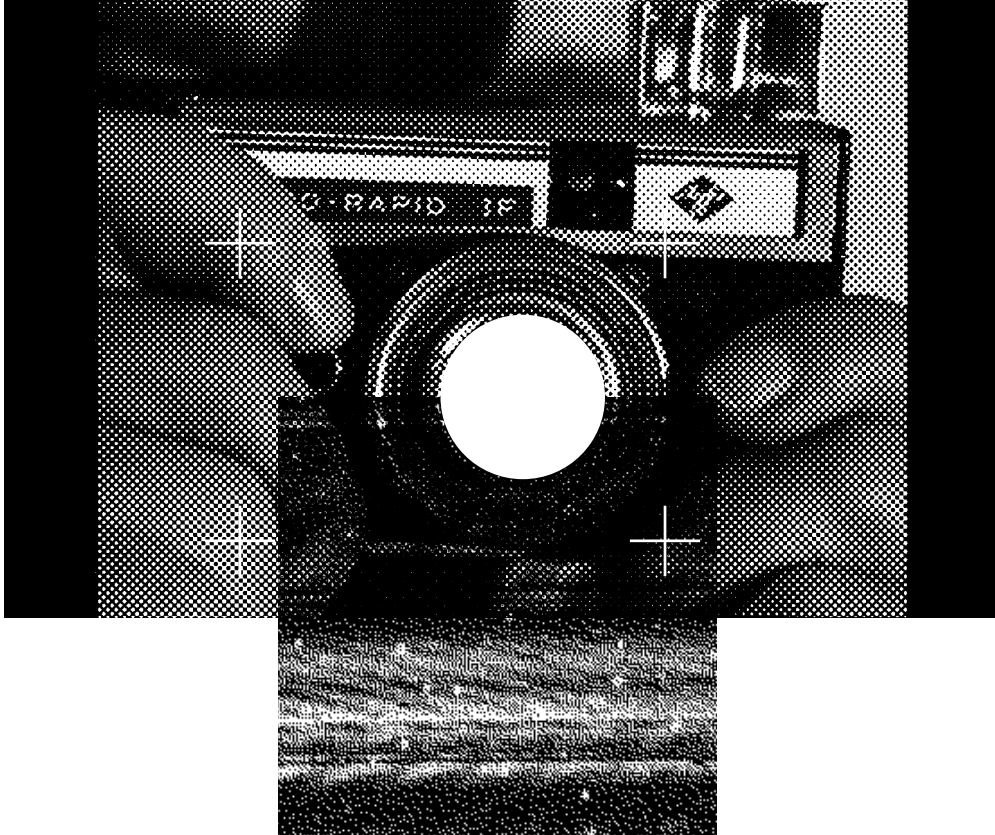


Alphaville (1965)

"Sometimes reality is too complex for oral communication. But legend embodies it in a form which enables it to spread all over the world."

