

**HOW DO OBJECTS COMMUNİCATE: SET DESIGN ANALYSIS OF
STANLEY KUBRICK’S “A CLOCKWORK ORANGE”**

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**OBJELERİN İLETİŞİM KURMA YOLLARI: STANLEY KUBRİCK'İN
“OTOMATİK PORTAKAL” FİLMİNİN SET ANALİZİ**

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FOREWORD

I dedicate this thesis to my mother who has been a patient assistant, a moral supporter and a magnificent role model; to my dear husband Hakan who supported me for always and for all; to my sister who always listens from the heart; to Hacer and Mehmet opur to whom I owe my beloved; to Ayla who always believed in me; to my friends who are the greatest people in the world; to Siganka who never quit cheering me and distracting me; to Prof. Dr. Nigan Bayazıt who enjoyed my topic of study even more than I do and enlightened my way.

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Zeynep Gngr

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HOW DO OBJECTS COMMUNICATE: SET DESIGN ANALYSIS OF STANLEY KUBRICK'S "A CLOCKWORK ORANGE"

SUMMARY

In this study using the cinematic language as a means of observation semiotic attributions of objects will be analyzed. Metaphoric representation of cinematic narration will also reveal the relation between cinema and design.

In the first chapter of the thesis the aim and the scope of the study are explained. The second chapter is an introduction to semiotic approach to design issues and set design. In this chapter sets are categorized in order to differentiate the related kinds of sets according to their level of involvement to film's creative vision. The relation between cinema and design is also depicted to clarify the ongoing discussion about the interaction of set design with the concept of design in general.

In the third chapter, method of the thesis is presented. In this chapter the process of film selection is also depicted in order to reveal the nature of the analysis and the criteria that are used in selecting the film for analysis.

The fourth chapter focuses on the selected film and the cinematic language of the director. The film is also explored in narrative and visual terms while presenting the plot and the set usage. Subsequently the sets are fragmented and analyzed. At the end of each set analysis; set elements are enlisted in a table to construct a connotation scheme. Finally the signs and concepts that are covered are explored at the end of the chapter.

In the final chapter the conclusions are discussed and the metaphors that are conveyed through set design based on content analysis and semiotic analysis are studied.

OBJELERİN İLETİŞİM KURMA YOLLARI: STANLEY KUBRICK’İN “OTOMATİK PORTAKAL” FİLMİNİN SET TASARIMI ANALİZİ

ÖZET

Bu çalışmada sinemanın anlatımsal dili bir gözlem aracı olarak kullanılarak objelerin anlamsal nitelikleri analiz edilmiştir. Disiplinlerarası kurulan bu ilişkide hem tasarımın hem de sinemanın bir fikri veya bir kavramı görsel araçlar kullanarak iletme potansiyelinin vurgulanması amaçlanmıştır. Sinemanın metaforik görsel içeriği aynı zamanda sinemanın tasarımla olan ilişkisini de açığa çıkarmakta kullanılmıştır.

Tezin ilk bölümünde çalışmanın amacı ve kapsamı açıklanmıştır. Bu bölümde tezin ilerleyişi ve kullanılacak metodlardan bahsedilmiş ve set tasarımının anlambilim açısından önemi anlatılmıştır. İkinci bölümde tasarımın anlambilimsel yaklaşımla incelenmesi ve set tasarımı ile ilgili daha önce yapılmış çalışmalar sunularak tezde kullanılan bulgular açıklanmıştır. Bu bölümde ayrıca setlerin filme olan anlatımsal katkıları açısından çeşitleri de sıralanmıştır. Sinema ve tasarım arasındaki ilişki de set tasarımının diğer tasarım disiplinleri ile olan etkileşimini aydınlatmak için incelenmiştir.

Üçüncü bölümde tezde kullanılan metodlar açıklanmıştır. Analiz için seçilen filmin seçiminde yararlanılan kriterler bu bölümde verilmiştir.

Dördüncü bölüm “Otomatik Portakal” filminin içerik analizi ve göstergebilimsel analizini içerir. İlk olarak seçilen filmin özellikleri ve yönetmenin kullandığı sinema dili incelenmiştir. Bu bölüm ayrıca anlatımsal ve görsel açıdan filmin genel incelenmesini de içermektedir. Filmin setleri sıralanıp gerekli setler seçildikten sonra seti oluşturan öğelerin göstergebilimsel analizi yapılmıştır. Bu bölümün sonunda ise ele alınan göstergeler ve taşıdığı anlamlar açıklanmıştır.

Son bölümde ise sonuçlar tartışılmış ve set tasarımının kapsadığı obje ve ortamların taşıdığı anlamlar ve göstergeler incelenmiştir.

1. INTRODUCTION

There are many means of communication, such as obvious and learned as written and spoken language. The act of reading a message through an obvious means such as a written text is learned no different than reading a message through a discrete message-bearer. In this thesis, my main focus will be on how objects become a means of communication and how they can be used as tools for conveying ideas. I will try to actualize such observation using the objects that are used in cinematic narration.

The reason I chose film sets for observation is inevitably this kind of observation would require objects with certain qualities; such as having informatory content and being observable in a fairly objective way. Informatory content of an object that carries a certain message involves the creation process being directed and guided by the message and the object becomes an apparatus. Intentionality of such objects defines the creation of such communication in a deliberate way, avoiding arbitrary over reading of a message caused by accidental references or eager perceivers. The message in this case is meant to be produced and perceived in a cognitive sense; otherwise the communicative quality of such objects would be inaccurate and unreliable. Hence the film sets provide such objects to observe and actualize a significant amount of message through these objects.

In order to obtain such derivations, the first step will be selecting the film with a plausible amount of semiotic message carried by object usage and set design. Literature review will accompany the act of film scanning and elimination of irrelevant film genre, film theory, era or director, which will help distinguishing the deliberate usage of set design in film narration and avoid over reading the visual codes.

The informatory quality of objects that are to be investigated should contain a certain amount of discrete meanings, so that the message does not reveal itself explicitly but instead the sensation it gives would verify the hidden connotations that lie within.

The intention is also another crucial component of these objects which are to be studied since the meaning should be derived validly without any doubt of over reading the message. Otherwise the subjectivity that the analysis creates would deprive it of any valuable quality.

