DREAM SPACE; A STUDY OF ARCHITECTURE IN FELLINI

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For Mom and Dad
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CHAPTER I

INTRODUCTION

Beginning with the onset of the industrial revolution, urban spatial issues have become increasingly complex as cities have grown in size and density and technology has changed the way we use and travel through space. In response to those rapidly changing dynamics of architecture and the city, many filmmakers of the twentieth century began to use the modern art of cinema to examine the issues generated by these transitions.

A few early silent filmmakers utilized cinematic means to create unprecedented images of architecture and the city. They utilized formal aspects of cinema, such as sets, movement, and composition in order to create new experiences of the space of architecture and the modern city. Films such as *The Cabinet of Dr. Caligari* and *Metropolis* are well known examples of such films.

CHAPTER II

BACKGROUND

DZIGA VERTOV

One of the most important early silent films to explore these themes is Dziga Vertov’s *Man With A Movie Camera*. Vertov suggests that parallels between cinema and the city provide a new vocabulary to illustrate the importance of the relationship between the individual and the changing social constructs of their environment brought about by the development of modern technology and modern social organization. Though this topic encompasses a vast amount of material there are several themes that are crucial to the development of cinema and the perception of architecture and the city.
Vertov emphasizes the relationship between the individual, the city, and cinema, in a number of instances. For example, in the opening of the film the director cuts a number of times between shots of a sleeping woman in the bedroom of her apartment, the empty streets of the city in the early morning, and a film cameraman beginning a day of filming. Vertov uses the metaphor of the woman opening her eyes and the opening of the iris of the camera lens to underline this relationship. Through the technique of editing Vertov juxtaposes public and private space, which not only establishes a connection between the woman and her personal but also foreshadows the possible public spaces she might occupy later in the day.

By opening the film in such a way the director places a strong emphasis on the transition between the realms of public and private space, in effect attaching an even more personal meaning to the idea of the individual. In a later scene Vertov connects a different set of images as he cuts between a worker shoveling coal at an electric plant and a shot of a central square where the benefits of his labor are manifested in a number of modern objects, perhaps the most prominent being trolley cars. The director reaches for the basis of socialist thought here, as it is the effort of the individual that allows the city to function as an entire system.

Vertov further extends his analogies by comparing the process filmmaking to the dynamics of the modern city. He uses the figure of the cameraman as an individual who studies the process of the city through the observation of it’s various elements, and the process of creating a film which will stand as a representation of, but also a parallel to, of the city. It is the filmic combination of diverse pieces of the city that allow the viewer to see the city function as a whole and trace the relationship of the individual components to one another. Using movement, editing and music this correlation show’s film’s unique ability to view the relationship between the modern city and the individual.

In Man with a Movie Camera, Vertov stresses movement as a primary means of representing the city. The director addresses a broad spectrum of movements spanning the moving subject, movement of the camera and movement created through editing. The director studies new issues of movement through the vast environment of public, private and work spaces in the modern city in an attempt to reveal how technological advances, and cultural ideologies effect the individual’s
relationship to these spaces. The style and content of *Man with a Movie Camera* provides several examples of the way that filmmakers began to experiment with the rearrangement and contortion of space in the diegesis of film. Directors used the “environment” of filmic space to illustrate or expand upon something that might not be apparent, present or possible in any other form of representation.

**FEDERICO FELLINI**

One of the inheritors of the tradition of Vertov is Federico Fellini. Like many of his contemporaries, the Italian director focuses much of his career on addressing implications of life in the modern, post World War II city. The issues that Fellini raises in the films addressed this study are his personal interpretation of the social dynamics present at the time in Italy. Most of these examples however, have a broader relevance to issues in Western culture in general in the second half of the twentieth century.

Post World War II Italy was faced with the task of rebuilding under lingering sentiments of the Fascist Regime, a strong connection to the Catholic Church and tension between changing values of the population. The historian Paul Ginsborg on the centrality of the family in Italy saying:

> The is one other theme upon which I have tried to concentrate in particular. It is that of the relationship between family and society. Attachment to the family has probably been a more constant and less evanescent element in Italian popular consciousness than any other. Yet the question of how this devotion to family has shaped Italian history, or been shaped by it, has rarely been posed. (A History of Contemporary Italy, pg. 2)

Fellini shows that these firmly established cultural values found in the family, were inseparable from life in the contemporary city despite other social changes.

Fellini often shows opposing attitudes within these social changes which are paralleled in a movement from historically treasured forms of the city to modern styles, structures and
innovations. Fellini accomplishes this in a variety of ways ranging from events in the narrative, conflicting or paradoxical imagery or even explicit statements in the dialogue of the films. It is often noted that Fellini's films have a strong autobiographical form. The director was raised in a small Italian town under strong Catholic and traditional values and did not experience the city in depth until he was a young man.

“Fellini was born in the seaside resort of Rimini on January 20, 1920, to a solid, middle-class family; in 1938, he left this provincial city for the more cosmopolitan Florence, and soon after that for Rome” (81/2 Federico Fellini, director, pg. 21).

Though Fellini is somewhat ambiguous about the autobiographical content of his work stating; "Everything and nothing in my work is autobiographical." (Fellini on Fellini, preface), his background has clearly influenced his perspective in many of his films.

Through the idea of a film, which is autobiographical, Fellini emphasizes the “biography” of almost anything, whether it be a person, an artwork, a building or a city as a crucial part of its present form. Whether or not the films, or even pieces of the films are literally autobiographical it is apparent that the contrast between city and country, traditional and modern, old and new provide the framework and themes that help Fellini create his account of experience in the modern world. Further, the fact that both 81/2 and Roma are about the making of a film gives the audience access to Fellini's representation of the methods and process of creating a film. The self reflective nature of these two films implies that meaning, as portrayed through either a single aspect or the entire film, is truly derived from the process by which It was created.

The idea of history is an integral part of Fellini's films as it permeates Italian culture. The director uses history in many different ways ranging from the art and architecture incorporated in the mise-en-scene of his films, to referencing specific historical events, to a more conceptual level of the memory of the individual. When studying the Italian city Fellini often contrasts the realms of public and private space and how the individual relates to each.
From Fellini’s perspective, it is evident that in a city such as Rome, with so many examples of ancient art and architecture, that the assimilation of new forms into the urban environment is a difficult procedure as there is an importance placed on the preservation of these cultural artifacts and the traditions and values that they represent. In his book entitled *The Architecture of Rome*, the architectural historian Stefan Grundmann gives an account of the effect Fascist architecture has over Rome’s cityscape:

The new show boulevard of the Via dei Rori Imperiali is characteristic of the development of Fascism in Italy to the extent that this link with ancient times was very decidedly built into a fundamental Modernist mood, a mood of new beginnings. The idea of taking traffic past the monuments of antiquity on a multi-laned dead strait fast road was rightly seen as part of the intellectual property of Futurism, as its ideal of technology and rapid movement was obviously a key feature. In and rapid movement was obviously a key feature. In fact, unlike German Fascism, the Italian version was by no means scornful of Modernism. Comparable expressways were built to provide access to Mussolini’s own large buildings, for example the E’42/EUR. The present had found its way into the oldest center of the Eternal City. (*The architecture of Rome*, pg. 18)

In many of Fellini’s films the director reveals distinct divisions between contemporary economic forces, the agenda of the Catholic Church and the (Fascist) Government in Italy and the deep-rooted values of the population.

**FILM, CITIES, ARCHITECTURE AND THE MENTAL IMAGE**

The main aspect of Fellini’s work relevant to this study is the fact that he emphasizes that the way we perceive our surrounding environment is composed of a variety of complex factors including all of our senses as well as our thought process and memory. Fellini writes:

The motion picture is a synesthetic medium. Synesthesia is the stimulation of senses other than those which would normally be affected by a particular stimulus. A trompe l’oeil still-life painting of attractive food, for example, can stimulate the taste buds as well as the visual sense. An operatic aria can evoke visual images even though it’s aimed primarily at the aural sense. Sculpture can stimulate the tactile sense. I frequently feel the impulse to touch the toes of a Roman emperor as I pass one of the statues in Rome. I restrain myself. The emperor may be ticklish. The cinema, I feel, can affect many of the senses
simultaneously, and often unintentionally. I try to be aware of this at all times I am working, which means attention to details. When I show people eating a delicious meal, I make sure that the food really is good. Sometimes I have to test it before the scene is shot, in order to know what my characters are eating. (I, Fellini, pg. 251)

Fellini further emphasizes that this mental capacity, which affords us the opportunity to see beyond the surface of the material world, is a somewhat mysterious interaction between perception, conscious and unconscious thought. Cinema seems to have a unique access to describing these processes because it can represent imaginary spaces beyond the physical realm.

As components of this mental capacity, the ideas of collective memory and the collective unconscious seem especially important to Fellini (as to many other artists of the 20th century) as he believes that they are central to the operation of the imagination and culture. The connection between the collective unconscious and memory play a very important role in the assessment of different types of spaces as the individual creates a mental image of space based on past experiences and unconscious forces. Within these ideas Fellini represents many of the social discords prevalent to post-war Italy which are often created by and manifested as desire for something lost, unacceptable, intangible or unattainable. The director uses cinema to explore the way these desires shape and are shaped by various spaces and environments in the film.

This study will focus primarily on two of Fellini's films: 8 1/2 (1963), and Roma (1972). These films were selected in part because they allow this study to trace the progression of architecture and the city in Fellini's work over an eleven-year period. In both of these films though, the director explores how thought processes, both conscious and unconscious, effect both the individual and cultural perception of the city.

In Roma the director uses Rome to exemplify issues of history, culture and use of space in both pre and post-war periods. As the modern industrial city began to emerge in the nineteenth century the division between urban and rural space becomes more acute as the elements specific to the city, as difficult as they are to isolate and define, become amplified in number and prominence. It is clear that long before the emergence of cinema creative people recognized the need to study and perhaps define the new experience born out of the form of this opposition.
Throughout the late nineteenth and early twentieth century this attempt to capture the divergence of the modern city from the country came in the form of "panoramic" literature.

