

THE ARCHITECTURE OF THE FILM PRODUCT: RISE AND FALL

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Abstract

The film represents a symbiosis between arts and industry. The film production from idea to the end product, a discourse of moving images, projected onto a screen, can be likened to an architectural work, an engineering edifice. The film starts from a concept, a thesis which later takes the form of a story exposed in the script, followed by its materialization through the technological processes of filming, editing, sound and circulation. The script represents a reference element of the film industry and it resembles a project task for the architect of a future building. Every film component is included in a set of elements, linked together according to the laws of aesthetics. The filmic image is subordinated to the picture; the sound is subordinated to music, rhetoric and artistic reading; the movement of frames is based on the laws of film montage, on rhythm and tonality. The film represents a unique and complex product, developed in a team. The team's members are people endowed with the grace of creation, each being responsible for certain film elements which make up the whole - its general discourse and, particularly, its component messages.

Keywords: *the filmic language, author film, art, message, television, communication, techniques, technologies, script, direction, structure, grammar, psychology, amateurs, culture, ignorance, denigration, rigors, knowledge, observance.*

The French-Italian avant-garde, philosopher, poet, art and film critic Riccetto Canudo in "The manifest of the six arts" claims that at the beginning of civilisation there were two forms of art: architecture and music. Painting and sculpture started from architecture, whereas literature, dance and theatre started from music. The film seems to synthesize these arts and it represents the moving plastic art. Both architecture and music satisfy man's needs to know and understand nature and the surrounding world, poured courage within the souls, trained skills and empowered the humanoid detached from the animal world to overcome the hardships of life and assert himself as Man, the divine product of nature and his own reason. The dark space of the cave - the architecture of the Paleolithic ensures not only the safety of the

individual, but it also contributed to the forming of some beliefs, ideas, religious attitudes, rituals and magical thinking. In order for the magical act to be efficient the individual has to draw the object of magic in such a manner that the drawn object resembled exactly the one in reality. This is how the sensorial, visual realism appeared. Then, when an imagine will begin to translate an invisible force of nature (fecundity, for example, visually expressed through the statue of a pregnant woman) "the symbol" will be born. Following the symbol, the need to simplify, to generalize, to create a "type", to "abstract" appeared; The sensorial realism turned into a conceptual one (DRÎMBA, 1985). The sound represented a remote communication tool and the articulated musical sound developed speech, the spoken word. Architecture, music and verbal communication all contributed to the exposure of creativity, to the forming of visions and senses, to the understanding of some phenomena related to the surrounding reality, to the aesthetic perception of some artistic embodiments according to individual feelings. The film is an expression of modern civilization, of the achievements of mechanical engineering and chemical technologies from the petrol industry. The Lumiere brothers, Auguste and Louise, owners of a camera factory in Lyon, are regarded as its inventors. Basically, photography is at the beginning of the film, and France is the homeland of photography. The Lumiere brothers did nothing but perfect the mechanism of moving the celluloid film, synchronizing it to the shutter of the darkroom. It is highly unlikely that at the moment of their invention the Lumiere brothers had any knowledge of the anatomy and physiology of the human eye. The interest for the psychology of the film creation and the perception regarding the relationships between the eye, the