First an inventory of possible film genres, directors and films with recognized set design is prepared; then film elimination took place in accordance with the mentioned criteria in set design elements. Subsequently Stanley Kubrick's "A Clockwork Orange" is selected since the film proves to provide such usage of visual codes and an elaborate study of the signs that objects carry in communicating certain concepts.

After selecting the film, the necessary sets of the film are enlisted in order to distinguish the different visual environments in the film. The sets that are considered to have the most relevant content for semiotic analysis are selected and specified. In this next stage, content analysis and semiotic analysis are conducted in order to gather resourceful information on sign usage in set design by fragmenting and analyzing the visual data. After depicting the selected sets in the scheme of the story, the contents are studied individually to sort out the concepts that the signs refer to. Then a table is constructed to fragment the set elements and connect them to the concepts or ideas that they signify. This procedure is conducted for all the selected sets. Subsequently, the concepts and ideas that set elements signified are enlisted in order to construct a coherent formation for a general conclusion. Finally in the last chapter, the meanings that objects denoted are discussed and the concepts that set design elements signified are enlisted.

Cinema proposes a semiotic quality considering the visual elements with semiotic value as it is also an art of metaphors and transmission of stories. Aside from the fact that films are great tools in investigating certain phenomena since they are artifacts of created realities, cinema and design seem to have a strong interaction. This thesis also focuses on exploring how design is a crucial part of cinema as well as cinema is a crystal clear representation of how our lives are and sometimes how they can be. Cinema reflects the social, political, economical and psychological backgrounds of a story with its setting and like a recipe or a report it depicts reality. This can affect the viewers to follow some modes of living and so simply project the image back like a mirror.

Cinema uses various tools to narrate or represent an idea. Set design, as an essential visual component, functions as narrator to communicate the story. The objects in a set embody an excessive number of meanings that one can also find in the realm of everyday life. In this thesis I intend to argue and illustrate how objects would be such message carriers in order to convey certain ideas. The capacity to comprehend the message given by this discrete communication is protean, depending on the relevant knowledge and visual reservoir of the perceiver. The message, however, is defined by the terms of its creation. Nevertheless, recognition is implied in the act of presentation.

2. STATE OF ART

2.1 Semiotic Approach to Design Studies

Symbolic forms in cinema are used in order to inform the audience about certain concepts that haven't been denoted in a palpable way in the course of film narration. These symbols can be visual and/or auditory. Film sets provide an elaborate ground for visual symbols. In Alfred Hitchcock's "Strangers in a Train" (1951) the concept of crossing roads and intersection of lives are projected by X marks on various set elements. One of them is the cigarette lighter with crossed rackets on it which also plays an important role as an object that serve as an evident in a murder. In this case, the cigarette lighter ceases to be an ordinary product that fulfills the actual function lighting cigarettes, but instead becomes a sign that indicates the notion of intersection that the main characters face throughout the film.



Figure 2.1: The cigarette lighter in "Strangers on a Train" (1951)

Roland Barthes makes the distinction between denotation and connotation when describing the nature of meanings in “The Semiotic Challenge”, an edited book on his essays on semiology. He explains the application of his distinction of signifier and signified in objects and describing the features of objects as signs. Barthes also mentions the role of function in determining the meaning that an object carries and how this meaning is determined by the society it is cultivated in.

For Roland Barthes, the first distinction in deriving a meaning from a given, is the distinction of ‘signifier’ and ‘signified’. ‘Signifier’ is a form of expression which refers to a certain content which is ‘signified’ (Barthes, 1994). As mentioned earlier, there are layers in deriving meaning; denotation and connotation. Denotation requires recognition of the presented image. Connotation, on the other hand, is what this image stands for. Barthes exemplifies this distinction as follows:

“...: a window opening on to vineyards and tiled roofs; in front of the window a photograph album, magnifying glass, a vase of flowers. Consequently we are in the country, south of the Loire (vines and tiles), in a bourgeois home (flowers on the table) whose owner, advanced in years (the magnifying glass), is reliving his memories (the photograph album) – François Mauriac in Malagar (photo in Paris-Match). The connotation which somehow ‘emerges’ from all these signifying units which are nevertheless ‘captured’ as though the scene were immediate and spontaneous, that is to say, without signification. The text renders the connotation explicit, developing the theme of Mauriac’s ties with the land ” (Barthes, 1977).

Another example would be an advertisement of an instant soup; a man with an apron and a chef hat would hold the soup in one hand and connects his thumb and index finger (as the hand signal of OK). Here the denotation is achieved through recognizing what and who is depicted here. When we describe what kind of a man in what kind of a mood he is in, of course within the limits of the observer’s knowledge, this layer of the meaning would be denotative. Connotative meaning on the other hand can be considered, for one; this soup is easy to make, it converts a business man into a chef. Second; this soup is delicious; the hand movement suggests a traditional Italian manner, since Italian cooks are famous with gastronomy- the soup should be delicious. The soup is natural, looking at the vegetable colors of the rustic environment; no artificial ingredient added is an implied message.

The metaphor of the “bone” in Stanley Kubrick’s “2001: A Space Odyssey” can be a good example for this distinction in cinematic language. In the beginning of the film, a bunch of apes are shown with primitive means of communication and lack of any form of civilization. The bone which is discovered by one of them to be used as a weapon, thrown in the sky, carries an excessive number of implications. The bone is considered to be the literal meaning; that is the proper understanding of the sign as it is perceived. Nevertheless, the bone is explicitly referred later on in the film, standing for the paradox of both “creative” and “destructive” nature of human beings that connects the primitive with the evolved. This constitutes the connotative level of the sign. There can be more than one connotation that a sign can embody. The bone, for instance, also stands for the notion of “tools” that man use and the evolution of the tools as well as the evolution of human beings.