Many filmmakers, especially Fellini, saw the new possibilities of creative communication afforded by film as an opportunity to extend the tradition of panoramic literature, or to use a more precise but loaded term, to rewrite the mythology of modern man and the city. At the center of both of the films included in this study Fellini confronts the transition between the country and the city as they are representative of many of the binary oppositions he uses to define modern existence. Because of this, studying the location, space, and architecture of Fellini's films is extremely important as they embody many of the ideas the director is calling on to compose his study of contemporary experience.

**THE INFLUENCE OF PSYCHOANALYSIS**

Though Fellini is a professed Jungian much of his work can be illuminated by film theory more commonly associated with the work of Sigmund Freud. Many modern forms of film theory based on psychoanalysis stress the parallel between film viewing and dreaming in human thought processes. For the most part, the psychoanalytic basis of this film theory can be summarized by some of Freud's early writing in *The Interpretation of Dreams*. In his early mapping of the topography of the mind, Freud divides thought process into three areas including memory, the unconscious and the preconscious. Within this system, memory, which is fed by perception, provides the unconscious with its raw material in the form of memory traces (mnemonic traces). Mnemonic traces come in a sensory form including visual, acoustic, olfactory, tactile and gustatory, and are emotionally charged. The unconscious functions on the basis of Freud's pleasure principle, which, in short, attempts to relieve tension or an unwanted circumstance by eliminating displeasure. According to Freud the unconscious will do this with the most familiar and direct means available as supplied by mnemonic traces. However, these solutions suggested by the unconscious may not be acceptable to social norms so it is the role of the preconscious to censor these responses to perception. From this point the preconscious will provide an appropriately moderated motor response with regards to the social context.
One of the greatest disparities that Freud suggests between the irrational process of the unconscious and the rationality of the preconscious is that language is not present until the later of the two sections of the mind. This is one of the most interesting aspects of Freud's model as it applies to modern film theory because it stresses the effect that sensory perception of visual and auditory material has over the unconscious, compared to that of language and dialogue. Christian Metz writes:

However, the filmic flux resembles the dream flux more than other products of the waking state do. It is received, as we have said, in a state of lessened wakefulness. Its signifier (images accompanied by sound and movement) inherently confers on it a certain affinity with the dream, for it coincides directly with one of the major features of the dream signifier, ‘imaged’ expression, the consideration of representability, to use Freud’s term. It is true that the image can organize itself and that it usually does so, in the cinema as elsewhere, caught as it is in the constraints of communication and the pressures of culture-in figures as ‘bound’, as secondary as those of language (and which classical semiology, based on linguistics, is in a good position to grasp). But it is also true, as Jean-Francois Lyotard has rightly insisted, that the image resists being swallowed up whole in these logical assemblages and that something within it has the tendency to escape. In every ‘language’, the characteristics inherent in the physical medium if the signifier (matiere du signifiant), as I have noted at another level in Language and Cinema, have a certain influence on the type of logic which will inform the texts (this is the problem of ‘specificities’ considered on the level of formal configurations). The unconscious neither thinks nor discourses; it figures itself forth in images; conversely, every image remains vulnerable to the attraction, varying in strength according to the case, of the primary process and its characteristic modalities of concatenation. Language itself, not to be confused with langue, often undergoes this attraction, as we see in poetry, and Freud has shown that dreams or certain symptoms treat representations of words as representations of things. The image, because of its nature, because of its kinship with the unconscious, is a bit more exposed to this attraction. (The Imaginary Signifier, pg.124)

CARL G. JUNG

In spite of Freud’s great influence on film theory, Fellini has made clear the influence of Jung on his thinking and work. Fellini writes:
My discovery of Jung was important, very important, not in changing what I did, but in helping me understand what I do. Jung confirmed in an intellectual way what I had always felt, that being in touch with your imagination was a gift to be nurtured. He articulated what had previously been emotional for me. I met Dr. Bernhard at the moment of 8 1/2. I believe my interest in psychotherapy is reflected in 8 1/2 and of course in Juliet of the Spirits. For a brief time, I spent many hours with him, visiting him regularly, not in a professional way as a psychotherapist, but as a stimulating social friend. I went to see him because I wanted to discover a world of the unknown which had fascinated me; but what I discovered was myself.” (I, Fellini, Page 142).

What was most important in my reading of Jung was that I was able to personally apply what I found there to my own way of being and to shake off feelings of inferiority or guilt left over in my head from my early days, the recriminations of parents, of schoolteachers, and sometimes the taunts of children, who felt that to be different was to be inferior. Though I had friends, I was a solitary child in the sense that my interior life was my more important life, far more important than my exterior life. For the other children, throwing snowballs was more real than imagining, dreaming. Being an alone child, alone in a crowd, meant I was the most alone you can be. (I, Fellini, Pg. 142).

Two ideas stressed by Jung are the symbol and the “collective unconscious”. Fellini says of the symbol in Freud and Jung:

For Jung, the symbol represents the inexpressible, and for Freud, the symbol represents the hidden—because it is shameful. The difference between Freud and Jung, I believe, is that Freud represents rational thinking, and Jung imaginative thinking. (I Fellini,

Jung writes:

I began this essay by noting the difference between a sign and a symbol. A sign is always less than the concept it represents, while a symbol always stands for more than its obvious and immediate meaning. . . In dreams, symbols occur spontaneously, for dreams happen and are not invented; they are therefore the main source of all our knowledge about symbolism. . . But symbols, I must point out, do not occur solely in dreams. They appear in all kinds of psychic manifestations. There are symbolic thoughts and feelings, symbolic acts and situations. . . There are many symbols, however (among them the most important), that are not individual but collective in their nature and origin. . . .they are in fact “collective representations” emanating from primeval dreams and collective fantasies. As such, these images are involuntary spontaneous
manifestations and by no means intentional inventions. (Man and His Symbols, Pg. 41-42)

**FELLINI AND THE MENTAL IMAGE**

By emphasizing the development of space and imagery, it is clear that Fellini is consciously trying to address the idea of the unconscious. For Fellini the idea of the unconscious is two fold. First, he illustrates the role of unconscious thought in the experience of the individual through building a representation of the mental process of his characters in his films. The director Second, he uses the techniques of film making to "speak" to the unconscious of the audience.

The images always have multiple meanings because they derive, as Jung said about Picasso, from an interior area of the mind located behind the conscience: “the unconscious acts upon the conscious mind from the interior and from the rear...Unlike objective or conscious representation, the procedure and the actions of this interior background are symbolic, that is, they allude in an approximate fashion to a still unknown meaning which seems to dominate and to engulf the author himself.” Fellinian ambiguity is not a game. It is the emanation of the mystery of an ambivalent reality. (Federico Fellini Essays in Criticism; Tassone, Aldo, From Romagna to Rome, Page 262.)

Fellini shows that he wants to reflect that idea in his work, while taking it a step farther through cinema:

Film is an art. I speak with no condescension and with certainty. Cinema is equal to any of the arts. It *is* one of them. For me, it is not like literature, but like painting, because it is made of pictures that move I believe that for many directors the spoken word is more important than the picture, and they are literary directors. For me, the film is the child of painting. The painter translates *his* vision for the rest of us. It is a look at someone’s personal reality, and this is what I consider absolute reality, which can be the truest reality. (*I, Fellini*, Pg. 161)

This attempt to show the effect that the mental process has over experience is clearly represented in the dream, memory and fantasy sequences that Fellini includes in his film *81/2* however, and it is also evident in many scenes in *Roma*, where Fellini uses surreal imagery and psychoanalytic motifs to create a metaphor of the unconscious.
THE CITY OF ROME

Fellini often associates a different set of values to both country and city spaces, setting them in opposition to one another. Both of the films chosen for this study are in some way intended to show the divisions and transition between rural and urban environments. At the center of this struggle is the constant confrontation of traditional and modern ways of thought and their responsibility for shaping their respective environments.

Fellini uses Rome as his primary example of city space in both films, though in 81/2 the city is only implied in certain scenes. Rome provides Fellini with an ideal setting to explore the development of the modern city for a number of reasons. Rome's rich history not only as a capital city but also as a center of innovation, art, religion and political power allow the director to draw on numerous themes and ideas present at various points of the city's existence.

I have chosen to live in a place where the past is all around me. In Rome, we say, “I'll meet you at the Pantheon for ice cream” or “We'll take the shortcut at the Coliseum.” I live in a place where the past is all around us, the ancient past. When you walk around Rome, you cannot help but be affected by the monuments, the ancient walls and ruins of the past, all of that which brings the tourists who take their photographs. We do not need photographs. It is part of those of us who live here for most of our lives. It becomes part of the subconscious. I am sure it is part of mine. I think that it affects the way we Romans look at the future. It makes you somewhat indifferent about the future. Deep in my subconscious may be the message, “Nothing is really important. Life comes, and life goes. I am just a small part of it, just a link in a chain.” There is some sense of futility in the air of Rome because so many have been breathing it for so long. (I, Fellini, Pg. 297)

It is also interesting that both Freud and Jung reference Rome in relation to the unconscious. Freud wrote in Civilization and its Discontents:

This brings us to the more general problem of preservation in the sphere of the mind. The subject has hardly been studied as yet; but it is so attractive and important that we may be allowed to turn our attention to it for a little, even though our excuse is insufficient. Since we overcame the
error of supposing that the forgetting that we are familiar with signified a destruction of the memory-trace – that is, its annihilation- we have been inclined to take the opposite view, that in mental life nothing that has once been formed can perish—that everything is somehow preserved and that in suitable circumstances (when, for instance, regression goes back far enough) it can once more be brought to light. Let us try to grasp what this assumption involves by taking an analogy from another field. We will choose as an example the history of the Eternal city. Historians tell us that the oldest Rome was he Roma Quadrata, a fenced settlement on the Palatine... Now let us, by a flight of imagination, suppose that Rome is not a human habitation but a psychical entity with a similarly long and copius past-an entity, that is to say, in which nothing that has once come into existence will have passed away and all the earlier phases of development continue to exist along the latest one. (*Civilization and its Discontents*, pg. 16-17)

