mobile", displaced as a "nomadic distribution" within an indeterminate pool of possible experiences." (Brott, 2011, 43).

Having a perspective over architectural effects as a mobile distribution can significantly help to pave the way along subjectivity and nomadism. These brief yet diverse readings on both cinema and architecture in relation to subjectivity and movement offer a conceptual passage to a reinterpretation of the movie *Moving On*. It shapes the way to read and reinterpret the movie. "To unfix the subject" (Rendell, 2011, 29) of architecture we will slowly and carefully work with three sequences from the film. The selected sequences showcase the moments where subjectivities are revealed in embodiment. All of the sequences interestingly transfer a daily mundane activity through multiple layers of relationships between bodies and spaces. The reinterpretation will also consist of layers. Firstly, a freehand sketch recreates the effects from the filmic space, secondly a freeform text in superimposed, and lastly diagrammatic architectural drawings reproduce the space with respect to the present embodied subjectivities.

THE MOVIE AS A SITE OF NOMADIC SPACE MAKING

The movie *Moving On* has a single-family house in the suburbs as the main setting, and Dan-bi states that she carefully searched for a suitable place. Eventually she finds the perfect one which had been home to a couple for 50 years.⁴ Together with the team the director decides to keep the house as it is with the original furniture, decoration, and objects. It is a two-story house which is divided into spaces mainly by sliding doors. Each room can be adapted to the actual activities and needs. As shown in the movie, all interior spaces are directly related to the outside. In addition, the balcony and the garden also contribute to the narration. The director employs the rich interior-exterior relations of the house, and thanks to this dynamic interior-exterior relationship even sequences where the camera is still do not seem repetitive. Instead, being able to see the same room from different points of view at different times of the day helps with the spatial continuity and the orientation of the audience.

The protagonist's subjectivity is described in deep connection to the old house; she is careful picking her room in which to sleep, she doesn't allow the brother into the upper floor when she wants to sew by herself in the hall or she does the laundry with her aunt on the terrace. She is defining her space, and her activities are also clearly being defined and characterized by the space. This inevitable mutual relationship is displayed throughout the movie from various perspectives. Simultaneously, her connections to the men in her life, father, brother, grandfather, and boyfriend, illustrate various facets of her subjectivity. She becomes the rebellious daughter, the aggressive but caring older sister, the cooperative grandchild, and the pleasing girlfriend over the course of the story. Various facets of her dynamic subjectivity can be studied in relation to various short

sequences within different rooms of the house.

The selected sequences show daily brief moments that are experienced slowly, which means they feel like they take longer than they would in real life. These moments are enlarged by the director to give the spectator the chance to contemplate characters, bodies, spaces, and their relationality. It is these very brief sequences that we have explored through a set of diagrammatic study sketches in order to uncover theoretical and experiential connections. The first set of sketches is thought of as a conversation with the moving image. This phase serves to imagine what qualities filmic spaces could gain in relation to the visible movement of bodies. Lines and shapes explore bodies' tactile and non-tactile interactions with the spatial elements, and slowly new embodied formations emerge. The subjective and punctual essence of this interpretive process is discussed and further explored through incorporating relevant terminology from existing literature.

A second set of drawings is used as a study to reflect on the space's new forms, qualities, and meanings in a diagrammatic drawing. Finally, a set of plan and section diagrams are evolved. The sections are generated in relation to the camera plane of each frame. It is important to note that these drawings may not explicitly depict the physical bodies or their movements. Instead, they aim to primarily showcase how the space has been altered or influenced by the various subjectivities involved, such as the director, actor, character, spectator, and researcher.