structure of the retina and the visual center of the human brain, the transmission of visual information towards the brain through neurons and "the imperfection" of the eye when it comes to its ineptness appear later on when the cinema becomes an extremely profitable industry. It is certain that the Lumiere brothers knew the working principle of the Kinetoscope invented by the American Thomas Edison, based on the fact that the human eye does not retain the connection between photographic frames if they move at a speed greater than 16 frames per second. The Lumiere brothers abandoned Edison's massive protection box, which could ensure the viewing of the film product for just one individual and perfected the camera that it turned into a film and cinema projection camera. Their invention led to an authentic revolution in communication with the help of moving images. In the beginning, the film represented a fair element which gathered many people interested to see how objects and people move on a white, lit cloth. When crowds lost their interest for the illusion of moving images and film rooms no longer gathered money and became bankrupt, the film got closer to art. A new communication language appeared, the filmic language, which has its own alphabet and grammatical norms: style, morphology and cinema syntax. This happened when the film started collaborating with theatre, painting and the music which gave it soul and wings to fly. But, let us remember that during its first few days the film presented a technical invention exploited in fair shows, in order to make profit from the people strolling. By getting closer to the other arts, the film developed itself according to the laws of aesthetics (SADUL, 1961). These are the rules of perceiving the surrounding world and of man's rendering for himself and for the community of the meaning of those seen and lived. These laws formed during time. They were perfected for thousands of years, from generation to generation, contributing to the humanisation of the individual and the development of civilisations. The rigors of the film language were formed and developed by the classics of modern and postmodern cinematography such as the Lumiere brothers and their cameramen, Meliese, Griffith, Eisenstein, Kulešov, Ruttman, Hitchcock,

Bergman, Rossellini, Fellini, Tarcovski etc. The development of electronics and nanotechnologies opened new horizons for image communication. Mechanical cameras become history. Their place is now taken by digital cameras, easy to handle, light and compact, accessible in terms of price and economical in terms of usage, as they do not require film, chemical reagents, special paper for image transfers etc. They are not difficult to exploit and they do not require an intellectual effort or additional calculations when installing the exhibition, the brightness, because everything is done by a microcomputer. A digital camera can represent a film camera and nowadays mobile phones also play the roles of cameras and film cameras, also being systems that can transmit or receive the filmic product. The film products of the digital era are easy to be made by everybody, but not everybody is aware of what he or she does, how and why he or she films or photographs a reality. Most of the times, the films made with the help of mobile phones are nothing more than technical replies of the classical film, mimed without proper knowledge. The digital communication era offers equal opportunities to all professionals and half-learned. It is just that the latter do not know or do not want to acknowledge the filmic language, its universal and objective laws which exist outside the will of the individual, being dependent on the nature, anatomy or physiology of the human psyche. Every individual who possesses a digital phone tries to make films which he can later edit and turn into quality film production but, in order to do so, he must know the principles, techniques and rigors of film making and editing, if not thoroughly, at least a little. But it often happens that many people do not know the laws of photography and film making, the aesthetics of the picture, of the frame's composition, of using the light, but they do exactly what they observed in others: they copy, reproduce, mime the creation. The biggest problem is that they mostly do not know the meaning and they also cannot explain the point of their deeds. And others want to do what they saw in the latter, but they become ridiculous, because the "audiovisual works" executed "diligently" represent dull but meaningless lines to what they saw, because they watched but they

did not see what they looked at. Therefore, social networks are full all of kinds of photos and videos without any sense of artistic taste. Culture vehemently transforms itself and becomes a non-culture, and family photo albums can no longer be found on the drawer of the family house, but on the endless, crazy world, of the WWW. They are video-filmic creations: some are quite good, produced by professionals while others which are weaker are often presented to the public by dilettantes. Among these audiovisual creations one can include TV news, videoclips and interviews developed by specialists who post their work for the public and who consider themselves as being wrongfully marginalised by specialised criticism. All these particular products are supported by moving images and this makes their authors call them films, according to the name of the celluloid support on which the photographic image was printed at the beginning. Later on, the term also expended in cinematography, without taking into account, that the filmic product is not its very medium.