Jung relates this dream in his article “Approaching the Unconscious”:

I had a dream when I was working with Freud that illustrates this point. I dreamed that I was in my home, apparently on the first floor, in a cozy, pleasant sitting room furnished in the manner of the 18th century. I was astonished that I had never seen this room before, and began to wonder what the ground floor was like. I went downstairs and found the place was rather dark, with paneled walls and heavy furniture dating from the 16th century or even earlier. My surprise and curiosity increased. I wanted to see more of the whole structure of this house. So I went down to the cellar, where I found a door opening onto a flight of stone steps that led to a large vaulted room. The floor consisted of large slabs of stone and the walls seemed very ancient. I examined the mortar and found it was mixed with splinters of brick. Obviously, the walls were of Roman origin. I became increasingly excited. In one corner I saw an iron ring on a stone slab and saw yet another flight of steps leading to a kind of cave, which seemed to be a kind of prehistoric tomb, containing two skulls, some bones, and broken shards of pottery. Then I woke up. (*Man and His Symbols*, pg. 42-43)

The fact that there are architectural artifacts left from nearly every period of Rome's history is significant because it enables Fellini to visually trace the progression of the city in his films across two millennia. Grundmann says of Rome:

And no city is better suited than Rome to provide a true guide through the history of art, a guide that does not just give information about each item in isolation, but uses them as a basis for a history of art and arranges them to form a complete picture. (*The architecture of Rome*, pg. 7)
Fellini tends to focus on a few key architectural and spatial elements present in the city under the Roman Empire that recur in later trends of architecture found in Rome. In its early form under the rule of the Roman Empire, Rome's architecture and city planning, which primarily evolved from Greek ideas and forms, became a primary influential on cities across the European continent for centuries to come. Though the city was not built in the most strategic of locations, the Roman's used new technology in building to overcome the problems they faced such as soft marshy ground and a lack of fresh water. Many of their innovations particularly the Roman arch, became a symbol of the Empire's technological power, and would ultimately prove to become a central structure in all western architecture. Another interesting feature that the Roman's took from Greek city planning was the market place or forum. The forum was the central space of Roman city planning, which has significant connotations for the future of the city in general as it raises the public place of social interaction to a level of supreme importance. This physical and ideological emphasis on public space eventually becomes a central topic in the study of the modern city as ideas of privacy and public spectacle change with the city's form.

In all of the films in this study Fellini expands on many of the ideas presented in "panoramic" literature and the work of such theorists as Walter Benjamin, by juxtaposing examples of places of public spectacle at different points in time. In contrast to this, the director also looks at the role of private space in human life and its transformation from the traditional small town home into the residential space of the modern city. What is perhaps most important to note in regards to Fellini's work is the connection between history, memory and thought processes. Looking at architecture cannot only be seen as a form of physical memory of history, but also as a representation of the natural process of the evolution of themes and ideas from one form to the next. On Rome, Grundmann also comments:

For the eternal quality of Rome can be experienced only by someone who sees how the main buildings in the city came into being, and who understands how architectural history came to be written here: (The Architecture of Rome, pg. 7)

In the two films of this study it often seems as though Fellini is associating the destruction or loss of history and traditional culture with modern society. However, within Fellini's study of modern society the director alludes to a similar type of historical process in which the old must
first be discarded or "destroyed" before it can be resurrected in the forms of the new. Fellini equates this paradoxical process of history with the natural course of human experience, coming of age and growing old as he creates his modern story of man.

**CHAPTER III**

**81/2**

Though the relationship between city and country is present *81/2* and *Roma*, each film explores the issues of this opposition from different perspectives. This divergence in perspective is most evident if *81/2* and *Roma* are compared in narrative, formal content, style and setting. At the root of this division between the two films is the emphasis on the individual and the whole, respectively. Though Fellini does not exclude one idea or the other from either film (both are necessary to define one each other as binary opposites), each is given a different emphasis in the framework of each film.

For the intents and purposes of this study it is interesting to look at *81/2* as a film focused on the role of individual examples of architecture, while *Roma* is a broader study of the city as a collective agglomeration of many architectural structures. The majority of *81/2* takes place in a country-like setting, focusing on a few primary architectural and landscape spaces. Conversely, Fellini makes the city of Rome the dominant location in *Roma*, using a much broader array of the urban landscape in his imagery. Working with these two different environments, he director is able to evoke the contrary sets of themes associated with he traditional and the modern, such as simplicity vs. complexity, pure vs. contaminated, natural vs. artificial, slow vs. fast and so on. However, perhaps the most fascinating point of contrast between *81/2* and *Roma* comes with the director's representation of imaginary, dream and fantasy space in the films as both their manifestation and effect differs within the framework of the individual vs. the collective.
Because 81/2 is so heavily focused on the experience of one individual, Fellini chooses to try to explicitly represent the manifestation of dreams, memories and fantasies in his main character Guido (Marcello Mastroianni). 81/2 is a film that is said to have a "double mirror" construction as its plot line follows the process of making a film, which in some ways is the film itself (Federico Fellini Essays in Criticism, Metz, Christian, Mirror Construction in Fellini's “81/2”, pg. 130). The protagonist Guido is a director attempting to make a film about the complexity of the modern world, however, the same issues that Guido is trying to clarify in his film are those that have put him into a state of confusion and poor health. A large portion of this film takes place in a baroque hotel where Guido and his production team have set up their office and at an adjoining health spa where Guido and his associates socialize and undergo the "cure". Guido is constantly pressured by his friends and colleagues who offer him advice on his work and life, however, all of these elements often seem to make his confusion worse. It is evident though, that the solution to Guido's mental anguish lies not in any kind of quick fix, but in the process of integrating all of the conflicting elements in his life. Fellini equates this with the process of making a film, which is not only illustrated in the story of 81/2 but is inherent in the film itself.

8/12 OPENING SCENE

In the opening scene of 81/2, Fellini establishes a theme of escape through one of Guido's dreams. This dream sequence also provides one of the strongest examples of the form of the modern city in order to set up a contrast with the more rural environments of the rest of the film. The scene opens with a shot through the back window of Guido's car, trapped in the midst of a stand still traffic jam beneath a concrete overpass (figure 1). Traffic is stopped in both directions of the four-lane road and it quickly becomes apparent to Guido, as he polishes his window with a handkerchief, that he is being observed by people from all directions. In the span of the first few shots alone, Fellini has assigned several themes to the space of the modern city. The director uses the limited yet transparent space of the interior of a car in traffic to evoke a sense of claustrophobia and vulnerability.

Fellini also uses this scene to illustrate how the car has effected modern life as it creates a semi-private and public space simultaneously. It is obvious that Fellini views the car as representing
the advent of modern technology that has physically and conceptually changed the shape of the world not only through the expansion of infrastructure to accommodate for the automobile but also as it allows the individual to travel long distances rapidly. Though the director uses the concrete overpass to further constrict the space of the traffic jam, its presence also severs this purely man-made environment from any aspect of nature. The dingy light below the overpass is bleak in comparison to the bright sunlight filtering in from the end of the tunnel.

Suddenly Guido notices smoke beginning to pour from the dashboard of his car and realizing that he is trapped, goes into a state of panic banging on the windows in an attempt to escape. Throughout this struggle the people around him seem to act as if they were viewing a film, intent on watching the events unfold before them yet removed from the actuality of Guido's predicament. Fellini is undoubtedly commenting on the form of voyeurism and public spectacle in the confined space of the modern city and the alienating effect it has over Guido.

Guido's escape from his burning car and the traffic jam is also full with symbolism. This segment of the dream sequence shows Guido returning to nature and simplicity as he slithers out through his car window and, with his arms outstretched, floats out from under the overpass into the bright sunlit sky (figure 2). Fellini also uses this scene to show Guido's desire to be reborn into a state of innocence, free of the demands and confusion of his life in modern society. This theme will reappear later in the film as Guido recalls memories from his childhood.

As Guido exits the tunnel, he flies past a net-like web of power lines for trolley cars. This net-like structure created by modern elements of the city represent Guido's confused state of mind and appear to be the last obstacle he needs to overcome before he can cleanly fly away into the purity of nature (figures 3 and 4). While Guido flies through the clouds, he sees an apparition of the primary set of his film, which is a tremendous launch pad for a rocket that will carry people away from the world destroyed by nuclear war.

The man who could fly is a theme that has fascinated me since my youth. Even as a boy, I thought about being able to fly. I was always dreaming that I could fly.
When I did, in my dreams, I felt very light. I loved those dreams. My flying dreams were exhilarating. (*I, Fellini*, Pg. 317)

Guido's flight finally takes him to a beach where he realizes that he is tethered to the ground by a rope tied around his ankle. The man at the other end of the rope insistently demands that he come down immediately. Guido frantically pulls at the rope attempting to free himself, however, it is to no avail as he is once again subjected to the laws of gravity and plummets to the sand blow. In a quick cut to the next scene Guido awakes startled in his hotel room surrounded by doctors (figures 5 and 6).