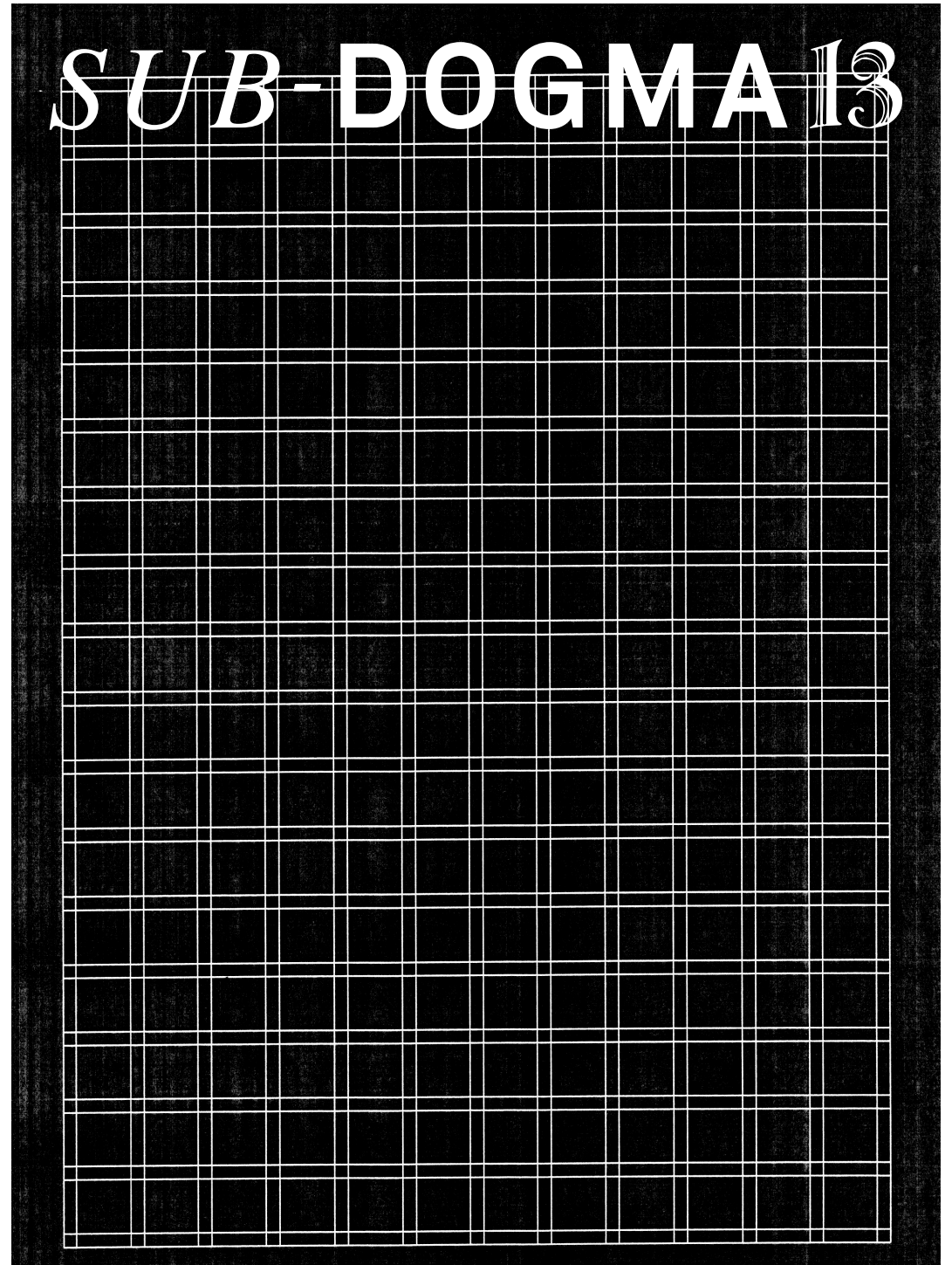


WWW.SUBDOGMA13.NET



COLLAPSCAPES by p--o--i.net

# SUB-DOGMA 13



L'ANNÉE DERNIÈRE A MARIENBAD

DER UNTERGANG

OLD BOY

올드 보이

Fahrenheit 451

"WHAT EVER  
HAPPENED  
TO BABY JANE?"