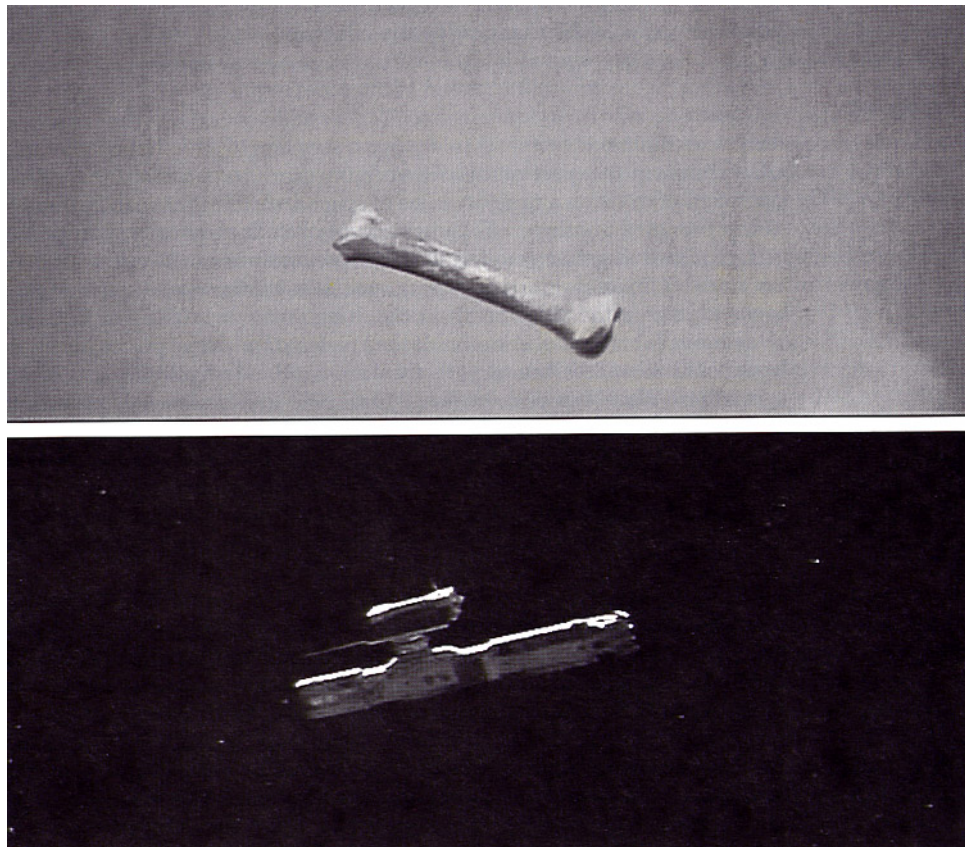


Figure 2.2: The bone and spaceship analogy in “2001: A Space Odyssey”

Since semiotics is the study of signs, it can be used as an essential medium in uncovering the meanings that objects can generate. However, the derived meaning is supposed to be captured by a perceiver. Charles Saunders Pierce (1839-1914) defines semiotics as the ‘doctrine’ of signs which “stands to somebody for something in

some respect or capacity” (Pierce, 1958). For Pierce, other than ‘sign’ and its ‘object’ (what it stands for), there is also its “interpretant”. Every signifying relation embodies an interpretant; however, in the case of semiotic analysis of a film set, third party should be ignored due to the following reasons.

The audience in this point of view is somehow the intended goal. However, receiving a message depends on the knowledge of the respective codes of a particular film theory or genre. It also depends on the knowledge of a given message. In Stanley Kubrick’s “The Shining”(1980), for instance, the references to Native Americans would not be fully comprehended for those viewers who haven’t read the book of Stephen King (in which the hotel is described as built over an Indian burial ground) or for those who have no acquaintance with the history of USA and Native American relations. The signs that Kubrick deliberately used in order to imply some sort of criticism about past US policies towards Indians contribute the story, even if they are not noticed or decoded by the interpretant.



Figure 2.3: The can of food behind Hallorann with Native American figure on

This may conclude to the fact that audience is only invited to relate to the film and the received messages are secondary to the intended ones. Excluding the viewer leaves us with the director's intentions. The most reliable resources we have are interviews, but for the most part they won't suffice for every single asserted motive. The film analysis in general bears this difficulty. The usage of color white, for instance, might refer to the concept of being pure, while in Hollywood in 1920's usage of white for modernistic décors were mostly because of the technological novelties enabled such sets and the bright atmosphere was a convenient tool to mesmerize the economically stressed movie goers circa 1929 (Albrect, 2000).

The studies of Klaus Krippendorff on product semantics revealed the potential semiotic qualities of objects and how meanings are attributed to artifacts. The rudimentary knowledge on product semantics is covered by Krippendorff and Reinhart Butter in *Design Issues*. Krippendorff evaluates the issue of the evolution of meaning in design and focusing on of the designer's point of view on the subject in "The Semantic Turn-A New Foundation for Design". This study reveals the extent of product semantics in designing process and underlines the essential significance of meaning in design.

Interpreting what an object means require knowledge on its symbolic scheme and also the understanding of the context that it's represented. When products make sense in a certain context, whole meaning might alter when represented in a different environment. Klaus Krippendorff presents the context and interpretant relation in Figure 2.4.