**8/12 SPA SCENE**

In the following scene Fellini introduces the communal outdoor space of the spa. This setting calls upon numerous styles, forms and periods of architecture, which are all contrasted with a natural environment in the form of a wooded background. In accordance with the somewhat contradictory ideas suggested by the forms in this space, Fellini uses the imagery and sound in this scene to accentuate the surreal qualities of the spa. The most prominent feature of the setting is the classical amphitheater-like terrace where people mingle and receive their "cure" in the form of mineral spring water served from troughs at the front of the space. The plan of this site is dominated by two tremendous free standing gray-stone walls set with about fifteen feet apart at their adjacent ends (figure 7). The walls form an acute angle with one another towards the interior of the piazza emphasizing it as a place of public meeting. The gap between the two walls creates an axis focusing the eye on the natural environment framed in the background. At the foot of each wall is a trench containing the trough of spring water, which itself is coming from nature. The flat stone floor leading away from the walls drops down a level via a semi-circular set of stairs to another paved plane adorned with tables and benches. However, the furnishings for this space are in no ways congruent with the classical elements in the scene, as their reference is completely modern. In longitudinal elevation, the benches appear as a half arch standing six or seven feet high, with the seat flowing out of the bottom and canopied by the top of the arch. In frontal elevation, the structure seems similar to the flared shape of the capital of an ionic column (figure 8). Spatially, Fellini evokes and connects many themes through the mise-en-scene of the spa. Although the modern forms of the benches reference past styles, their flowing shapes and
smooth surfaces also seem to be visually more congruent with nature. Through the spa, Fellini suggests that Guido thinks a possible solution to his ailments is a turn to traditional beliefs in natural purification. However, Fellini contrasts the natural aspects of the spa with certain institutional elements in the surreal imagery of the scene. The strongest reference to the regimented institutionalism of the spa is evident in the strict uniformity of the three lines of people waiting to receive their glass of mineral water from the troughs. The people step in unison towards the head of the open space while the soundtrack is blaring the "Ride of the Valkyrie". The arrangement of the people in the space is highly reminiscent of a Hausman-like city plan using a system of grand boulevards radiating from a central point (figure 9). The Neo-Classical movement in city planning is often associated with institutions such as Fascism or Socialism, in there attempt to monumentalize the representation power of the government in their architecture. Fellini calls upon this movement of style in city planning to Suggest the institution of the spa and medicine as an impersonal organization. Through the introduction of these themes, the director is painting a depersonalized picture of modern society, where the experience of the individual has been homogenized by the established order of the collective. This attempt to reunite nature and culture seems to create a bizarre mix.

Fellini uses this scene to establish the collective contingent of society, allowing him to define the place of the individual among the masses. The director finally focuses on an individual subject as he introduces Guido into the environment. Fellini continues his study of the mental process of his protagonist in a daydream Guido has while waiting in line for his mineral water. In it, Guido is looking between the two great walls into the wooded background, when suddenly the soundtrack goes silent and a beautiful woman moves towards the terrace (figure 10). She is dressed as the other women working at the spa in a white dress, and as she passes by the two walls she spreads her arms in an embracing motion. The woman seems to float into the trench offering Guido his "cure" just as he steps up to the trough (figure 11).

However, Guido quickly snaps back to reality, realizing his imagination has run wild, and takes his glass of water from the rather plain looking woman behind the trough. The viewer latter learns that the woman in the apparition is Claudia, an actress Guido wants to appear in his film, representing natural beauty, purity, order and offering salvation from the ills of the contemporary
world. Despite this lack of knowledge, Fellini makes all of these ideas perfectly clear in Guido's daydream. In the imaginary space of Guido's daydream Fellini is able to show the effect of his character's mental process in his experience of the space of the real world. Guido's ideas for his film are transfigured into his own desires to find an answer to his problems through the purity and simplicity represented by Claudia. The fact that Claudia comes to the spa and only serves Guido points to a solution that is specific to the individual, rather than the prescribed "cure" for the masses. The bright sunlight of the open space, a reference to purity, helps contrast the built structures with the natural background.

GUIDO’S DREAM IN THE CEMETERY

The next dream sequence elaborates on Guido's anxiety, while the director also uses the imaginary space to raise social and spatial issues. Guido has the dream while sleeping at the hotel of his mistress Carla. Fellini creates an intriguing transition between real and dream space by using cinema's ability to portray a level of existence between reality and imaginary. This idea is central to Fellini’s filmic representation of experience, and will be more thoroughly discussed in the analysis of later scenes. The director opens the sequence with Guido asleep in Carla’s hotel room, shot from a high angle in the back-right corner of the space (figure 12). The dark space is broken only by light emanating from windows behind the camera, partially illuminating Guido and Carla. On the left side of the frame a dark figure emerges facing the wall next to the bed. The woman, who we will learn in the following scene is Guido's mother, is wearing a black dress and hat as if she were at a funeral. She seems to be a projection from Guido's dreams, as she stands between the bed and the wall, moving her arm as if wiping an invisible pane of glass.

Fellini here has two different types of space in a single image by bringing an image from Guido's dream about his parents into the cozy space of the dark simple hotel room. The collision of spaces presents the audience with an image that is visually impossible outside the diegesis of the film, while at the same time subtly reaffirming the relationship between film viewing and dreaming. By shifting the narrative to the perspective of Guido's dream, the director is asking the viewer to read the story from his imagination. The content of Guido's dream becomes the subject of the film, however, Guido himself becomes the object of projection for this sequence. Fellini
alludes to his protagonist being a type of projector in the first shot by placing the mother almost against a wall, as if her image were thrown-up directly across from Guido's line of sight.

The director sets the dream in the midst of the ruins of an ancient cemetery (Affron, 57), far from the city, in a dry barren landscape (figure 13). The director maintains continuity by initially shooting this space from a similar high angle and keeping Guido on the right side of the frame. The foreground is framed by a set of crumbling walls running parallel to one another into the distance creating a strong diagonal axis towards the top right of the frame. The wall to Guido's left is relatively low compared to the one to his right, which is an enormous deteriorating façade with powerful vertical elements setting it's stature and giving it a consistent rhythm. Along the top of the wall is a strip of smooth façade, which is missing in places breaking the strip into segments. Down the left side of the diagonally framed space adjacent to the shorter wall are a number of heavy rectangular stone pediments, whose order and shape resembles tombstones, though it is not clear what they actually are. The floor of the space is dusty and dry, with only a few small shrubs in the background of the arid environment. Behind Guido is a modern mausoleum built of clean light colored stone with large panes of glass and on either wall (figure 14). In contrast to the vertical stature of the monumental wall, the Moslem is low and features primarily horizontal movement in the construction of its façade. Fellini uses intense natural sunlight coming from a high angle to the left of the camera to create strong shadows and high contrast between dark and light. Guido stands in his black suit watching his mother in the background polishing the surface of a large smooth stone.

The ancient cemetery provides an interesting setting for a dream in which Guido attempts to communicate and reconcile with his parents who are presumably deceased. Cutting to a series of point-of-view shots from Guido's perspective, he tries to talk to his mother who begins to cry perhaps in disapproval of his actions. However, Guido notices his father walking to his left and walks over to him saying; "We've talked so little to each other. Listen, Poppa! I had so many questions to ask you" (Affron, 58). Fellini exposes a rift between Guido and his past through his desire to learn more about his parents, representing the generation that preceded him. The director is drawing a connection between the loss of knowledge that died with Guido's parents (and will die with his
generation as a whole), and the loss of history in the deteriorating architecture around them. The inability of the two generations to communicate as Guido seems completely unfamiliar with the space asking his father; "But what is this place? Are you comfortable here?" (Affron, 59). Further, when Guido's father leads them into his modern mausoleum, his father is uncomfortable in the interior, complaining that the ceilings are too low. This emphasizes he division between old and new architecture, where the modern structure lacks the grandeur that is inherent in classical monumental forms.

The ancient cemetery can be viewed both as a graveyard for humans as well as a graveyard for architecture and perhaps history as a whole. In one of the final few shots, Guido is seen helping his father into a hole in the ground, in effect returning to dust like the crumbling architecture. It is representative of the natural cycle of life and the historical process where everything dies or is physically destroyed at some point in time. However, because this sequence takes place in the realm of Guido's dream, the director is implying that Guido's mind and his memories are themselves the graveyard of history. His memories, like the crumbling buildings, are remnants of the past that can only be partially representative of history. In the final shot of the dream sequence Guido is shot from a low angle against the monumental wall. Above him is the broken strip of smooth façade, which can be seen as a visual representation of the gaps in Guido's memory preventing him from connecting the past and present (figure 15, pg. ). These missing steps translate into Guido's inability to relate and harmonize the different aspects of his life, primarily between his marriage, love affairs and career. Fellini further emphasizes Guido's separation from a generation of traditional family values as his mother suddenly turns into his wife, Luisa. This mutation shows that Guido associates his married life with traditional values to which he cannot relate. It is also apparent that Guido sees his wife as overbearing and controlling, ruining his fun, condemning his sinful behavior as his mother might have done.

Within this very subjective sequence viewed through the mental space of Guido, Fellini chooses to focus the setting on only a few architectural structures. This is interesting because the director is associating the country setting with the experience of individual structures as they relate to the natural surroundings. This is in contrast to sequences in the city where the viewer is forced to see individual buildings in their relation to other man-made structures.
Later in the film, Fellini transforms the same outdoor space of the spa into the form of a night club, to segue into Guido's next fantastic memory sequence. Many of Guido's friends and colleagues have gathered at the spa for a night of socialization. The dark terrace is now dominated by the well lit modern tables and benches. The bright white tables, which are fixed with awnings, take the same quarter arch shape of the bench and repeat it four times in the awning structure creating a diamond (figure 16). This motif the broken, segmented or disconnected circle recurs throughout the film, and seems to echo the theme of Guido's inability to connect the different elements of his life. Fellini's conscious repetition of these forms is intended to be unconsciously absorbed by the viewer, suggesting to him or her Guido's confusion and other themes such as modernity and femininity. It is not surprising that Fellini uses a curved feminine form to represent his disjointed mind because so many of Guido's problems stem from his obsession with women.

As the evening unfolds this group of characters are entertained at the spa by a magic act in which a couple works together to read the thoughts of the crowd. Fellini uses the mind reading performance to reference the "supernatural" ability of film to portray an individual's thoughts and mental space. Just as the group is leaving, the magician (an old acquaintance of Guido's) asks Guido to try the trick, telling him to think of anything wants. Guido's thoughts are accurately deciphered by the magician's partner into the words "Asa Nisi Masa", of which the magician inquires; "But what does it mean?" (Affron, 82). Guido does not reply, maintaining a sense of mystery and distance between the characters and the phrase, which is meaningful only to Guido himself.