MAXIMUM  
OVERDRIVE

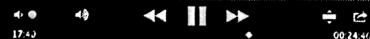
Fear AND LOATHING  
in LAS VEGAS

SCARFACE

BLOW-UP

BULLITT

THE LIMITS OF CONTROL



The GOOD  
The BAD and The UGLY

TECHNICOLOR

TECHNISCOPE

THE  
GREAT  
ESCAPE

I N C E P T I O N

DAWN  
OF THE  
DEAD

THEY  
LIVE

TERMINATOR 2  
JUDGMENT DAY

GET CARTER

A CLOCKWORK ORANGE

ALPHAVILLE

STAR  
WARS



The idea of a collapscape is probably nowhere more visible than in cinema production. We have all wondered and realised how, in many of our favourite movies, there are inconsistencies in terms of space and time. Juanico is a friend of us from Almeria. This region of Spain is famous for its desertic landscape, its blazing sun and, these days, for its vast poly-tunnel fields which blur the landscape in the intense summer heat (another collapscape on its own right). In the 60's and 70's was also known because it provided the backdrop for all those Sergio Leone spaghetti westerns. A location which was, close enough in feeling, but few thousand kilometres closer to the Italian director than those in California, Arizona or New Mexico. The illusion was completed by flying over a Lee van Cleef or a Clint Eastwood to lead the story through these frontier locations, to the sound of Morricone's scores. Here, the shorter and dark haired Spanish and Italian secondary actors and extras would not seem out of place. For Juanico, watching this westerns was not fun. Not because he did not enjoyed the stories or because he did not like westerns or Lee van Cleef but because, for him, the illusion of the film was destroyed by the fact he was too familiar with all those locations. The fantasy of being a 'western' was destroyed by being able to continuously recognise the backdrop to that story. That collapscape did not work for him, but it did for millions of other cinema goers. Cinema, like its predecessor theatre, plays to a still audience an action that often transcends the location in scene. In theatre,

the context, the mise en scène, it is always exterior to the action. As a viewer, you are transcended by the acting and the dialogue, the scenography just sets the context for the action. In films the mise en scène is an integral part of the narrative, it is part of the physicality of the film, it is the reality it describes. Film, like photography, creates the illusion of reality. The film reproduces all that the lens sees and captures, there is a sense of reality that comes attached to anything you see on these mediums. The commercial need for films to tell a story in 90 minutes brings with it the need to collapse time and space, so the narrative can be delivered on a screen where subservient actions are cut and paste (or edited) into filmic linearity. In doing so, films create all types of fictitious geographies, and deliberately alter timescale without any regard for accuracy as far as it follows its narrative imperatives. It was interesting to think about these parallel worlds, created with attention to detail to survive its unavoidable scrutiny against reality, their believability. But if we were to remove all the main action and all the main actors from a movie, we would be left with a very different narrative, a narrative constructed by the all that is created around a scene in order to make it believable. All those bits put together generate an abstract trailer of the film that exposes its construct, texture and colour rather than its plot. (Sub-Dogma 13) The collapsing of time and space in cinema is not then a requirement of the medium, but a consequence of its industrialisation and of the standardisation of its consumption. The film studio was born out of this industrialisation.

# the AMAZING CITY

ALL ACTION ARCHITECTURE  
- OBJECT ORIENTED VISTAS  
FROM ONE OF THE MOST READ  
CITIES OF FICTION EARTH.

CITY STRIPS ISSUE  
#1 FEBRUARY 2014  
THE AMAZING CITY  
- citystrips.  
c o . u k



# IN ORDER OF APPEARANCE

When we first began considering the relative merits of trailers (the highs: "I cry during trailers" the lows: SPOILERS) we went about watching a whole bunch of 'em. In amongst the general dire straits that is the 'trailer industry' circa 2013, we managed to dig out a few gems. Here are two we would definitely recommend:

*Eraserhead* (1977) & *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964)

These two trailers were where we sourced our time frames for RULE 2. Both are relatively short by contemporary trailer standards, and both do something a little more interesting than a simple micro rendition of an entire feature's best bits.

*Eraserhead* is all action atmosphere, not a spoiler in sight. It's also a great trailer to watch if maybe like us you'd seen that film a few or more years ago and half remembered what went on in that monochrome mindfuck. Because what it does is waft towards, dangle in front; glimpses, snapshots, glances... and so on and so on... It's 11 tiny bits of the movie punctuated by black, no speech and no diegetic sound. So it doesn't really meddle with or override your vague memory/understanding of that motion picture's seminality. This lead to the notion and subsequent desire for more "TRAILERS FOR MOVIES YOU'VE ALREADY SEEN." The s-d13 version of *Eraserhead* is a shot for shot remake of the original trailer, like for like on its timings and soundtrack but with an even more (seemingly) mundane selection of images.