We shall now speak about the filmic product as a form of creation subject to the aesthetic rigors of cinematography and we will place the sign of identity between the filmic product and the film, but not the sign of equality. Every filmic product is based on an aesthetic structure, an architecture of its own. We use here the notion of architecture as it plastically illustrates the complex, multidimensional character of the filmic creation. Architecture represents the science and the art to project and build buildings according to some proportions and rules, according to the character and the destination of the location. The art of architecture represents a more special component of arts in general. With the help of real elements, the architect also creates plastic images from decorative lines and figures, of an abstract essence, which basically contain the aesthetic messages of a spatial building with a social, civil or industrial destination. Each architectural construction provides a resistance housing that represents the support of the elements, assemblies and subassemblies: walls, doors, windows, roof and decorative elements. The film represents a architectural building where the scenery represents the resistance housing. It presents the

filmic action exposed in a cinematographic literary style, accompanied by the dramatic clashes between the protagonists and their ideas. Personal actions take place in the atmosphere of a practical geographic environment and they are accompanied by significant images. The image is the primary component of film, followed by sound. The film, a classical product of art, according to the laws of film aesthetics is a collective creation, where a number of authors manifest: script, direction, image or sound authors. The script writer is the author of an engineering and spatial project, made not out of lines, but out of words. He makes words gain new meanings when they are united in sentences to suggest moving images, to stir a visual interest for an action which, exposed in the literary, or journalistic manner, produces states of mind and suggests associations materialized in a particular space and time. The script writer divides a literary structure in autonomous sequences which can appear "parallel", "one after the other", "chronologically", "before" or "post factum" but, if united in the minds of the reader they give birth to worth-seeing pictures in the mind of the reader. If the writer explains, tells the reader the information regarding the element, describes the character or the event, then the script writer will present the event or the character directly, without descriptions. The script writer attracts the third eye, he looks for the meaning, the significance or the structure on which the image discourse is based. The script serves as a starting point in the filmic production process, in all its aspects: economical, technological, or creatively aesthetic. The script writer will be present and will creatively contribute to the success of the film in all its stages: pre-production, production and post-production. He will take part in the forming of the filmic discourse every step of the way. The script writer has to be aware of a axiomatic truth, without which he will not be able to impose himself over the creation team: the literary text is his number one enemy. Such a text can remove him from thinking in images, from action and conflict, from the laconicism of the filmic essence. Therefore, the film script writer continuously develops an image thinking style. The aesthetician and writer Tudor Vianu mentioned: "The cinema

represents a proper form of literature, which takes into account only its conscience. Used to create a soul content by simply presenting events, with the help of its alert rhythm and the endless surprise of varied scenes. Nothing has to be told - everything is shown" (BRATU, 1990). The filmic script represents a form of theatrical dramaturgy implemented in cinemas by Melies, who constantly and pertinently applied theatre rigors in the art of film. Dramaturgy is the art of writing plays, just that the film script is not a play. The film scenery writer uses only the processes of dramaturgy. He can adapt a literary work or any kind of written material: news, interview, sketch, novella, document or judicial dossier to the conventional and artistic rigors of the dramatic genre in order to achieve a filmic product: TV show, TV survey, cinematographic nonfictional or fictional movie. Therefore, the role of the script writer is closely related to the one that Bertolt Brecht, a German poet, playwright and director, who revolutionised the theatre of the 20th century, attributed to the theatre playwright: "It is the role of dramaturgy to clarify the political, historical, aesthetic and formal aspects of a play and to offer the scientifically researched material to the other participants: he must provide the director, the set designers and the actors with the "data" needed to stage the work; linking it to an empirically conceived reality - and, by transforming this reality into an accessible one, which stimulates the imagination" (STAS-MARINESCU, 2017).