Sequence 1: Leaving Home / space of passage: entrance

The very first sequence of the movie opens with the protagonist standing alone at the entrance/hall/kitchen of a flat. The camera height is adjusted to two thirds of her height and is directed towards her, the counter and a relatively

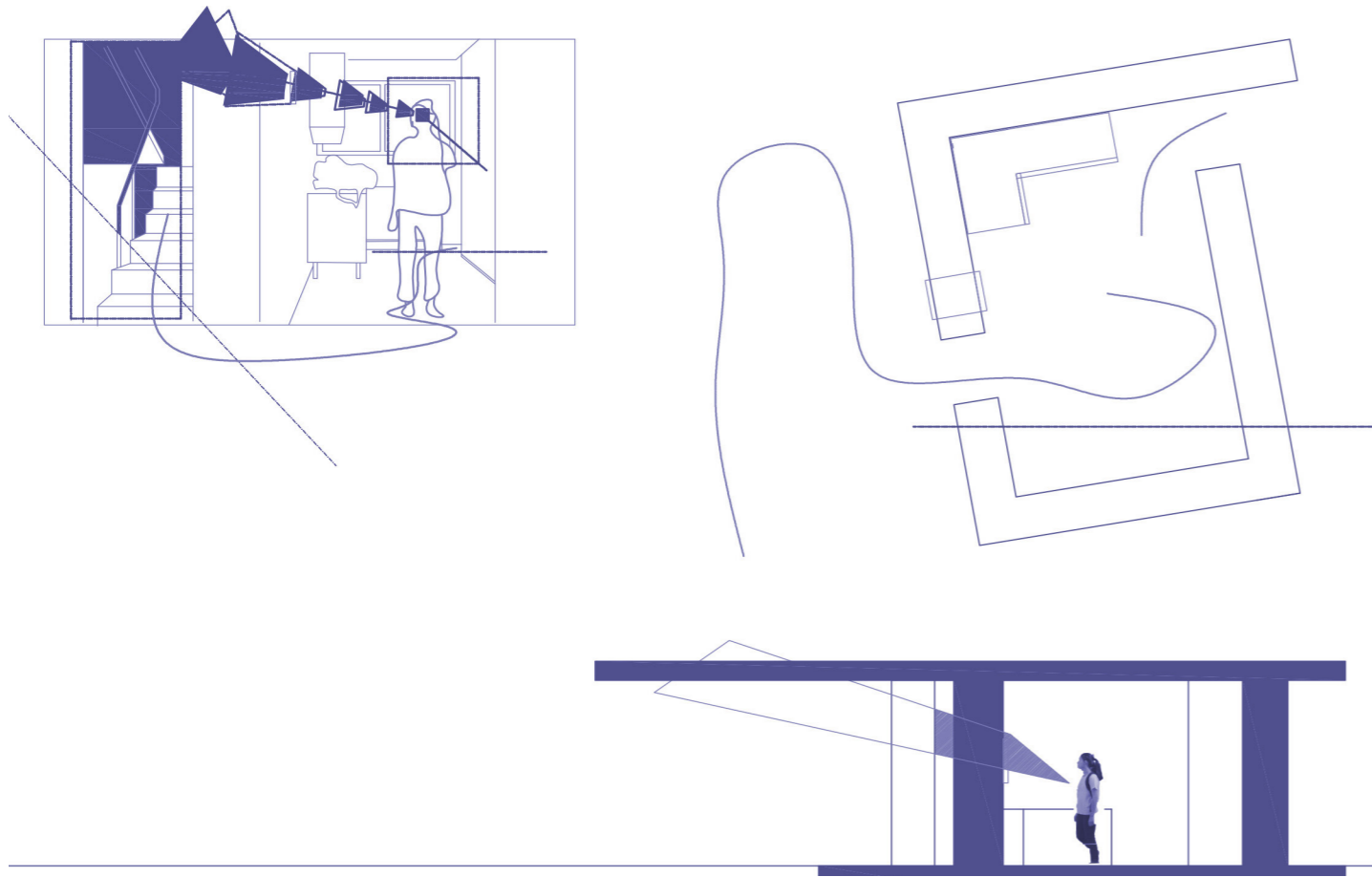


Fig.1 - Seq. 01: Leaving Home, a study of the motion generated by the picture frame on the wall. Diagrammatic outline, plan, and section: space as passage, by H. Menlioğlu.

big window sealed with translucent and colorful paper. On the left-hand side, at the edge of the screen, there is the main door. The space is empty, and she is apparently getting ready to leave. She is all packed with a big backpack and a sports bag is on the counter in the background. She is wearing a simple outfit which consists of a white t-shirt, black trousers, and white sneakers. A wide-angle fixed camera makes the space seem deeper, therefore it is hard to tell if the counter is a kitchenette or a storage unit.