*Dr. Strangelove* does something very different in the way it introduces its themes, locations and objects and is a long way from what we are likely to see at our local Multiplex these days. Coca-cola machine, war room, bombers, fluids, etc... it lifts all these elements from the narrative, and sets them up in semi-isolation, asking you 'Why are these seemingly disparate things related? To find out, head on down to your local projection complex!' This trailer is a piece of stand-alone entertainment, a film in its own right! AN ABSOLUTE MUST SEE! Our *Dr. Strangelove* could be summed up as 'Meanwhile, somewhere over the USSR a solitary Boeing B-52 Stratofortress & Vera Lynn...?'

Also would RECOMMEND:

Maximum Overdrive (1986) - "MAXIMUM TERROR", "I'M GONNA SCARE THE HELL OUT OF YOU."

Who Killed Captain Alex? (2010) - "WAAAAGH, ACTION!"

2016 (2011) - "TWO THOUSAND SIXTEEN!"

Pretty much anything by the guy who directed *Psycho* (1960) -

Undefeatable (1993) - "DRIVEN BY INSANITY!"

The Room (2003) - "A PERFECT WORLD, A PERFECT LIFE."

Also one or two things by the guy who played Kane in *Citizen Kane* (1941) -

LAST YEAR AT MARIENBAD (1961) 01:17

An object... a gesture... a decor... an attitude -- the most insignificant detail.

DOWNFALL (2004) 00:45

Berlin is beautiful in the spring, 1945.

WHAT EVER HAPPENED TO BABY JANE? (1962) 00:49

Don't look at me, I didn't do it!

OLDBOY (2003) 01:16

WHY SPIKE LEE WHY!

FAHRENHEIT (1966) 01:22

Pantone 185 (red).

MAXIMUM OVERDRIVE (1986) 01:18

Cut grass, beer bottle, cooler, headphones. Ice-Cream Truck. Dixie Boy Truck Stop.

FEAR AND LOATHING IN LAS VEGAS (1998) 01:20

What happens in Vegas stays in Vegas.

SCARFACE (1983) 01:03

Let me show you a few of the other characters that are involved in this

tragic comedy... Fidel Castro. Chainsaw. Brown suitcase containing "the money" and "the cocaine". Two Uzi 9mm submachine guns. Gold heart shaped locket. Timex wall clock with hidden camera. Remote control. Silenced Uzi 9mm submachine gun. Saw-off shotgun. Auto cash counter. Mansion. Hot tub, TV set, CCTV screens. CCTV screens. Swimming pool. Blimp "THE WORLD IS YOURS..."

BLOW-UP (1966) 00:44

Got home.

BULLITT (1968) 01:01

Total bollocking.

THE LIMITS OF CONTROL (2009) 01:13

A dream cut of the iconic film!

THE GOOD, THE BAD AND THE UGLY (1966) 01:37

Cinemascope horseback riding through Spanish planes.

THE GREAT ESCAPE (1963) 01:04

Stalag Luft III.

INCEPTION (2010) 1:36

White Ford E-350.

DAWN OF THE DEAD (1978) 00:46

Nothing but pure, motorized instinct.

THEY LIVE (1988) 00:47

O B E Y !

TERMINATOR 2: JUDGMENT DAY (1991) 00:56

Boots. Motorcycle. Kitchen knife. Scalpel. Slugs. Lift doors. Detonator. Hunting knife. T-800 chip. Paper cup. Child on swing. "NO FATE". "THE END".

GET CARTER (1971) 01:06

All action pigeon cameo.

A CLOCKWORK ORANGE (1971) 00:47

Real horror slide-show.

ALPHAVILLE (1965) 00:55

Sometimes reality is too complex for oral communication.

STAR WARS: EPISODE IV - A NEW HOPE (1977) 00:44

Just when you hoped it was all over...