Fellini cuts suddenly to a scene from Guido's childhood in the farmhouse where he grew up. The sequence begins in the open space of the kitchen. The view throughout the space is intermittently divided by several white sheets hanging to dry in the space, on which shadows and silhouettes are projected (figure 17). The room is dominated by flat earthy tones found in the paved brick floor, rough plaster walls and wooden furniture and fixtures. The dominant feature of the space is
an enormous hearth at one end of the room framed by two simple square Corinthian columns (figure 18). A bright fire burns in the rectangular space of the hearth, which is cluttered with simple cast iron cookware. The importance of the hearth to the communal family space is emphasized by the columns, which are some of the only elements of architectural décor in the building.

Another point of focus in the room is the huge barrel-like vat for pressing grapes, set into a half-dome inlet in the wall to one side of the space (figure 19). A stepladder leads up to the vat and a square trap door opens above to the outside dome in order to load the grapes. A stairway leads away from the hearth to an interior upper balcony containing the sleeping quarters. At the top of the stairs is a large ornately styled iron gate separating the upper and lower levels. Other traditional farmhouse objects are placed throughout the space including smaller wooden barrels, woven baskets and a dome-shaped drying rack.

Through the various forms present in the house Fellini portrays a time and place entirely devoid of modernity. Though it must be stressed that this is Fellini's representation of a traditional family household, it is successful in signifying the simplicity of country life unfettered by modern technology. By emphasizing the lack of modern elements such as electricity, appliances, etc., Fellini attaches a sense of purity to the house, a space focused on human interaction. The director draws a connection between the architecture of the farmhouse, uncontaminated by the frills of modern technology found in the city, and Guido's childhood innocence, also free from the confusion of the modern (or adult) world. This system recalls the cycle that was presented in the analysis of Guido's first dream, which was related to his mental process as well as the historical process in architecture.

The space is filled with people, mainly women and children, who are caught up in the excitement of the pre-bedtime bath. The traditional environment is further accentuated by the activities of the different characters, the adults tending to the children and doing chores while the children focus on playing games, having fun and creating mischief. The young Guido runs about the space crawling under a table in an attempt to evade his “nannies” who want him to take a bath with the other children in the vat of wine. Even in childhood Guido tries to escape his
responsibilities in a typical fashion by hiding from the authoritative figures in his life. This sequence is saturated in the tradition of the family as well as carrying greater implications to broader establishments in society. When the nanny finally captures Guido she says; "He never wants to take the wine bath, that shameful boy. But don't you know that the wine bath. . . makes you strong like Grandpa?" (81/2). The wine bath is not only an established custom in Guido's family history, but it also is very reminiscent of baptism in found in Christianity, or perhaps even a more distant story such as the Greek tale of Achilles. This relationship yields further insight into the place of the wine bath tradition in Guido's family through the different connotations of the wine. In Christianity, the wine symbolizes the blood of Christ however, it can also be seen as the life-blood of the agricultural family who relies on the production and sale of wine as a means of survival. In this instance the wine serves a dual purpose in the signification of the importance of religion and nature (embodied in agricultural process) in Guido's childhood environment.

After the bath Guido is lifted from the vat of wine, wrapped in a large white towel and carried upstairs to bed upon the orders of his Grandmother. Within the process of bedtime the children are separated from adults creating two separate environments determined by age. Fellini is relating he various spaces of the house with different functions, meanings and ideas. Where the kitchen represents the communal nature of the family and its traditions, the upstairs bedroom is a space of sleeping and dreaming, while the stairway serves as the sole pathway between these two realms (figure 20). For the children, however, this space, separated from the authority of the adults, becomes a magical world of childhood fantasy and imagination. The philosopher Gaston Bachelard writes in his book, *The Poetics of Space*:

> A house constitutes a body of images that give mankind proofs or illusions of stability. We are constantly re-imagining its reality: to distinguish all these images would be to describe the soul of the house; it would mean developing a veritable psychology of the house. To bring order into these images, I believe that we should consider two principal connecting themes: 1) A house is imagined as a vertical being. It rises upward. It differentiates itself in terms of its verticality. It is one of the appeals to our consciousness of verticality. 2) A house is imagined as a concentrated being. It appeals to our consciousness of centrality. These themes are no
doubt very abstractly stated. But with examples, it is not hard to recognize their psychologically concrete nature. *(The Poetics of Space*, pg. 17)

Fellini illustrates this differentiation through the fairy tale like story that the young girl tells Guido of the hidden treasure that will be revealed by the eyes of a portrait of their uncle, "We'll be rich!" *(81/2)* the girl exclaims (figure 21). This childhood game or fantasy indicating that the house contains a monetary treasure seems to be a metaphor for the intangible themes that the house represents in its structures, such as love, security and innocence.

Fellini connects the realization of these elements, whether it is the treasure or love, with the presence of family found in the portrait of the uncle or the nurturing of the adults. In this final sequence of Guido's memory space, Fellini connects the space where dreaming occurs, with the dream-like experience of watching film. Fellini shows that it is films ability to combine these fantastic recreations or representations that allow the audience to grasp a deeper understanding of the phrase "Asa Nisi Masa" as it relates to Guido. Fellini ends the memory scene with a high-angle shot looking down from the balcony in to the kitchen. The director tracks in with the camera towards the flickering fire still burning in the hearth, perhaps representing the presence of this space in Guido’s mind (figure 22).

**GUIDO’S HAREM**

Later in the film, Fellini returns to the farmhouse set in for one of Guido's fantasy sequences. This fantasy is sparked when Guido's wife Luisa, sees his mistress Carla at an outdoor café and begins to rail him for all his dishonesty (figure 23). Guido begins to imagine a fantasy in which Luisa and Carla meet at the café and become instant friends. Quickly the fantasy shifts from the café to the kitchen of the farmhouse, which is now overrun with women from all the different periods of Guido's life (figure 25). Fellini is using this fantasy sequence to show how this highly meaningful space (illustrated by Guido's memory sequence of it) can influence the imagination and desires of the individual. In this fantasy Guido allows the women to live with him and, most, to be his...
lovers so long as they abide by the house rules he sets forth, the most important of which is that the women must move upstairs permanently, once they reach a certain age.

Fellini uses this scene to elaborate on the structure of Guido’s childhood home as a psychological space. The director focuses on the different meanings of the various levels of space in the building. The other women have locked one of the older girls in the cellar for refusing to move upstairs due to her age. Here the basement of the house represents the unwanted, repressed and irrational, that which is condemned to the unconscious space of the mind and house. Rationality, which is of coarse with regards to Guido’s house rules as it is his fantasy, seems to be associated with the upstairs. Sending the women upstairs when they are too old is the logical answer for Guido in this scene. Fellini illustrates this blissfully innocent state in which he controls the women of his “harem” by filming Guido in his steam bath from the trap door above(figure 24). Here the façade of rationality and order in Guido’s life is reflected in the space of the upstairs. However, it is apparent that Guido’s harsh rule on age limitations is a result of his own lack of self-confidence, as shown in his inability to write and direct his next film. Jacqueline seems to emerge from the cellar, which represents the unconscious of both Guido and the space itself, as a repressed memory, or reminder of his own vulnerabilities. (figure 26)

Dreams of stairs have often been encountered in psychoanalysis. But since it requires an all-inclusive symbolism to determine its interpretations, psychoanalysis has paid little attention to the complexity of mixed reverie and memory. That is why, on this point, as well as on others, psychoanalysis is better suited to the study of dreams than of daydreams. The phenomenology of the daydream can untangle the complex of memory and imagination; it becomes necessarily sensitive to the differentiations of the symbol. And the poetic daydream, which creates symbols, confers upon our intimate moments an activity that is poly-symbolic. (The Poetics of Space, Page 26.)

In the reading of Guido’s fantasy sequence it is clear that the architectural space which once conveyed such simple and pure themes is now entirely complicated through his imagination. It is clear that many of the forms and structures in the farmhouse still portray similar themes to the initial memory of the space, however, it seems that the
meanings of the different levels have a different effect on Guido. Because of this the presence of the stairway is essential to this imaginary space as it signifies the transition that Guido is not willing to make in his life.

In the final scene of 8½, the director employs a dream-like space set at Guido’s set, to bring together many of the themes of the film in the form of cyclic completion. In this scene Guido’s cycle of the “rise” and the “fall” reaches its most extreme point in the film. Guido regresses under the table at his press conference, which implies his desire to return to childhood innocence, as he mimics his bath time behavior from the farmhouse. It is not until Guido seems to have lost all faith in himself that things begin to turn around. Guido begins to understand the different problems and elements of his life, when suddenly people from his past begin to enter the scene at his request. The filmmaker calls for the curtains to be opened on his set as hoards of his friend come down the stairway into the central green (figure 27). The stairway here seems to show Guido’s conscious inclusion of all of these various people in the space of his life. As all of the characters including Guido form an enormous circle and begin to move around the space, Guido’s childhood self and a marching band direct the people with their music (figure 28). Guido’s presence as a child, as well as all the other people from his past, appear to be a strong reflection on his past. However, the child figure as a symbol of youth references the future, perhaps what Guido created out of the process of his “rise” and “fall”. About the child symbol Jung says:

One of the essential features of the child-motif is its futurity. The child is potential future. Hence the occurrence of the child motif in the psychology of the individual signifies as a rule future developments, even thought at first sight it might seem like a retrospective configuration. Life is a flux, flowing into the future, and not a stoppage or a backwash. it is therefore not surprising that so many of the mythological saviors are child-gods. This agrees exactly with our experience of the individual, which shows that the child paves the way for a future change of personality in the individuation process, it anticipates the figure that comes from the synthesis of conscious and unconscious elements in the personality. It is therefore a unifying symbol which unites the opposites; a mediator, bringer of healing, that is, one who makes whole. (Psyche and Symbol, pg. 127-128)
CHAPTER IV

ROMA

*Roma* provides many points of similarity and contrast to *81/2*, allowing the analysis of this study to explore different aspects of Fellini's use of space and architecture. While *81/2* opens with a scene in a city then moves to more rural settings for the remainder of the film, *Roma* follows an inverse pattern, opening with scenes from country spaces then shifting the setting to urban spaces. By focusing much of his attention on the city in *Roma*, Fellini chooses to use space in a different manner than in *81/2*, as he now must confront a multiplicity of structures simultaneously. The inverted sequence of *Roma*, giving visual movement from rural to urban space, presents the city as the focus and final destination of the film. Fellini seems to take a different perspective and attitude towards urban space in this film compared with *81/2*, which is centered around the theme of escape from the pressures of contemporary life. Where Fellini once had Guido running from the complexity of contemporary urban life, he now asks the viewer to embrace the modern city through a loosely autobiographical recreation of his experience of Rome.