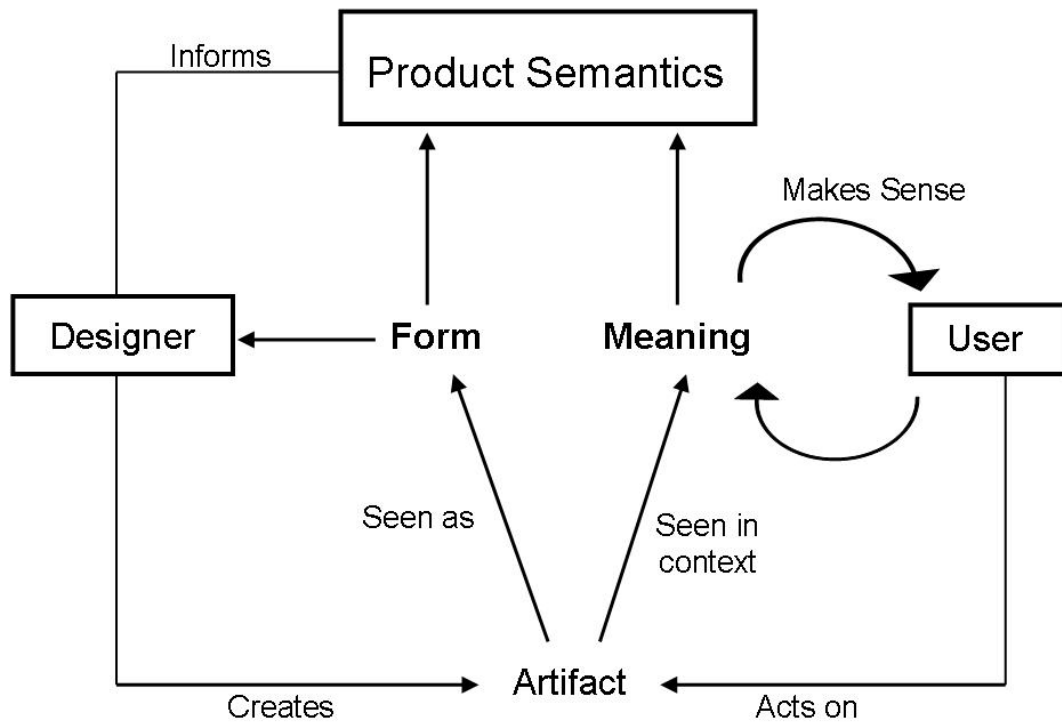


Figure 2.4: The relationship between meaning and user

As seen in this formulation, for a product to have meaning, an interpreter's cognitive involvement is required. Thus product semantics creates a co-dependant relation between a designer's intention and an observer's perception. This relation might not always entail to a proper match, however, the meaning of the sign that a product embodies can be argued on a conceivable ground.

Product semantics basically is a study of man-made forms and the signification of such artifacts are fundamentally involves the sign and interpreter relation of semiotics. Susann Vihma argues that products are significant forms and they are used as tools for reference. As shown in Figure 2.5 product as a sign is formulated as a sign Z stands for an object O for an interpreter I in a particular way M. (Vihma, 1989) The perception of an object, therefore, potentially includes deriving further information beyond the visual data depending on the conception of the interpreter.

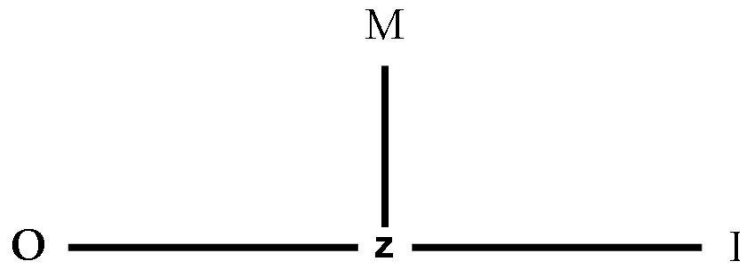


Figure 2.5: The triadic formulation of object as a sign

In this thesis, such products will also provide useful information on their references based on their co-related meanings and their constant appearances in different contexts.

Charles Burnette makes the distinction of different dimensions of product semantics, suggesting the meaning is determined by the observer (Burnette, 1994). The seven dimensions that he distinguishes, define the different ways of capturing meanings that a product signifies. These dimensions are:

- Emotional Semantics: meanings derived from personal experience.
- Empirical Semantics: meanings derived from empirical experience and perception.
- Cognate Semantics: meanings derived through abstract association
- Contextual Semantics: meanings derived from circumstance dependant situations.
- Functional Semantics: meanings derived from operational status.
- Evaluative Semantics: meanings derived from judgements.
- Cultural Semantics: meanings derived from social experience.

Some products that refer to a meaning may fall under more than one category. In this thesis, most common categories to be evaluated are ‘Cognate Semantics’ and ‘Contextual Semantics’. In ‘Cognate Semantics’ the association between the object with an abstract concept is based on metaphors or visual references. In set design of “A Clockwork Orange” as seen in the fifth chapter, the concepts are reached by metaphoric signs created by particular objects. Contextual Semantics, on the other hand, requires the shift of meaning depending on the circumstances. In this case the different environments that a particular object is presented refers to different

meanings. Finally, the context of a particular object can be designated by the vocabulary of the director and that of other scenes or other films that the same object appeared to create another metaphor, so the meaning of the object is related to other meanings of the same object.

2.2 Set Design

Sets are essential to the visual aspects of the film, even those that are considered to be merely a background. In some films however sets becomes so complimentary that the success of the story telling of the film is inextricable from the successful usage of set design. In that case set becomes another actor of the film, emphasizing some emotions, or sometimes telling a story by itself. This amount of significant addition to the narration can be seen in Alfred Hitchcock's "Rear Window" (1954). The film underlines the relationship with spectator and the tools of projection which is the reference for the window and the cinema screen. What the main character (Jeffrey) sees on the opposite wall is what the viewer is exposed to on the white screen. The movie screen like a window is limited and unchanged just like what Jeff can see through his frame-window and zooms in with his lenses. Like the audience, Jeff is immobilized and follows his curiosity as the audience finds relief in his doing do.

Of course the feeling of identification with Jeff's immobile voyeurism is not merely plot-dependant; the set is designed to serve the narrative. Urban architecture plays a major part in the visual part of the narration. The idea of spectatorship is demonstrated through Jeff's window which has a clear view of the apartment block opposite to his flat with courtyard in between that serves both as a common place and a divider of the lives in surrounding buildings (Belton, 2000).



Figure 2.6: The view from Jeff's apartment in "Rear Window" (1954)

The immobility of Jeff and so the viewers also leads to make Jeff's apartment to be the center from which all other buildings, apartments and windows are seen as the spectators' point of view is pictorialized in Jeff's point of view.

The recent studies reveal little information on set design albeit the fact that it is a crucial part of film narration. Charles Affron and Mirella Jona Affron (1995) argue that set design has not been acknowledged in theoretical sense and practitioners of set design received little credit for their contribution. Their study emphasizes the functions of the set and the level of design involved in the process. The distinction between different usages of sets visualizes the narrative power of the visual elements and their potential to carry information.