"I'VE WATCHED ALL THESE TRAILERS!"  tick

SEMI-CONTRADICTORY INTERPRETATION/  
DEFINITION NO. 2 SUB-DOGMA13

The GENERAL HAZARDS of watching film trailers include:

- SEEING THE BIGGEST EXPLOSIONS
- HEARING THE BEST LINES
- LAUGHING AT THE FUNNIEST JOKES
- JUDGING THE FAMILIAR FACES
- KNOWING THE ENTIRE STORY

Sub-dogma13 is, in reality, unlikely to be the solution to the general state of the entire trailer industry, but it offers a genuine alternative to the current landscape of compressed renditions of feature length entertainment. The sub-dogma13 rules attempt to eradicate the majority of the master narrative cues and generate a depiction of a film's architecture(s). The goal is to re-construct a shell around a film's kernel, a 'battle suit', a casing or curtain comprised of peripherals, cutaways, transitions, ambiences and so on. It is then onto this flickering envelope that the viewers may project themselves. The trailers are designed to work both pre and post your viewing of a film. The trailers might well jog your memory, or they might well... not. No spoon-feeding. No intravenous narrative drip. You are freer to project. Projection is key to s-d13 trailers. A 'Medium of the mind.'

SEMI-CONTRADICTORY INTERPRETATION/  
DEFINITION NO. 3 SUB-DOGMA13

In the peripherals of a character's vision, either side of catchphrases, split seconds after the famous, moments

before the infamous, beyond the memes, excluded from the clip-shows, omitted from the best bits... this is the collapscape. Star, catchphrase, meme, etc.: Strip these away and what you are left with is an architecture, a scheme, a factory floor, a momentary landscape upon which worlds are assembled. Landscapes that threaten to divulge their secrets, spill their lungs, puke their guts, but never fully do so. An endless striptease. A motionless plane crash. A pass the parcel with no prizes. A doughnut hole without its ring. A McDonald's apple pie that never cools, on the plastic tray (windowsill) of your childhood. With the s-d13 trailers this is what is brought to the forefront, this is what you get: The floor plan, never the meal; the recipe book, never the building; the building, never the inhabitants; the inhabitants, never the persons of interest.

1. What is meant by architecture(s) here is not simply buildings, although they do inevitably feature heavily in s-d13 trailers. Another word for these might be: set- scapes or super-stages.

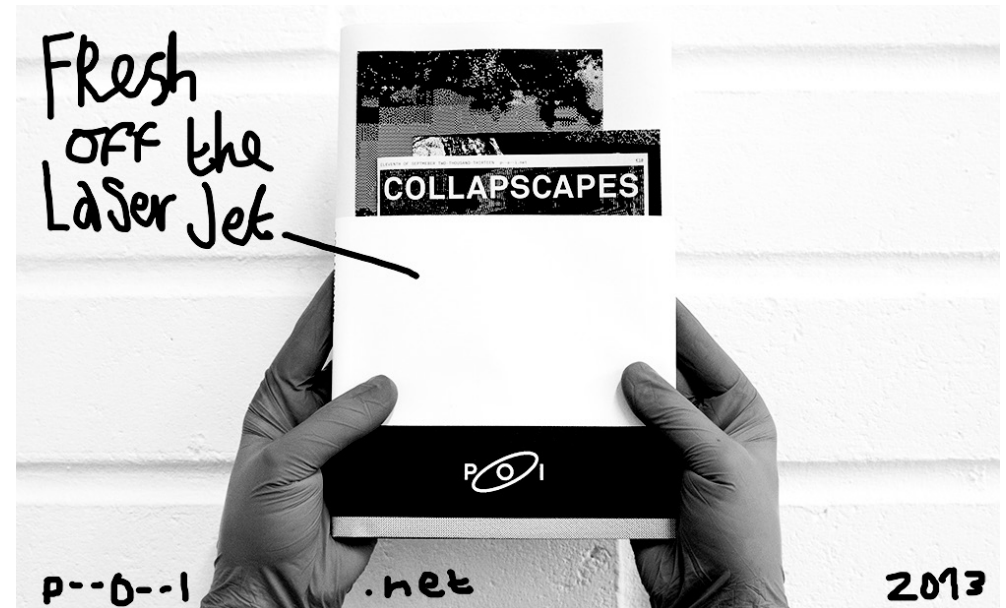
2. The City Is A Battlesuit For Surviving The Future.