Fellini focuses on three different time periods in his life in the film, when he is a young child, a young man and, finally, the present day. At each stage of his life, Fellini depicts a different level of his experience with Rome. In the first section covering Fellini's childhood the film is set in a small country town, where the director gives different examples of his external encounters with Rome. Later, the audience is given their initial internal experience with the city depicted through the Fellini character as a young man visiting Rome for the first time. From this point forward, the director does not return to the country setting, but oscillates between the present day in Rome and thirty years prior, which would be the late 1930's or early 1940's.

It is important to note however, that the Fellini character in *Roma* plays a far different role in this film than Guido does as the central character in *81/2*. Despite the fact that *Roma* is loosely autobiographical, the viewer is not provided with the same intimate view into the life and
thought process of the Fellini character as they are with Guido. Though the Fellini character is included in each of the three time periods, he is rarely a point of focus in the image, in fact he is often not pictured through the majority of each scene. Fellini seems to be presenting himself in Roma as a typical man whose experiences are in someway representative of those of the collective. Though it is impossible to ignore the perspective that each individual brings to life, it appears that Fellini is trying to express certain elements of experience common among many people. The filmmaker is thus an appropriate character to represent a collective because it is his job to communicate with the collective through film. Fellini alludes to these collective memories and their association with the collective unconscious in a number of ways in Roma.

For example, during the section showing Fellini as a child, the director often references stories, images and icons that are prominent in the history of Rome. Many of these come through the Catholic school Fellini attends, where the teachers focus their lessons heavily on Roman history. In the second scene of the film, the principal of the school has taken the children to the Tiber River telling them the story of Julius Caesar leading his army to Rome. The principal asks the children to follow him across the river in the footsteps of the great Caesar. Here Fellini is proposing that the story of Caesar is central in a child's education, however, by walking in Caesar's footsteps he is also asserting the importance that Italian culture places on the perpetuation of the ideals embodied by Caesar (or his mythology).

Fellini further emphasizes Caesar's presence in the ideology of Italian culture in the following scene showing the central square of Fellini's town (figure 29). The scene opens with a medium shot of a statue of Caesar standing between two arches, with his right arm raised in the air. It is snowing quite heavily in the square which is illuminated with the grayish light of overcast skies. The narrator of the film states; "Like small towns, we too had a statue of Caesar in our central square." (Roma). The camera pulls away revealing the light-brown stucco façade of the building with a series of three broad Roman arches behind the statue. Through the simple renaissance style of the buildings in the square, Fellini is indicating that this is a typical space in many small Italian towns. The central location of Caesar's statue shows the importance of his story in Italian culture. However, Fellini adds a social dimension to this scene through the context, characters and dialogue. The square is relatively deserted with the exception of a few poorly dressed people
spread across the space. An old man tucks his newspaper under his arm, smokes his cigarette and states; "Now we've got another meanie by the name of Mussolini! Julius Caesar took a chance and led his army into France. In those days the French were Gauls and Caesar a man with balls" (Roma). An old woman sits in an open window above the statue smiles at the political joke that the man has told.

In this sequence Fellini shows the characters have a common understanding of how Mussolini's attitude deviates from the traditional values of the culture represented by Caesar. It seems that Fellini is associating the group's dismal situation with Mussolini's shortcomings as a leader. The cold, somber poverty stricken public square adds a physical dimension to the to the man's statement revealing for the full meaning of the scene. The handless, half-headless statue appears to physically and metaphorically show a butchering of the history and traditional values represented in their culture by the statue of Caesar.

Fellini's shift in focus from the individual in 8½ to the collective in Roma is paralleled, by his emphasis on individual examples of architecture in the former, and a confrontation of multiple forms of architecture in the latter. Though in this film the director does not explicitly show the same kinds of imaginary space that he creates in 8½, he references similar ideas using different techniques. Using the relationship between watching cinema and dreaming established by film theory, Fellini attempts to build spaces in Roma that, for the viewer rather than a specific character, embody similar qualities of dream space represented in 8½. Though a specific sequence may not actually be a dream in the diegesis of the film, Fellini uses certain elements to suggest a dream space. The director creates several variations of dream-like spaces in Roma as he uses different elements of the cinema to separate the scenes from reality. For example, in the first scene showing the present day in Roma, Fellini and his film crew drive around the highway encircling Rome shooting footage of the road and landscape. As the camera moves along the highway a multitude of elements in the landscape associated with the contemporary city pass through the frame, creating a series of disjointed images. By combining these incongruent visual elements into individual shots (and ultimately the sequence as a whole), Fellini portrays an environment that seems to ultimately be inconsistent with reality.
This scene opens with a point of view shot from the window of a car approaching a highway toll station with an overcast sky and hazy mountains in the background. The tollbooths are rather simple contemporary structures fabricated of metal, each a dark gray rectangular box with windows on each side and a white overhang spanning across the entire structure (figure 30). A tall red and white striped metal radio antenna rises into the skyline in the far right of the frame. The toll station is a clear indication to the viewer of the movement from the past to the present while also establishing the scene in a location that is most likely familiar to the viewer. The contemporary forms found in the thin supports that allow the overhang to "fly" above the tollbooths, and the curved shape of the cars reference the high speeds of travel undertaken on the highway. Further, the context of this scene can also be seen to show the fast-paced lifestyle that is a result of the development of modern institutions such as the car and highway as well as the mass communication provided by radio infrastructure.

However, as the scene progresses onto the next stretch of highway, Fellini gives the contemporary space a fantastic quality through surreal imagery. The landscape along the roadside appears to be outside the city at first, while large brightly colored advertising signs passing through the frame provide sharp contrast to the muddy background. Here Fellini portrays the effect of the automobile over the development of signage, as billboards begin to take a dominant place in the landscape. The director stresses the connection of these signs to the automobile, as many of them are advertisements for auto related industries. Fellini's emphasis on road signs and billboards serves as a metaphor for how all the elements of the landscape in the scene are in someway signs. Like a dream whose manifest content always stands for some latent meaning in the Freudian model, the elements in the space of the highway sequence all seem to signify a larger idea in the context of contemporary urban life. Many of the elements in this scene, especially those which are out of context or exaggerations, seem to sketch the unconscious fragments of society that give Rome its deeper meaning as a city. What better way to view all of these pieces of Rome than from the highway that literally encircles the entire city.

Soon, as it starts to rain, prostitutes begin to appear behind the guardrails, standing under umbrellas or near fires while elements of an urban environment come into the imagery (figure 31). In a shot panning from the right side of the highway to the left,
several low-rise apartment complexes are visible in the distance on either side of the road. To the right, the drab gray modernist buildings are engulfed in the muddy landscape of a construction site with an enormous yellow crane looming in front of the structures (figure 32). Here the director is referencing several aspects of contemporary society. The buildings are located on the fringe of the city, showing the expansion of the population and the sprawl of the urban environment. The modern architecture of the apartments alludes to functionalist ideals, where the rationality in design and a revealing of structure gives a building its aesthetic qualities rather than frivolous ornamentation. This image portrays a disharmony between the natural landscape, which has been reduced to an expanse of mud by the contemporary methods of construction, and the forms and ideas of modernist architecture. Fellini often returns to similar themes concerning the destruction of nature at the hand of contemporary technology, processes or ideas. However, the director presents this unavoidable conflict between man and nature as a paradox resulting from the natural process of human progress. Fellini suggests parallels between man's destruction of nature and the process of history.

Fellini primarily describes the destruction of history either through a physical erasure of an object or ideology from the society or through a loss of tradition or separation from the past. However, in this dream-like space the director presents elements from the past in the imagery as if they were traces of memory still present in the consciousness of society. As the camera pans across the road a large white horse trots in between the rows of cars while up ahead a man maneuvers a large push cart through the slow traffic (figures 33 and 34). Fellini uses the unbridled hoarse and the old man to signify nature, history, tradition and the past. The man appears to reference the agricultural way of life that and country setting, as Ginsborg indicates, dominated the country until the end of World War II. The director is physically representing the resilience of nature and presence of history in contemporary society, as it is the foundation of all that is new. Through these images representing collective memories, Fellini exposes elements of the collective unconscious of society. These characters seem equally out of place in the environment of automobiles, jarring the viewer as they disrupt the continuity of space, time and narrative and further developing the contrast between city and country.
However, Fellini, consciously or unconsciously, adds another dimension to the themes presented in these dream-like images through other elements in the mise-en-scene of the space. In the background of the left side of the road appears to be a slightly older, more established section of the city, where a variety of different apartment buildings are set among trees. This image of the urban landscape, though it shows many buildings and structures that are equally as modern as the other apartments, contains some older forms, structures and materials, mimicking the scene of the man with his cart in the midst of automobile traffic. The director continues with similar examples of imagery, giving more examples of the dingy worn-out landscapes riddled with construction and concrete buildings and industrial facilities. Hitchhikers and a number of other seedy characters continue to speckle the roadside.