Charles Affron and Mirella Jona Affron fragmented the functions of set according to their contributions to the film in "Sets in Motion" (1995). The function of a décor identifies the intended usage of set in the film's narrative. In our case the intention is of major importance, considering the research on deliberate usage of objects while creating an environment involves deliberate decisions instead of arbitrary or coincidental meanings. In this theory, sets are evaluated in five categories according to their functions:

1. Set as denotation
2. Set as punctuation

3. Set as embellishment
4. Set as artifice
5. Set as narrative

When used as *denotation*, sets describe time, place and mood of the film. The films with realistic sets, for instance, the set carries knowledge as a background with little creative addition to the narrative (Figure 2.7). A set used as *punctuation*, on the other hand, brings out a certain amount of dynamism in to the scene as well as detonating the real nature of the film (Figure 2.8). In order to increase the level of artistic image of the film set can often plays a role as *embellishment* (Figure 2.9). In this category, the viewer is intentionally guided to notice the set, as the powerful images draw attention to rich visualization of the scene(s). When the set becomes an individual work that deviates from reality and create a new form of artificiality that is added to film, then the set is used as an *artifice* (Figure 2.10). The set in this manner brings out what is called “the fiction effect”. The Cabinet of Dr. Caligari, Metropolis, Blade Runner and 2001: A Space Odyssey are examples of this sort of sets. In this manner, set becomes as visible and fundamental as the actors themselves.

Last type of set in this taxonomy is sets used as *narrative*; where the sets are an extricable part of the narrative that brings together the bits of the story and dominate the visual course of events (Figure 2.11).



Figure 2.7: An example of ‘set as denotation’ from “Maltese Falcon” (1941)



Figure 2.8: An example of ‘set as punctuation’ from “Laura” (1944)

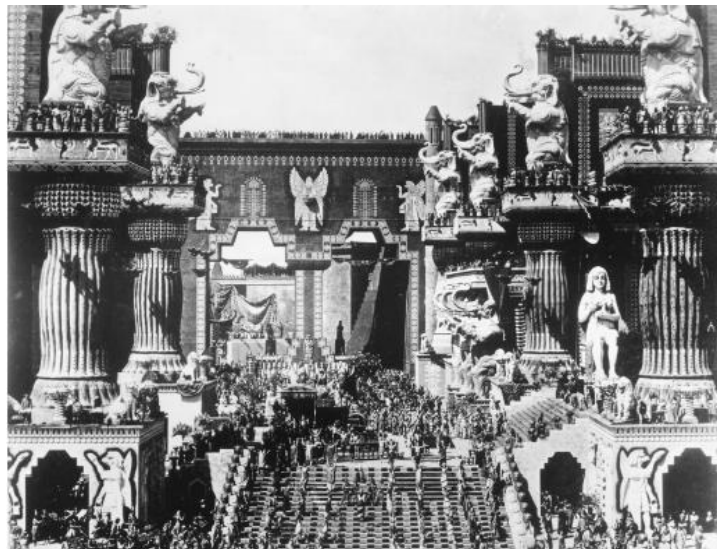


Figure 2.9: Example of ‘set as embellishment’ from “Intolerance” (1916)

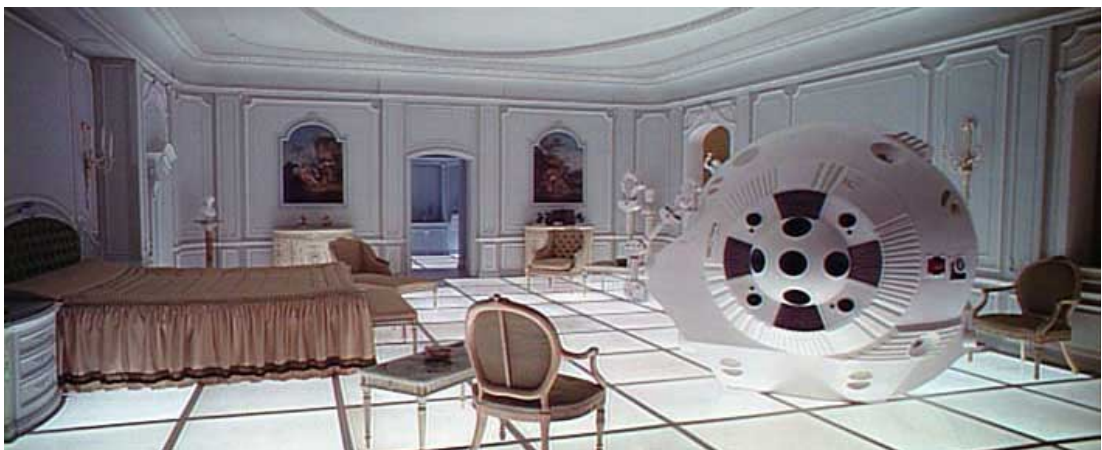


Figure 2.10: Example of ‘set as artifice’ from “2001: A Space Odyssey” (1968)



Figure 2.11: Example of ‘set as narrative’ from “Rebecca” (1940)

Sets serve as artifice and narrative will be my main subject of study in this thesis as denotative, punctuative and embellishment qualities of sets constitute a more realistic approach, while my research aims to emphasize the creative and metaphoric notion of set design.

Other research studies involve analyses of set designs with symbolic attributions or transference of certain feelings in order to heighten the mood of the film. Neumann (1996) develops a general approach to set design as architecture of a created reality and presents the significant examples of set designs that underline the contribution of set design to the overall creative potential of a film.

Albrecht (2000) focuses on modernism that set designs project, which also reflects the social mainstream of Hollywood films and the glamour that attracted moviegoers circa 1929. Studies on Hollywood involve some great examples of set design which constitutes a foundation for upcoming designers such as Christina Wilson’s study on Cedric Gibbons who is a famous set designer and head of art department in Metro Goldwyn Mayer. Donald Albrecht reveals such study on Ken Adam who designed sets of “Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb” (1964), “Barry Lyndon” (1974) and seven James Bond films.

Léon Barsacq’s study on history of set design (1976) reveals the progress of set design and how it conceptually grew as a form of communication in films. Halit Refiğ, who is a well-known Turkish film director, uses set elements successfully for conveying ideas. Fatoş Adiloğlu (2005) represents the concepts that Refiğ intends to convey by using architecture in a graphical sense. The semiotic approach in

architecture through film construction in this study successfully focuses on the narrative power of set design.

Lorraine Daston (2004) presents a rather theoretical ground and argues the communicative power of objects and that the messages conveyed through objects are stronger and more direct than any other media.

Sets are primarily the key element of the visual understanding of a film. What is shown and what is seen in the frame defines the character of the film as a whole. It can also be said that as individual scenes, set is also a key element of describing *mise-en-scène*. The importance of set varies according to the construction of the film; whether of minor importance or adding a great deal of meaning to the scene, as if it is an actor itself. This enables us to make the distinction of different kinds of sets based on their purpose. The first claim is that sets either enhance reality or they are means of distorting it.

