



ENTWINING BETWEEN POEM AND (CINEMATIC) IMAGE THROUGH ONEIRIC PLACES [SPACE-TIME SECTIONS BETWEEN TARKOVSKY'S 'MIRROR'* AND THE PARENTAL HOME]

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'If you live in a house - the house will not fall.'
Tarkovsky, A., qtd. in 'Mirror' (1975)

Observing spatial reality through the eyes of a child brings freshness in the way of perception, a revelation in each new look at the same object. Therefore, the embodied memory of the parental home represents a tangible palimpsest of inner mirrors of the self, an unexplored archive-laboratory of incorporated spatial patterns. Rooms, objects, neighborhoods, receive importance according to their relation to our beloved ones. In other words, the (personalized) built reality can be measured as a somatic diary – a collector of shared memories.

The paper exhibits decomposition of the (inner-outer) spaces of the protagonist's childhood in Tarkovsky's 'Mirror', and a parallel exa-

mination (analysis and reordered synthesis) of the author's personal memories of the parental home. The tools of investigation are poem-drawings and models, as processual modes of excavating inner spatial memories, and of personalized interpreting of Tarkovsky's oneiric places. The elaboration of spaces follows the route(s) of the living center prototype as a guiding thread: Tarkovsky's mother, author's grandmother.

There are few expectations of this paper/exhibition. First, it is expected that it will reveal ways how poem-image entwining can lead to a semantic replenishment, how can it intensify a synesthetic expression by the author, and a more holistic perception by the observer. Second, the comparison between the two parallel examinations is expected to exhibit repeatability in some spatial appearances, as well as variability in their layeredness

(person-specific, site-specific, medium-specific). Third, the research through the self is expected to examine how the meaning of architectural space can be re-created through its relation to the beloved prototype, how the 'language' can be transformed, how 'trivial things' can evolve into a 'water, solid, stratified', both flowing through and building our most personal spatial memories (Tarkovsky, 1975*).

Finally, the paper aims to disclose ways how deeply personal spaces can evolve into patterns of design-approach; how recognizing and re-creating fragments of their constitution in others (self similar) exteriors keep this inner home of memories from falling.

*'Mirror' / 'Зеркало'. 1975. Directed by Andrey Tarkovsky, Soviet Union.