At the beginning of the two minutes-long sequence, the girl takes time to look around the empty room, and for a moment she looks into the camera. She then stares into a small picture frame on the wall on the left-hand side. On the same side of the screen the door opens, and her father interrupts her moment by asking her to hurry. She doesn't really respond. Her father runs back upstairs, as seen through the left open door, revealing that the flat is at the basement level. She takes a few more moments to stare at the picture frames and

takes her bag, and turns the light off, all very slowly. She is moving in a very gentle way, and her body expresses that she is taking her time not to leave. Even though the fixed camera does not show what the image is in the frame, the director gives enough time for this to capture the audience's curiosity and imagination. This home is only shown in this sequence, and it gives a chance to develop an intimate relationship with the protagonist's subjectivity. It is critical that her moment of farewell is situated just before the period of relocation.

Now interestingly, one may ask, is the unseen framed image an old family portrait, or a drawing which was done by a family member, or maybe a postcard, a random landscape or nature-morte print? Probably what is more important than the picture itself is the significance of it for the character. Jean Baudrillard's book, based on his doctorate thesis, entitled *The System of Objects* explored the importance of the objects on personal and collective levels. He suggests that there is a specific

kind of a bind between objects and people that might allow the objects a certain character, which he calls "a presence". According to him, this extra value which is attributed to the objects turn them into "boundary makers of the symbolic configuration known as home" (Baudrillard, 1996, 16). This sequence works as a showcase of the picture frame's extra value, yet it is not informative about this extra value's qualities. This object, the unseen picture, might have personal connotations, but also some contextual ones. It is the only decorative element in the room, and it is being left behind in this space of transition, which is the entrance. So, the spectator doesn't know if it is valuable to the protagonist, or if she develops a connection just because it is being left behind.

Architectural professor Chris L. Smith writes on the symbolic value of the objects and from there he contemplates over the architectural notion of passage:

"We don't want the flowers or the rail, we desire the air. That which

we touch is often a vector pointing toward that which we can't hold. These flowers and handrails are objects of desire. (...) Architecture may be like this too. A relative holding or harbouring that nonetheless operates as a 'tenuous umbilical'. A tentative holding in place that fosters an abstract passage. A wavering song that points toward a desire. In this way architecture is like pencils, photographs and postcards, rosary beads and icons, stilettos, and pieces of blue velvet. It is an object of passage." (Smith, 2017, 124).

Smith's take on 'passage' might serve as a good tool to dismantle the sequence of leaving home. The picture frame becomes an "object of passage" (Smith 2017, 124) for the three subjectivities who are the protagonist, the director, and the researcher/spectator. The protagonist sees the content of the frame. The director acknowledges the value of passage by relating it to the space and time of leaving home. The spectator adds to the meaning of the picture frame through intuitive drawing and writing.

With reference to the way her body moves and the interactions with space, my hand starts a conversation in the form of a sketch. The original drawing itself is an imaginary interaction of space and body as a tactile experience. In brief, in relation to the character's movements and the moving image's quality, the actual space is re-imagined within the superposition of virtual characteristics. In our conversations with the sequence, space is understood as a double passageway that connects the house to the outer world physically, and to the past imaginatively. The connection to the past is allowed through the unseen image that is present in the scene within the small picture frame. These characteristics of passage are reimagined in the form of diagrammatic perspective, plan and section drawings (Fig.1). While perspective drawing shows this space, bodies, and events in a more translated way, the plan is a complete abstraction where various elements are drawn as bodies. Superposition, tactility, and imagery

are the relevant spatial concepts.