Documentary and fiction film script writers, entertainment TV shows or talk shows appear mostly from the journalistic environment. They are personalities with an important sense of documentary research, of perceiving the essential facts which are connected among themselves in the chain of events. Here, we can speak about some well-known names from the history of universal literature and cinematography: Ernest Hemingway, well-known novelist and storyteller, Nobel Prize winner for literature, former war reporter, author of the documentary screenplay "The Spanish Earth" (director Joris Ivens 1937); Yulian Semyonov, publicist, promoter of investigative journalism in the USSR, writer, screenwriter for the films:

"Seventeen Moments of Spring", "Petrovka 38", "The USSR Telegraph News Agency is empowered to declare"; and in the cinematography of the Republic of Moldova: Gheorghe Vodă, journalist, poet, screenwriter and film director, screenwriter and director of the film "Alone in front of love" and the director of the film "Looking for a guard"; Gheorghe Malarciuc, journalist, writer, playwright, screenwriter for the films "Serghei Lazo", "Wedding at the Palace", "Last Night in Heaven"; Anatol Codru, journalist, poet, screenwriter and film director, author of the non-fiction films "Witnesses are accused", "Mihai Eminescu", "Ion Creangă", "Alexandru Plămădeală" etc.

It wouldn't be fair if we claimed that the script writer represents the general architect of the filmic product. In the industrial dimensions of the film as an artistic product, the script writer represents the engineer endowed with the gift of being a constructor who develops and describes the elements and the edifice as a whole, meaning the dramatic axis and the subjects of the future film. The filmic script represents a special kind of literature, or better yet it is not a kind of literature. The director, the architect of the filmic product having the responsibility of an author is the one who makes the film script gain spatial dimensions, become visible from a geographical perspective, obtain temporal codes, accents of lights and shadows, trigger suspense and the contagious mobilization of crowds. He will be closely assisted by the image operator, the author of the filmed frames. The script writer devises the conceptual area of the future film, he emphasizes only the field of maneuver, the rest is freedom, directorial vision, filmic expressions of the script writer's ideas, frames of time and space immortalized by the director. The director is the master of the filmic time and space. Andrei Tarcovscki considers that a well-written script is not enough in order to ensure the success of a film. "Usually about such a scenery it is said that it is "strong," its heroes "transform, evolve," everything is "moving." Basically, we have a purely commercial business. The author film is completely different." [5 p. 16] The script is ideal to be written by the director or in collaboration with the director, because subsequently the director's creativity is unleashed on the set. The

freedom of improvise opens perspectives in making prompt directorial decisions. The schemes elaborated from the beginning do not hold. The truth of the situations lived appears, and not of those imagined. The illustration of the script dies and, on the screen, life is born. The convergence between the jobs of script writer and director assumes a continuous and virulent collaboration between these two elements of one and the same whole. The convergence of artistic professions takes place in contemporary cinematography, being stimulated by the convergence of technical means and production technologies which opened up new creation opportunities, as well as economic benefits for the producers. The script disappears from the list of nonfictional filmic products. Instead, alongside the director, the documentarist appears, a person specialized in the selection and accumulation of the database, of the documents from archives, libraries, museums, film libraries or video libraries. The television channels, involved in the production of investigation, ethnographic, cultural, ecological, anthropological films and of those for training and education, for travelling and for various advertising, can rarely afford the luxury to hire script writers who develop scripts after which the journalists-presenters together with the directors to make exactly those scripts in the field. The illustration of scripts is a nonsense in the era of digital communication. Neither Robert Flaherty, nor Dziga Vertov, at the beginning of the documentary film did not imagine such a thing. Dziga Vertov expressed his theoretical principles in the old-school movies "The cinema eye" and "The man with the camera", remarkable documentaries in the history of universal cinematography. In Dziga Vertov's theoretical conception, the objective of the camera is more perfect than the human eye. "I am the cinema-eye. I make man more perfect than Adam, the one who was created. I create thousands of different people according technical drawings and to schemes [...] I am the cinema-eye. I am the mechanical eye. I am the machine who shows the world as only I can see [...] The cinematographic drama and religion are the killer weapons of capitalists. The script is a story thought by literature about us. Throw away the stories-the bourgeoisie scripts. Long live life as it is. The