In this thesis, the main focus will be on the latter and the former kinds of sets will be avoided for two reasons; the first reason is; real sets will not constitute true examples of creative addition to the whole production, meaning that the purpose of these sets reflects a certain amount of what Roland Barthes called “reality effect” whether it is filmed on location or on constructed sets. Therefore they embark on the act of capturing the reality. These kinds of sets demonstrate what is already out there in the real world. However, investigating the creation of an ambiance involves the novelty of adding ideas, feelings, urges and uniqueness into the set, so that the film has visual signs that are to be studied by codes, in order to derive a meaning.

The second reason that real sets are discarded from the scope of analysis is that the study would have to involve economical, social and political variables and the result will come in those terms. On the other hand, sets that distort reality would encourage questioning the creative purposes and help relating with the process of design and choices without any time or place dependant boundaries or filters. Hence cinema is a stronger tool to see constructed work and thus the analysis should reveal the nature of these constructs.

This distinction of sets is also seen in the realist and formalist traditions. Thomas Allen Nelson explains the distinction as following:

“Film practice and theory by 1930, for instance, had split into two prominent stylistic and epistemological camps: (1) the realist tradition of Lumière-Griffith-Flathery-Stroheim, which developed narrative and documentary styles consistent with a nineteenth-century belief that an organic, autonomic reality existed in history and nature; and (2) the formalist tradition of Méliès, German expressionism, French surrealism and Soviet montage, which affirmed that a more significant reality existed in such hidden or unseen areas as poetic imagination, the unconscious mind, and the dialectics of history. Stylistically, this polarity was defined and distinguished by, on the other hand, a fondness of principles of continuity and illusionist verisimilitude (invisible editing, synchronization of image and camera movements, realist mise-en-scène), and, on the other, an expressive and obtrusive manipulation of the spatial and temporal content of what was photographed (décor, lighting, angle, montage) (Nelson,2000).

2.3 Design and Cinema relation

In cinematic narration, the study of John Ellis (1992) shows the concept of “narrative image” in cinema. Richard Allen (1997), on the other hand, focuses on the image of a film by stating the illusory quality of cinematic narration. This study investigates the conscious level of perceiving a film and reconsiders the act of recording reality and manufacturing reality.

The study of Önder Şenyapılı (1998) uncovers the interdisciplinary formation of cinema and design. It also focuses on the creative activities involved in cinema, emphasizing the design interaction in film creation process.

As a multidisciplinary form of art, cinema is a highly sophisticated method of story telling with a sharp combination of narrative, visual and audio components mixed into a whole expression. In this manner one can conclude that cinema has a lot in common with the concept of design as it is a mere complex of form, color, material, functionality and meaning.

Set design in particular has a common share with interior design, architecture and product design. Taking it as the background of a motion picture, one can deduce that the construction of a certain set is no different than any consumer constructs his or her own environment. A set designer’s concern about creating an ambient relates to

other forms of design related parties; such as consumers, why do we buy this particular chair or a picture frame and also companies that produce or sell design objects, why do they chose this color or this material aside from the practical and financial feasibilities.

All those questions reflect an accumulation of decision making processes. A designer consciously or semiconsciously makes a decision, whether to extend the height of a cloth hanger or brighten the color of a bookshelf; likewise a consumer picks up the dark colored bedside table or a company headquarters decide to sell the bed end with shiny fabric. These decisions are often affected by the worldwide fashion trends emerging or new, cheaper or easier production methods of a new material or alterations of everyday life habits. As powerful these affects are, the choices within them still vary, both individually or between the groups of people. These choices reflects the idea of the ambient that one sees himself or herself in. To buy a comfortable yet clumsy armchair shows a not so discrete characteristic of a consumer; also a bottle opener in a human silhouette, quite stylish but disturbingly difficult to use. These choices simply reflect the character of a person by constituting the results of a filtered cognitive process. A set designer, on the other hand, tries to visualize these decisions based on the cognitive disposition of a character.

Cinema is both a designed product itself and a tool to investigate these decisions. The camera is basically a recorder and this enables the director to use a perspective through a lens in capturing life. The audience is meant to see a finished product which embodies these endless decision making processes. Unlike theater, audience cannot choose to look around; the film entitles you to see what is within the frame. A close shot of a cigarette lighter in a scene is never only an arbitrary image; it is an act of “pointing out”. Likewise, if an actor trips down for a second climbing up the stairs; it’s never accidental or overseen, that implies a memory-based clue of a future event and perhaps later in the film a character might fall down the stairs while running from someone. This amount of intention involved; the choices that are made in motion pictures are far more informative than any other medium. To be able to study that purpose is the basic idea of this thesis by examining the semiotic references in creating an object or an environment using cinema as the milieu of symbolic production.

It is essential to differentiate the basic practical relations between design and cinema in order to point out the productive interaction they have. One can enlist how design and cinema related to one another as follows:

1- Cinema is a designed product

2- Cinema uses design (set design)

The first relation between design and cinema claims that; cinema uses decision making, just like any creative form of art. Decision making in design, for all parties involved; designer, consumer, producer and seller, is an unmistakable component of the creative process. Creating; as an action is based on both conscious and unconscious decisions. Thus, a design object and a motion picture contain a great number of decision making struggles. Sometimes the consequences are unexpectedly off the track with the initial idea. Considering the formation of the narrative, visual aspects (set, camera angles and costumes) and audio effects; a film can be considered a designed product.

The second relation between cinema and design is that in any motion picture, a set is constructed (or planned); whether as a key part of the narration or as a background or just a collateral. When a set is planned before shooting, design process takes place even if it is an existing outdoor scene or a sound stage. A set is designed to serve the story and complement the films image (just like a framed picture); it integrates the story inextricably. This second connection between design and cinema constitute the general milieu of this thesis.

3. METHOD

There are basically two basic methods of study that I will practice in this thesis; which are content analysis and semiotic analysis accompanied by ongoing literature review. I will now explain how these methods are used in this study but first I will explain the film selection process and what led the final film decision and what were the criteria in selecting the film for visual analysis of set design and object usage in film narration.