Boundaries between past and future, interior and exterior are being eroded, transformed, and manipulated at this space of entrance through text and drawing. The entrance is not only becoming the space of leaving in this sequence, but also it is being redefined by the interaction between bodies, subjectivities and the "object of passage" (Smith, 2017, p.124). The object of passage, which is the small picture frame, alters the entrance to become a passage itself.

Sequence 2: Setting the mosquito net up / bedroom

The second sequence is from their first night at the grandfather's house, when they need to organize the rooms before going to sleep. The house is quite an example of the Korean lifestyle, where the rooms are generally left empty at the center. This empty space can therefore be transformed into whatever is needed at that moment. As they are going to sleep, they take out sheets and pillows, then they make their bed on the floor. The father goes to sleep next to the grandfather. And the daughter starts setting up the mosquito net in one of the rooms at the upper floor. As she is getting prepared her brother comes and asks if he could sleep there with her. Earlier, he is seen uncomfortably trying to squeeze in with the fathers. Even though the room is spacious enough, she doesn't welcome him, and they continue discussing this while setting the net up together. Since there is no bed frame to carry the net, she starts putting the net up directly in the corners of the room, as if the whole room was a constructive element for the net. Or from another perspective, it can be proposed that now the room gains an interior skin which is semi-transparent and semi-permeable. In the end she doesn't change her mind and asks him to leave. The fact that he has been carrying his big fluffy toy, his sleeping friend, around the house while seeking a place to sleep is a cute detail that

helps the construction of familiarity with the characters. He gets upset when he realizes that his sister had also taken the only electric fan for her room. So, as he leaves he takes the fan with him. Later we are going to watch him try to sleep in another room, full of stored belongings.

The sketch starts to reconstruct the two bodies as structural beings in motion in relation to the existing physical space. The room and the void proposed by the borders of the room are redefined with the bodily movements and invisible grids. These are somehow becoming visible through the forms and shapes that the net is adopting. Corner by corner, the siblings hang the big translucent textile and at each moment the whole spatial quality changes. This fluid architectural body, together with other bodies in the room, creates a "mobile effect" (Brott, 2011, 38) reminiscent of Brott's writing; "Architectural effects are 'mobile,' displaced as a 'nomadic distribution' within an indeterminate pool of possible experiences" (Brott, 2011, 43). This sequence is a showcase of almost endless configurations that could be created while setting the mosquito net.

This specific mosquito net is more than an object and more than a space divider. Also, it is not really changing the spatial division in terms of form, size, or use. This sequence and especially the use of the net is reminiscent of Petra Blaisse's *Spatial Fabric Re-Set* that was exhibited at La Biennale di Venezia 2021. Researcher Lucy Marlor discusses Blaisse's project in relation to its atmospheric qualities: "This textile acts as a malleable, flexible, dynamic interior envelope shadowing the user's needs, capable of reprogramming space within the fixed architectural container" (Marlor, 2021, 96). In addition, the mosquito net is being held for a duration by human bodies in space. The process of setting the net up is re-imagined within the drawings both as a field of negotiation and a field of tension, in the most literal sense of the word. These metaphorical and literal connotations are very much

relatable to each other, meaning the conversation between the sequence and me continues around the topics of forces and tension that translate into structure, bodily movements, inner and outer skins, and skeletons (Fig.2).

The visibility, the borders, and the permeability are challenged through this sequence that is simultaneously happening in the conversation between siblings. They are taking their positions and roles in relation to each other and space. The re-imagined space offers a room that proposes various elements and volumes to reach a definitive quality of space. This is an imagining of responsive structure, which would allow various configurations of fluid elements, just like the mosquito net. In other words, tension and negotiation embodied by the motion of the bodies and the mosquito net are being translated into an imagined space.