Matt Jones 9/20/09 1:00pm <http://io9.com/5362912/the-city-is-a-battlesuit-for-surviving-the-future>

EXCERPT FROM COLLAPSCAPES (2013)  
ISBN 9781467514309

In the same way that Ford systemised his assembly line, the production of movies had to be efficiently systemised and providing these 'real' backdrops or contexts on a specific space was the answer. The architecture of the film studio provided the ultimate collapscape where was possible to travel from Mount Rushmore to the African jungle and from there to a romantic sunset in the Texan planes by stumbling across a few doors (or fake walls). Always loved that

together with our demands on filming and projection devices. Rethinking the filmic collapscape led us to question where could the film industry go and what kind of films would be generated in a completely automated production. Consequently, we started imagining a system that could generate a different kind of movie. Automated tracks to record and reproduce action in the space. Interaction of characters as collapscaped moments where lives apposed. A software



"Blazing Saddles" finale that sees the classic saloon brawl getting out of hand and breaking through the wall into the set of a musical, revealing the industry of cinema. If how movies are constructed is a result of its industrialisation and its commercialisation as products, it seems reasonable to think that changes to the formers would also transform the way we construct film narratives,

to write dialogue, dialogue that contained a sense of pace as a cue to a mechanical-turk actor who could live anywhere in the world.

EXCERPT FROM COLLAPSCAPES (2013)  
ISBN 9781467514309  
Available on demand through  
p--o--i.net