It is interesting that in number of instances in this scene, Fellini includes fires burning on the ground near the road that are reminiscent of the fire that burned in the square of the small town (figure 35). In each instance, the individuals around these fires seem ruined by the harsh realities of society, illustrating the transformation of these problems into the contemporary space of the city. These two scenes provide an intriguing comparison of public space, as each serves as a destination for those that are displaced by society. It appears that Fellini is attempting to show how certain aspects of culture are revealed or displayed in the form and discourse of the public space. Similar to the traffic jam in the opening sequence of 8½, Fellini uses the highway scene to further develop the idea of the roadway as a contemporary space of public spectacle. The director emphasizes the self-conscious condition of the environment of public spectacle by revealing the presence of the camera and crew much like Vertov does in Man With a Movie Camera. Despite this reference to the importance of the individual, the content of this dream-like scene seems to illicit themes that are inherent in the collective population of Rome. Because the highway is a public space, Fellini gives several examples of how human interaction and communication figure into this contemporary environment. Like the characters in the town square who discuss the effect of political institutions on culture, the discourse between people on the highway is also centered around common societal issues.
Fellini demonstrates these ideas in a confrontation between a Roman driving in his car and a bus full of soccer fans from Naples, who have caravanned to Rome to watch the match with their rivals (figure 36). In this exchange between soccer fanatics the director depicts the strong regional divisions that have dominated Italian culture for many centuries. The Italian historian Denis Mack Smith asserts;

Up to 1859-61 the regions were still politically divided, with different historical traditions of government and law.", Mack Smith continues to say; "The various regions still preserve something of their individual customs and literature, their peculiar type of economy and methods of land tenure. Even under the highly centralized government of Mussolini, a fascist party secretary could arouse keen dislike for being to typically a southerner . . . (Modern Italy, 3).

Fellini shows that these cultural conflicts are revealed in public space, though he gives them a contemporary context, represented by a rivalry in sports. The bus is painted solid blue, draped in blue banners supporting Naples and overflowing with fans leaning out the windows cheering, waving flags and setting off fireworks. Here Fellini continues his emphasis on signage looking at how people visually define themselves in the public realm. The ostentatious fans from Naples appear as a nightmarish invasion on Rome symbolically attacking its soil with the explosions of firecrackers. The social consciousness of these differences, and threat of invasion, are illustrated by one roman's belligerent out-lash towards the fans from Naples, separating them from Roman's by calling them "gypsies". This sequence helps Fellini establish the conscious and unconscious elements of a dream specific to Rome.

As the scene continues and it begins to become dark, Fellini constantly juxtaposes natural light with artificial light through the movement from day to night as well as in the contrast of fire light and electric light. As night falls the inhabitants of the roadway, including the film crew, become increasingly reliant on electric light. Throughout the imagery of the night scene Fellini looks at how different lights have changed the urban landscape and created new meaningful symbols. For instance, lights not only allow people to function more efficiently at night, but also enable humans to portray different meanings through various methods of lighting. Color plays a central
role in the expression of a certain meaning for which the light is intended. For instance, the neon lights of billboards that are seen in the background of the night use many variations of color to more accurately portray the concept of the sign. Fellini employs this idea to expand his comparison of the natural firelight and artificial light. The director draws a connection between the reddish glow of firelight and the artificial red lights of emergency vehicles, the former signifying a type of natural disaster, while both allude to danger or catastrophe. This relationship is most notable as the film crew passes by an accident where a truck carrying cattle had flipped over causing a major disaster on the highway (figure 39). Fellini is clearly providing another example of man's destruction of nature as a number of dead cattle are strewn about the road in the midst of burning fuel. The director signifies this human or mechanical disaster resulting in a loss of nature, through natural red light and artificial red light.

Fellini associates the contemporary idea of public spectacle with modernity through the interplay of bright white electric light with the shiny curved metallic forms of the cars that fill the roadway. The glare of these lights are accentuated by the rain and an occasional flash of lightning. This sea of artificial and mechanical forms wraps around the ancient structure, creating a barrier between historic and contemporary.

In a later sequence in the highway scene, Fellini contrasts a few different examples of Modern architecture with structures from antiquity. Fellini uses these images to illustrate the vast range of structures and forms that compose the contemporary landscape. Judging from the aspects of style and form that Fellini emphasizes in each example, it is evident that the director intends for these structures to stand in opposition. Despite this strong opposition, the type of experience that each building creates is an important part in the description of spaces and ideas that describe contemporary Rome for Fellini. Through these structures the director depicts changes in the way humans construct, use and view space. Fellini illicits many of the opposing elements of these two styles by continuing to emphasize the different forms and meanings of light.

This presentation of opposing forms is most clearly illustrated by two images of buildings, one is a modern store, the other the ruins of the Tor De’ Schiavi. The modern building, which is a lamp and light fixture showroom, has bright artificial light pouring from the interior only illuminating
its broad stretch of windows, while the rest of the structure is concealed in darkness (figure 37). Fellini uses the connection between electric light and modernity to emphasize glass as one of the most prominent elements of the Modernist style. The windows and mulliuns form a series of rigid geometric shapes, primarily using straight lines, rectangles and triangles, that are congruent with the typical modern aesthetics focusing on the composition of these forms. The windows allow the building to reveal its internal function, drawing a relationship between electric light, which allows one to see at night, and glass, which allows one to see into (or out of) something. Through the emphasis on electric light and rigid lines, the director gives the building an artificial connotation, giving it a mechanical quality. By excluding the physical supporting structure of the building by way of lighting in the shot, Fellini is, in a sense, depicting the structure by what is not there. He suggests that the ability to see in the structure, or to look out and observe the rest of the surrounding environment becomes paramount in this style.

In the following sequence Fellini shows one of his crew members fire a flare into the night sky in order to illuminate the Tor De’ schiavi, which they are filming. The flare suggest a flickering firelight creating a dream-like mood in the setting. The "natural" light source associates this ancient historical building with nature, while also reminding the viewer of how the building was originally intended to be viewed, either in sunlight or firelight (figure 38). The flare also illuminates the surrounding environment filled with trees, opposed to the dark formless streetscape of the modern building. Using this method of lighting, Fellini is now emphasizing that the physical form and structure of the Basilica, what is actually there, is the most important aspect of the style. The selection of this particular ruin is interesting as missing half of the structure allows the viewer to see the architecture in cross section reaffirming the importance the historical forms. The gracious curves of the tremendous barrel vault, the weathered stones of the building and the dynamic play of shadows created from the overhead light source all seem to ground the architecture in nature. The extensive web of binary oppositions that the comparison of these two buildings and images create seem to illustrate the importance of defining something by its opposite, showing what it lacks. These disparate styles, one asking to be looked at the other to be looked through, need one another for self definition. Fellini is suggesting that the ideas and spaces embodied in these two buildings are both an influential part of the total understanding of the collective experience of Rome.
The final sequence of this scene provides an interesting culmination to Fellini's dream-like sketch of the contemporary Roman experience. In the last shot the director juxtaposes the road as a contemporary space of public spectacle with the coliseum as an ancient space of public spectacle. Fellini presents many of the same oppositions found in previous comparisons of modern and antique forms, again using light to accentuate the different elements and ideas that compose the structures. Though sound has been a prominent feature of the entire highway scene, giving the audience an example of contemporary noise, the director brings all these aspects of sound to a climax in this sequence. Through the imagery and sound, Fellini creates a situation full of extremes, ending his dream-like portrayal of contemporary Rome with a nightmarish twist similar to Guido's dream in the opening scene of 81/2.

The final shot shows a terrible traffic jam on the road directly in front of the Coliseum, caused by an anti-bourgeois demonstration (figure 40). Horns blare, sirens scream, and thunder roars over the demonstrators chanting "Kick the ruling class out on its ass" (Roma). As the camera follows the demonstrators through the bumper to bumper traffic, the people in cars seem to be in a recessed state of mind, like the people in Guido's first dream. Fellini is drawing a connection between the dream-like process of watching a film (a form of spectacle itself) and observing and being a part of a public spectacle. However, rather than actively participating in the spectacle, the people in cars seem to observe the events taking place in the street as if they were watching a film, or day dreaming. Fellini suggests that the car provides a private space, separated slightly from the public realm, that allows the occupants to safely observe the space around them as if they were in the darkness of a movie theater. The director contrasts these ideas with an example of the ancient form of public spectacle, embodied in the Coliseum, a space in which private boundaries don't exist.

As the scene comes to its conclusion traffic comes to a complete standstill at the coliseum. The Coliseum stands looming over the traffic, its extensive set of beautiful Roman arches are emphasized by a warm reddish orange back-lighting, as if a fire burned at the center of the stadium. The earthy tones of the stone façade, the serene
yet powerful shape and stature of the structure and the natural looking light emanating from within give the building natural connotations. The illuminated arches curving around the face of the building are inversely reflected in the artificial light of the street lamps that follow the curve of the road. Through this image Fellini asserts that all of these conscious elements composing the space of Rome impart the ideas and themes they embody on the collective unconscious of the culture (figure 41). Though the form and process of contemporary experience has undergone a radical transformation, the foundational elements of contemporary culture cannot be ignored. Fellini writes:

I don't know if my discovery of Jung affected my work, but it affected me, and I think what affects me and becomes part of me has to become part of my work. I know that I found with him a kinship and a reaffirmation of the same sense of fantasy that is basic to my being, an extra sense. Jung shared with me the exaltation of the imagination. He saw dreams as archetypal images which were the result of the common experiences of man. I could scarcely believe that someone else had so perfectly articulated my feelings about creative dreams. Jung dealt with the coincidences, the omens, which I felt had always been important in my own life. (I, Fellini, Pg. 143)

It is interesting that Fellini returns to a circular form in the Coliseum in the final shot of the scene, perhaps reiterating the cyclical process of history and human progress and bringing closure to the journey around Rome. In the final shot of the highway sequence, Fellini zooms in on the façade of the Coliseum, filling the frame with two rows of Roman arches. The warm light that escapes through the arches illuminates the thickness of the outer wall of the structure, while emphasizing the curved form of the arch as well as the façade. As the director fades the image out, the illuminated segments of each arch become the only visible forms in the frame as the rest of the screen is black. Fellini is articulating the importance of the building to Rome, not only by focusing and ending on it, but also by its image using lighting and a fade technique.

By creating an image composed solely of simple light and dark forms, Fellini is able to obscure the overall form and structure of the Coliseum, showing a limited set of forms that symbolize certain themes. Clearly the semicircular shape of the Roman arch is a
paramount visual, cultural and structural theme in Rome, referencing its history. Fellini uses this abstract image to represent the unconscious perception of certain forms in the environment that signify cultural themes or ideologies. It is interesting that Fellini uses a collection of many arches as it emphasizes the repetition of forms in space and time and the relationship between a sequence of many forms. Perhaps the director is also using the multiplicity of arches to reflect his focus on the unconscious images of collective society rather than the individual.