Sequence 3: Caring for the aunt / staircase

The caring for the aunt sequence takes place in the hall on the upper floor. The camera is again fixed and placed at eye level directed towards the staircase. The previous sequence shows the girl waking up late at night as she receives a call from the aunt. She is calling for her niece to come and open the door as she had forgotten her keys. So when this sequence starts we are already waiting for them to climb to the upper floor. We start hearing them before we see them, and realize that the aunt has been drinking outside. When they arrive at the landing of the staircase she offers her niece a sip of beer, and they enjoy that moment in secret. The tipsy aunt needs help to climb the rest of the stairs and in the meantime, she whispers that she really enjoyed this experience of sneaking in as if they were on a school trip. Then they go to their room and the spectator, the camera, us, are still there after they disappear. So, our presence is continuous before and after their appearance.

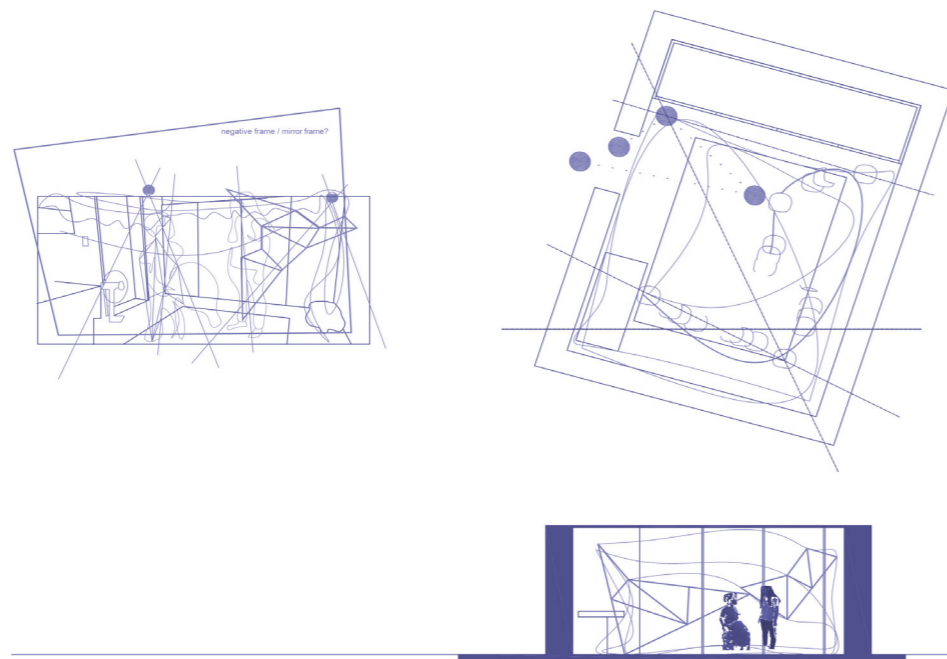


Fig.2. - Seq. 02: Setting up the Mosquito Net, a study of the motion between the siblings and the mosquito net. Diagrammatic outline, plan and section: space as tension, by H. Menlioğlu.

The drawn conversation with this sequence is triggered by realizing the continuity of the camera, the spectator and therefore the gaze. The intermediary space is a large hall which connects the staircase to the rooms. The camera is located almost at the border, probably behind the window. A speculation starts with a new superimposed entity of space+camera+spectator, where space gains a characteristic of spectator and/or camera. Through the visual conversation the space is being imagined performing as a camera+spectator. In other words, the filmic space is reimagined as an embodiment of spectatorship which is an accumulation of camera and spectator presences. This exploration of how spectatorship can be embodied within a room and/or a frame calls attention to Marks' conceptualization of "embodied spectatorship" (Marks, 2000, 151) which argues for an affective relationship with space.

The drawn conversation with the sequence has been developed through a merged unity of the fixed camera, the physical space, and the spectator (Fig.3). Observing characters covertly as they sneak in, the focus shifts to the gaze as a central concern. The spectator, camera, and director collectively contribute to reshaping the space into a tool for observation. The

actions of seeing, hosting, and witnessing, watching begin to overlap during the depiction. The imaginative journey persists as a reconstruction of both physical structures and perspectives.