*A Clockwork Orange (1971)  
The Ericofon - a one-piece plastic telephone*

# TRAILERS



*Oldboy (2003)  
Wallpaper*



*Last Year At Marienbad (1961)  
Perfume - LT Piver, Le Trefle Incarnat*



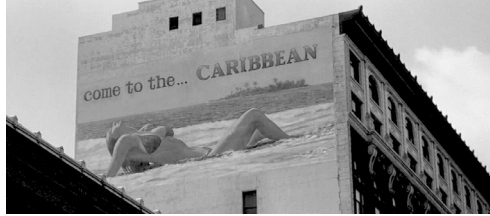
*Scarface (1983)  
Yayo, The Money*



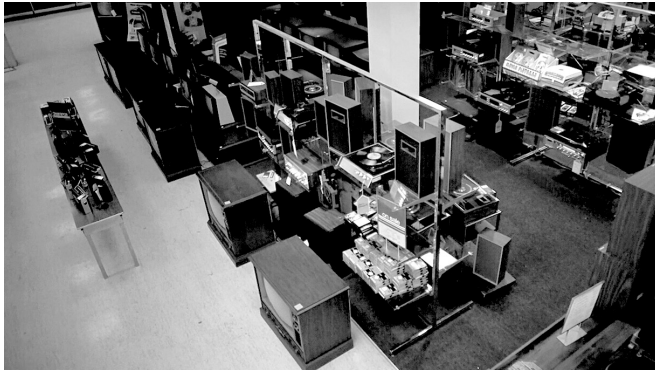
*WEBB! (1962)  
Claw Hammer*



*Get Carter (1971)  
Leather Driving Gloves*



*They Live (1988)  
Advert*



*Dawn Of The Dead (1978)  
Consumer Electronics*



*Downfall (2004)  
Walther PPK 7.65, Cyanide Capsules*



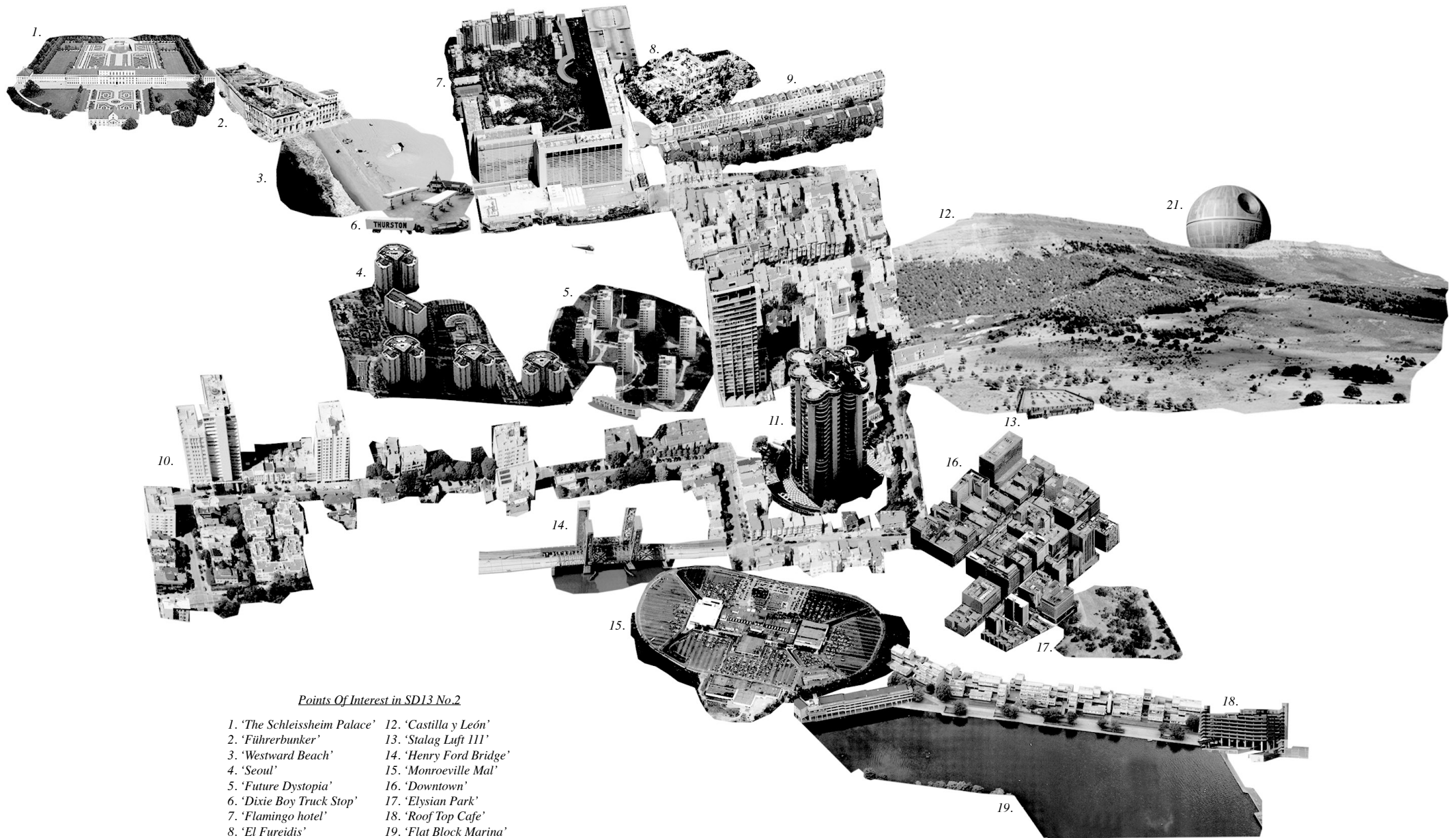
*Fahrenheit 451 (1966)  
Ashtray*



*The Limits of Control (2009)  
Two espressos in separate cups,  
Matchbox*



*Terminator 2: Judgment Day (1991)  
Kitchen Knife*



*Points Of Interest in SD13 No.2*

- |                           |                         |
|---------------------------|-------------------------|
| 1. 'The Schlei Palace'    | 12. 'Castilla y León'   |
| 2. 'Führerbunker'         | 13. 'Stalag Luft 111'   |
| 3. 'Westward Beach'       | 14. 'Henry Ford Bridge' |
| 4. 'Seoul'                | 15. 'Monroeville Mal'   |
| 5. 'Future Dystopia'      | 16. 'Downtown'          |
| 6. 'Dixie Boy Truck Stop' | 17. 'Elysian Park'      |
| 7. 'Flamingo hotel'       | 18. 'Roof Top Cafe'     |
| 8. 'El Fureidis'          | 19. 'Flat Block Marina' |
| 9. '39 Pottery Lane'      | 20. 'Paris'             |
| 10. 'San Francisco'       | 21. 'Death Star'        |
| 11. 'Torres Blancas'      |                         |