cinema-eye is the filmed truth!" In fact, Dziga Vertov neglected the scripts which were rigorously imposes, filmed exactly word-image-action-tears. Dziga Vertov's documentaries are not chaotic and meaningless. He did not film everything that he saw, but only what he wanted to prove the spectator that it is true, life observed live, seen by the cinema-eye, by the man with the camera. Dziga Vertov filmed scenes selected according to a certain well-thought scheme and respected exactly during filming, from idea to field and to the mounting table. Therefore, Dziga Vertov developed in his mind a history, a story that he did not recognize, since he did not write it down on paper, but without which he could not have gone anywhere, reach the place that he wanted to reach in order to prove in a cinematographic language what he actually wanted to say verbally or in writing, but he never did. Dziga Vertov tells us the principles of making with the help of documentary filming and mounting a new individual, a constructor of the future of communism. The individual in Dziga Vertov's films is presented as part of a collective whole, an element of a greater moving mechanism presented directly in action, a tool which has its function, a small being with a strong will, whose cinema-eye sees better and urges him to do the right thing. When he gives up the script, Dziga Vertov basically suggests another way of developing another type of nonfictional script. In the action movie, Serghei Eisenstein, the compatriot and the supporter of Dziga Vertov's principles, established the grammatical rigors of filmic propaganda. Eisenstein's film grammar could not be achieved without a meticulously thought-out and respected script during the making of the film, with dramatic subjects exposed in the classical structure, with heroes who manifest iron characters - engines of actions. S. Eisenstein was influenced by David Griffith, the patriarch of American cinema whom film historians portray as a god who brought cinematic language out of nothing. From letters and syllables put into images by the Lumiere brothers and Meliese Griffith he formed words, interjections, prepositions, established the first relationships between real and filmic time, between the viewer and the image, made the images flow in cavalcade and time steal sight. From Griffith, Eisenstein took the filmic exposure

of the struggle between bad and evil, past and present, truth and absurdity.

The technical and technological development means of the filmic products evolved. Society on the whole evolved, the social perception of reality. At the beginnings of this new era, based on communication technologies, Andrei Tarcovski mentioned that if cinematography does not completely neglect, then it has a formal attitude towards psychology. The film makes directors and script writers possess important knowledge when it comes to the human being and therefore the author of the movie should be related both with the psychologist and with the psychiatrist. Sometimes, the plasticity of the cinematographic language depends on the state of the individual in certain situations that the director has to know. This is the moment in which the collaboration between the director and the script writer takes place. In this case, the script writer is valuable because he has to prove some writing grace. One should not wonder if the script writer turns into a director. There are many important examples of "the new wave" in cinematography. Well-known directors write their own scripts or in collaboration with writers (TARCOVSKI, n.d.). These ideas were presented by A. Tarcovski in 1981, during the film stage lessons aimed at script writers and directors. Time proved their seriousness. The convergence of specialists: a journalist specialized in audiovisual / script writer / documentarist / proved an imperative reality for the television production of documentaries, nonfictional movies and advertising.

No filmic product from the field of informative or analytical television: debate, talk-show, TV survey or video advertising – promotional clips, cannot be developed without a script developed with a dramatical line thought with subjects put on paper. In my practice as a script writer and

nonfictional film director I met some TV journalists who considered that it is enough to have some ideas in mind and a camera to make a film and that the rest will go on its own, according to the event. It is a completely wrong opinion and usually the people who thought like this did not resist much in television. Some however, leaving the newsrooms, start manifesting themselves on their own digital platforms. In full creative freedom, they make endless talk shows, without any beginning and end, without subject lines and clear messages, instead with a lot of meaningless words. Every time, their works attract a small number of viewers on social networks. A few, but present. Any filmic product, once developed, has the right to life, but it does not always become viral and attractive to the public. If authors do not possess the cinematographic grammar of their filmic products, they will prematurely disappear from the social networks. Unlike everyday life, in the film projection, time and space have different dimensions. The filmic architecture on the screen requires accuracy and no deviations from the established norms are allowed.

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