These imagined spatial attributions perform as the amplifiers of the spectator and director subjectivities in the role of watching. The space of vision is reimagined through the axes that are given by the camera angle and physical movement. The diagram performs as a generator of various indirect relationships of vision. This investigation through drawing and writing opens questions, such as how our bodily capacities and spatial constructions coincide with the issues of gaze? How is the space being reshaped, and transformed through the boundaries of gaze? How porous may an enclosed space become through vision?

DISCUSSION

This project focused on the context of *Moving On* (2019) from a perspective of curiosity about the performative and creative interrelations between space and nomadic subjectivity. Much like the architectural analysis of a project site, practices such as sketching, drawing, and writing naturally arise to unravel the spatial

constructions that evolve from the interplay between space, body, and camera relationships. Concurrently theoretical readings enrich the research with new terminology, concepts, and approaches.

Through text, sketches and diagrams, the roles and meanings of embodied spatial subjectivities gain depth, often triggered by objects, arguments, or intangible spatial qualities. Reimagining and reinterpretation not only incorporate the present bodily subjectivities within the filmic space, but also acknowledges the external influences of the director and the audience/researcher subjectivities. This process enables one to look beyond the primary activity or performance, recognizing each as just one of numerous potential interpretations, thus revealing a simultaneity of spatial qualities.

Following post-structuralist feminist thought we focus on the complexity and multiplicity of subjectivities, and propose an embodied, spatial, and subjective approach to reproduce filmic space. This set of visual and verbal exercises allows us to see, imagine and project what filmic spaces may become when disturbed by relocations and multiple subjectivities. Relocations provide an interesting space-time where brief, yet complex events enable subjectivities to become more nomadic, multiple, and various. Through verbal and visual conversations with the subjectivities of *Moving On* that embrace their fluid, transient characteristics, we delve into the possibility of space itself adopting similarly unfixed, creative and critical characteristics.

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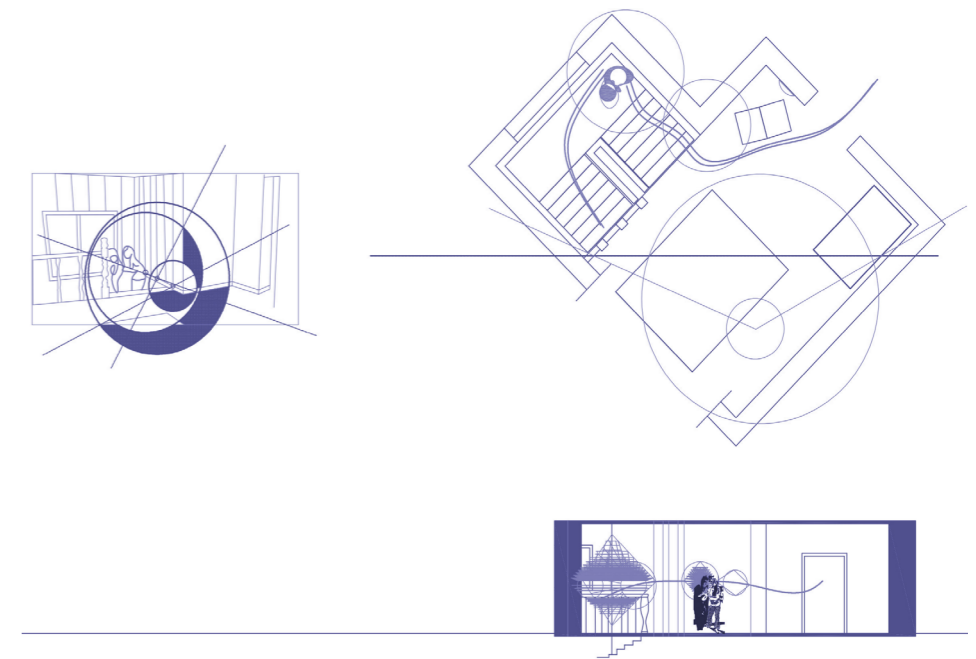


Fig.3 - Seq. 03: Taking care of the auntie, a study of the fixed gaze regarding the characters' motion. Diagrammatic outline, plan, and section: space as gaze, by H. Menlioğlu.

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