3.1 Film Elimination for Visual Analysis

The methods of this study reveal the nature of such analysis with gathering implicit meanings from a nonverbal communicative medium which are content analysis and semiotic analysis. Thus, the methods of study are affected by the film choice as well as the film choice is affected by the conveniences and restraints that these methods offer.

In choosing a film, the following criteria are taken into account:

- The informative content of the film
- The level of connotative meanings the objects carry
- The intentional directorial decisions
- The involvement of set design as a narrative element
- The formalist nature of the film

During film elimination, the criteria above assisted the process by ruling out certain film styles as well as periods, genres and directors. As explained in set categorization in the second chapter, sets are explicitly used as narrative elements or as a figure that bears metaphoric references are more likely to be observed in this context. Thus, films with realistic approaches to set design are ruled out and films with stylistic concerns and usage of metaphors are evaluated. Auteur films seem to fit the certain

objectives of the study since the theory indicates the artistic vision of the director to be a factor in film's overall image. This affects the intentionality of the settings and the harmony of the visual aspects with the story.

Within the selected films and directors, Stanley Kubrick has proved to be a more suitable filmmaker, as he has his own lexicon of images and concepts in his films provide a certain commentary on philosophical phenomena. His films until "Lolita" (1962) show little artistic style as he was trying to get noticed and considered himself as "hired help" (Phillips, 2001). "Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb" (1964), "2001: A Space Odyssey" (1968), "A Clockwork Orange" (1971), "The Shining" (1980) and "Eyes Wide Shut" (1999) demonstrate his cinematic style with an intense semiotic content. "Barry Lyndon" (1975) and "Full Metal Jacket" (1987) don't fully satisfy the formalist set that is used in this study, since they constitute different forms of commentary in a rather realistic manner.

Further elimination was followed by significance of set design and object usage. "Eyes Wide Shut", although being a masterpiece in colors and composition, stood less concerned with constructed sets. "Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb", on the other hand, is one of the most important set design examples with Ken Adam's notorious "War Room" design. Nonetheless, the sets of the film lack the usage of metaphors in objects compared to "A Clockwork Orange".

3.2 Content Analysis

Content analysis was crucial in fragmenting the visual data in this study. Visual content analysis was required since a systematic method in studying the ways an environment is presented in a motion picture was needed for the analysis. The particular film chosen for the study would be observed in a more thorough analysis after the content analysis is complete.

In order to avoid self-conforming results, the components were broken down and the subject of analysis was studied and then compared the data of other components. This cross reference was held during content analysis and semiotic analysis in order to maintain the level of consistency in articulating the signified meanings.

For this method to be of productive assistance, the visual data were defined explicitly in the beginning, in order to generate solid results. Semiotic analysis was sustained with ongoing explanation of the set elements. Finally large quantities of data or indistinguishable appearances are given in a systematic inventory of the set elements after a simultaneous analysis of the contents of the sets.

In this thesis, content analysis assisted to demonstrate the usage of sets with specific purposes and enlist the images and objects in an ordered manner. The content of the sets were fragmented and the related objects were observed individually.

The content analysis provides a meaningful statement about the visual data; however, it would not be an ultimate conclusion regarding possible ambiguities it may rise. Numerically some aspects might look as of great importance while it is merely a continuum that director used as a motif, even if not on purpose. What content analysis lacks is a study of the meanings of those visual data. It often happens that most recognized object in a film only appears once or for a short period of time. This requires a further reading into the film's meaning.

To assure the validity of visual content analysis; the context of a particular aspect of a film was isolated and studied with a semiotic approach in order to achieve a more refined conclusion. Thus, the quantitative investigation of what does the film mean was followed by a qualitative study, which was semiotic analysis. Content analysis represented what film's visual aspects offer and then semiotic analysis would help revealing what images stand for.

3.3 Semiotic Analysis

In this study semiotic analysis assisted in conducting an investigation on the meanings of the objects in a film set after fragmenting these sets into plausible pieces. In order to proceed such investigation without being unambiguous, content analysis and semiotic analysis overlapped and related interviews with the director and production designer guided the subject matter in accordance with the results.

Collier and Collier (1986) bring forward a basic model for such analysis which was used in this thesis. The model involves four stages. The first stage is observation; perceiving and noting down the data. In the second stage the images should be put in order like an inventory and the visual data should be categorized. Only in the third

stage the analytical investigation starts; as the structure should be defined. The final stage is putting together the conclusion by observing the data as a whole along with the context of analysis (Leeuwen & Jewitt, 2001).

For this thesis, the observational process was based on film elimination due to the analytical priorities. As mentioned earlier, the film to be analyzed should include both informative and intentional knowledge that are conveyed by set design and especially by the objects that are used in set design. During the film elimination, literature reviews were done to assure the validity of observational findings of a film or a director. After the film was chosen and sufficient resources were gathered, the second stage started with an inventory of connotative meanings which were constructed with a more detailed literature review, including visual analysis of the cinematic language of the director. The sets were categorized as well as the contents of each related set were enlisted. The analytical investigation in the third stage was again accompanied by the previous film analyses, interviews with the director, the cast and art directors in order to obtain a general idea on the intentional visual codes of the film. In this analytical stage, director's other films were also studied to ensure a valid encoding of the signs that objects carry. The inventory was studied on a connotational level.

The communicative objects in chosen sets were cross-referenced with the semiotic attribution both within the film and between other films of the director. The film analysis and visual communication of the director were examined through previous works on film studies in general. Then, the signified meanings were studied with reliance on the context and assistance of related interviews with the director and production designer. The analysis was finalized in the fourth stage with observing the data as whole and deducing conclusions.

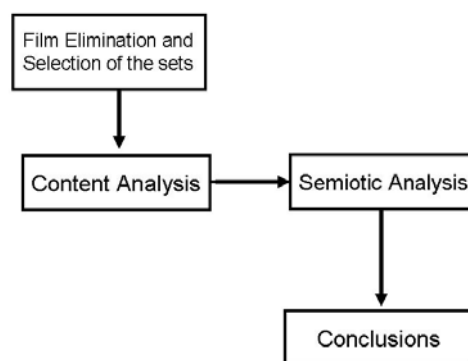


Figure 3.1: Visualization of the method

4. ANALYSIS

4.1 Set Design in Stanley Kubrick films

Stanley Kubrick is considered to be one of the most influential filmmakers in the history of cinema. Unlike many directors he is known to have an absolute power on the film set, therefore the usage of a set is in harmony with his artistic perspective on the film's narration.