**THE SUBWAY SCENE**

In a later scene in which the camera crew documents the construction of Rome's subway system, Fellini creates another dream-like space. In this instance the director relies on symbolism in the elements of the mise-en-scene to signify "dreaming", rather than the juxtaposition of images he builds in the highway scene through editing. Though it is important to keep in mind that this scene and the highway scene are both grounded in reality in the diegesis of the film, the dream-like portrayal of the sequences to the viewer help to reveal the unconscious elements of the spaces. Though Fellini includes several symbolic elements reminiscent of dream space, the motif of the journey underground provides the foundation of the fantastic aspects of this scene. The journey through underground space for Fellini is a metaphor for a view into the past but also the conceptual study of the unconscious. In extending his analysis of the space of the house, Bachelarde writes:

> We become aware of this dual vertical polarity of a house if we are sufficiently aware of the function of inhabiting to consider it as an imaginary response to the function of constructing. The dreamer constructs and reconstructs the upper stories and the attic until they are well constructed. And, as I said before, when we dream of the heights we are in the rational zone of intellectualized projects. But for the cellar, the impassioned inhabitant digs and re-digs, making its very depth active. The fact is not enough, the dream is at work. When it comes to excavated ground, dreams have no limit. (*The Poetics of Space*, Pg. 18)
This idea is similar to the process of dream analysis, which psychoanalysts also see as a window into the unconscious. Fellini adheres to his theme of the collective unconscious as the underground tunnels of the subway system take the crew on a tour through the soil, or physical foundation of Rome. The journey into Rome’s underground yields a number of artifacts and ideas that are part of the collective history of the city. Fellini writes:

Our dreams and nightmares are the same as those that people had three thousand years ago. They are the same basic fears we enjoy in our houses that people had in caves. I used the word ‘enjoy’ because I believe there is a certain enjoyment in fear. If not, why would people seek out the roller coaster? Fear gives an edge to life, as long as it’s only in small doses. It has always been considered unmanly to admit fear. Fear and cowardice are not the same thing. The greatest bravery is that which man accomplishes in conquering his own fear. The totally fearless are lunatics or mercenary soldiers or both. These “fearless” are not responsible or trustworthy, and they have to be isolated, so their fearlessness does not endanger other people. (I, Fellini, pg. 143)

This scene also reiterates the historical process, which asserts that to build something new, like a subway system, one must first return to, or confront the past. There is both a physical and conceptual aspect to this process in this scene, as the contemporary structures of the subway collide with ancient structures. The director returns to certain forms such as the circle and the arch found in both past and present structures tracing their progression and use over thousands of years. However, Fellini also compares the themes and cultural ideologies inherent in the respective structures, such as technology, rapid/mass transportation, fast paced life style, ugly, destructive, artificial, etc. in the subway vs. beauty, natural, slow paced life style and so on.

The scene opens above ground at the construction entrance to the system of tunnels. The site is dry and dusty, cluttered with construction material and brightly lit by the sun. In the background are various modern high-rise apartment buildings, tall cranes and a set of large yellow cylinders, which juxtapose various geometric shapes with the rugged, amorphous ground of the construction zone. In the foreground of the frame is the gigantic tusk of a wooly mammoth that had been found during the excavation of the
subway tunnels (fig. 42). The tusk can be seen to signify many things including nature, history and loss as well as reflecting the curved form of the ribs that create the circular form of the tunnel. This ancient relic also alludes to the enormous task of building a subway system in Rome, and the breadth of history that the contractors will encounter. In fact as the crew begins their journey into the subway, the contractor states that this job has transformed them into archaeologists as well as builders, as they constantly have to work around ancient artifacts and structures buried beneath the city. This is interesting as it provides a physical metaphor of the relationship between progress, the modernity of the subway solving transportation problems, and the past seen in the artifacts that compose Rome’s history.

The forms present in the subway tunnels are extremely intriguing as Fellini uses them as a physical interpretation of the structure of the human mind. As the crew travels along the main track, they pass by modern, ancient and natural structures, leading off to separate compartments and passageways. Modern tunnels filled with pipes open up to mechanical rooms, ancient spaces reveal catacombs and natural caverns lead to Rome’s underground river (figure 43). All of these pathways seem to symbolize different levels of memory in the mind, however, in this film it is not the mind of the individual, it is the collective mind of Rome. The symbolic forms seem to communicate a sense of dreaming to the viewer who sees this sequence as reality and imaginary space. Bachelarde’s commentary on the psychological aspects of the space of the house can also be revealing in this scene.

In this scene, the underground functions as the cellar, in a sense storing all of the latent structures and ideas of Rome’s culture. Fellini bombards the audience with elements that are suggestive of, or part of the collective unconscious. The subway representing the form contemporary life, the necropolis as a metaphor of the memory of the past, water covering the ground and the underground river being a psychoanalytic sign for the unconscious. Here Fellini had no choice but to create a dream-like sequence because it is through dreams that the unconscious can be analyzed. As the train moves down the tunnel, the bright lights illuminate only the path ahead of them, suggesting that they are
moving beyond the historic and natural structures they just witnessed, to look into the modern forms of the concrete subway tunnel (figure 44).

The crew arrives at the end of the complete tracks where the construction workers continue to dig the tunnels with a gargantuan crab-like machine. This space is rough, dirty and wet, with the raw materials such as the tunnel “ribs” that resemble the mammoth tusk strewn about (figure 45). Fellini uses these attributes to signify that this is the uncharted or unknown area of Rome’s past. This is also apparent as the construction crew has just come upon another ancient structure, in this case a Roman house from 2000 years ago. As the drill breaks through the outer wall, the house appears to be beautifully preserved in all its aspects with heavy roman archways, intricate brickwork, brightly colored frescoes and a number of statues. The condition of the building coupled with the lively figures in the paintings gives a deeply intimate portrayal of the lifestyle of the Roman’s 2000 years ago (figure 46). Fellini maintains the tunnel-like atmosphere in the house showing the crew walking through rounded or arched passageways (figure 47). However, the explorers come to an open space with a number of heavy columns also decorated with frescoes, statues and mosaics.

The ground is covered in water indicating that they are immersed in the unconscious of their society. The space is almost gallery-like or mirror-like, as both the crew and the ancient roman’s seem to stare at one another in awe. However, the paintings and statues suddenly begin to decay rapidly due to exposure from the out-side air (figure 49). This is clearly another example of Fellini’s paradox of contemporary man’s destruction of the past. The artworks begin to crumble from the eyes down, perhaps suggesting that these are elements of history that modern roman’s cannot see. Fellini insinuates that the historical process does not allow contemporary society to have a clear view into the past. Fellini returns the architectural forms of the house, tracking backwards out of the arched brick passageways, indicating that these forms and ideas are still present in the collective unconscious of Rome (figure 48). The director is emphasizing the importance of architecture in society as it is a cultural representation that physically endures the test of time.
In the final scene of Roma Fellini returns to the dream-like roadway scene, though in this instance he creates a harsh connection between contemporary experience and treasured relics of the past. The director films a motorcycle gang late at night as they ride through the streets of Rome past many of the historical buildings and structures from previous scenes in the film (figure 50). Fellini makes it clear that these “misfits” have no intention of acknowledging the beautiful history of their city, however, he also establishes that these elements of the urban environment are an unavoidable part of their experience. In the second to last shot of the film, Fellini uses a low angle tracking shot down the center of a road heading straight towards the Coliseum (figure 51). This image, with its circular form, again serves to represent the completion of a journey through Rome and its history.

CHAPTER V

CONCLUSION

Architecture and the structures of the city function as a type of social memory and imagination. This collective memory found in the meaningful forms that recur throughout the styles of a particular culture contain the ideas that compose the collective unconscious. Fellini's work provides a challenging depiction of how we shape and are shaped by architecture, the city and space. The director provides a framework in his films in which he illustrates the importance of memory, imagination, dreams and the unconscious in building a relationship between subject and space. Fellini uses imaginary space to describe how different spaces, and the experiences and ideas associated with them, might effect their occupants both physically and mentally. The comparison of these two Fellini films exposes the relationship and interdependence between the experience of the individual and the collective. Fellini suggests that the development of spaces, which are meaningful in the experience of the individual, are the result of a larger cultural, historical and psychological process. Though these processes are largely based upon conscious social ideas, the director implies that they
are also an extension of unconscious themes that are firmly embedded in a particular culture and in the collective unconscious. Fellini explores the similarities between the cyclical nature of the historical, cultural and individual process, as each confronts the paradox found in destruction and recreation. In his films the director suggests that these paradoxes are driven by a hidden societal necessity to recreate the themes found in the collective unconscious.

Through his films Fellini portrays many aspects of architecture's role in the communication and perpetuation of collective memory and the collective unconscious. Architecture has a strong relationship to history both in the historical examples that remain as well as in the continuation and development of certain historical themes in contemporary styles. However, Fellini suggests that architecture and the city are integral in the formation of imaginary spaces, such as in memory, dream or fantasy. There is an intricate relationship between imagination and memory, where memory supplies the mind with raw material to create a dream or fantasy. Fellini illustrates the importance of memories of architecture through the imaginary spaces that he creates in his films, as they allow the mind to synthesize meaningful spaces in which thought can occur. Here architecture can be seen as a bridge between the physical world or reality, and the imaginary or conceptual world of the mind. In this way, Fellini, and perhaps all filmmakers, can be seen as a new type of architect, an artist that uses the form of reality to construct the architecture of the mind.
Figure 13: 81/2

Figure 14: 81/2

Figure 15: 81/2

Figure 16: 81/2

Figure 17: 81/2

Figure 18: 81/2
APPENDIX B

ROMA IMAGES

Figure 29: Roma

Figure 30: Roma

Figure 31: Roma

Figure 32: Roma

Figure 33: Roma

Figure 34:
Figure 41: Roma

Figure 42: Roma

Figure 43: Roma

Figure 44: Roma

Figure 45: Roma

Figure 46: Roma