Figure 4.1: Stanley Kubrick

Kubrick's first effort in creating an image was working as a staff photographer for "Look" magazine at the age sixteen. This affected his visual approach in a film's general image as in colors and composition of a scene. Considered one of the most independent filmmakers, Kubrick detached himself from Hollywood after shooting "Spartacus" in 1960 and started shooting his films in England, starting with "Lolita" (1962).



Figure 4.2: A scene from “Lolita” (1962)

Kubrick’s rhetorical vision fundamentally involves conceptual understanding of the subject of a film. He enjoys the combination of style and content as opposed to filmmaking with ‘all content no style’ like Chaplin and with ‘all style no content’ like Eisenstein (Philips, 2001). Kubrick, however, was impressed by Eisenstein’s resolution on color usage in films. Eisenstein’s essay “Color and Meaning” reflects Kubrick’s formulation of color combinations for conveying ideas and meanings.



Figure 4.3: The use of color in “Eyes Wide Shut” (1999)

Even though he concentrated on the visual part of the film, Kubrick showed his tendency to create great pictures with powerful stories. Thus, he preferred to work on a particular novel that he chose and look for ways to visualize the story in a new and original way.

It is inevitable to obtain two different sensations from a novel and its film adaptation. Stephen King, for instance, was not completely content with Kubrick's interpretation of "The Shining" (1980). In the novel, King offers a mounting thrill with psychological suspense, whereas Kubrick, a true fan of metaphors, embellished the image of the film with isolation, lack of communication and sophisticated structure of human kind.



Figure 4.4: The book cover and the film poster of "The Shining"

4.2 "A Clockwork Orange"

After filming "2001: A Space Odyssey" (1968), Kubrick started working on Anthony Burgess's novel "A Clockwork Orange". Kubrick was interested in good stories, that is why he chose "A Clockwork Orange"; since he could create a visual experience including didactic implications completing his cinematic style.

There are many differences between the book and the film, mostly due to the fact that visual mediums have a greater impact on extreme subjects such as violence. However, the film is aimed to continue the literary style that the author presents in a nonverbal way (Nelson, 2000). Burgess, however, is also known to be unsatisfied with the way Kubrick visualized the story. He writes a play to be staged in England where an actor playing “singing in the rain” with trumpet who is supposed to represent Kubrick was literally kicked off the stage (McDougal, 2003). In order to see the differences, we should first explain the story of the film.

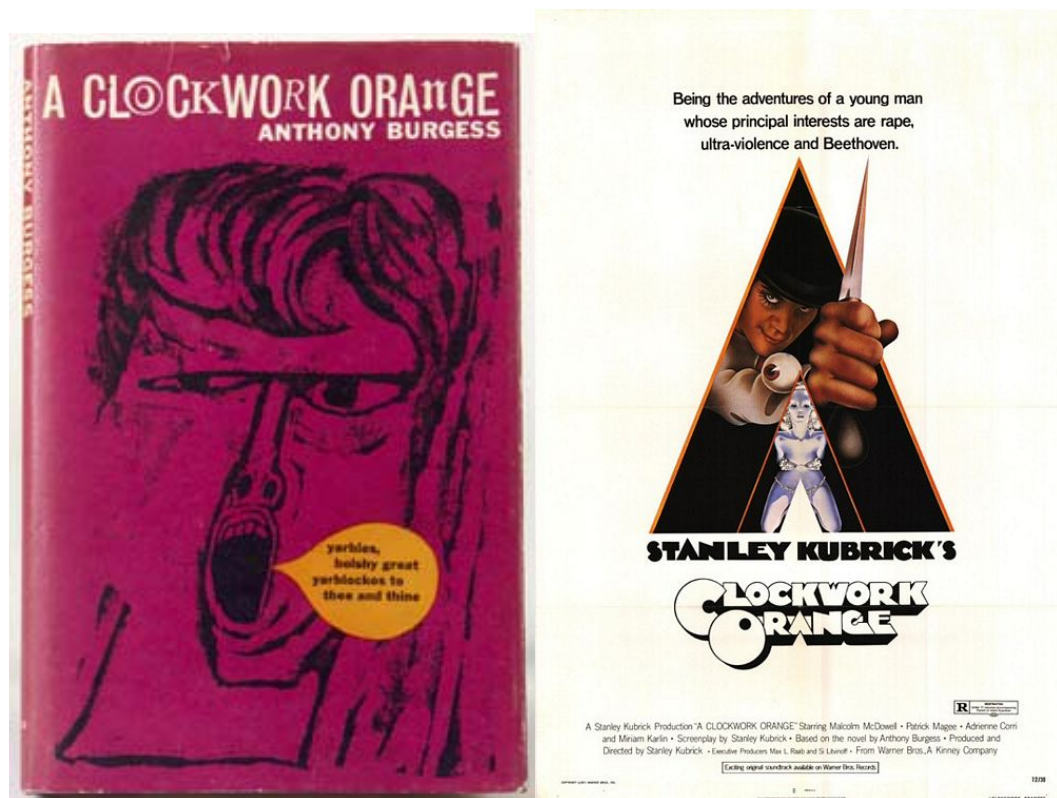


Figure 4.5: The book cover and the film poster of “A Clockwork Orange”

“A Clockwork Orange” is a film filled with metaphors. It basically questions the moral issue of choice and free will. Reflecting Kubrick’s perfectionism, story underlines the isolated and degenerated way the society is headed with developments in technology and drained moral values inside the mechanic human relationships. In the story, both the book and the film, it is a given fact that socially and individually human beings are gradually getting detached. The norms of social conduct become more pragmatic everyday that eventually meanings get inevitably lost along the way.

In order to make things more practical, the citizens are treated as objects or numb organisms that are to be guided.

As indicated in the name of the book, human beings are becoming machine-like, (clockwork), whereas they also embody their natural state of being (orange). This machine-human relation and also the idea of a man evolving into a dangerous species with emotionless quality of a machine and with lethal instincts of an animal is not a first to Kubrick's films. In "2001: A Space Odyssey" (1968), Kubrick demonstrates the presumed future will include the same kind of evolution from man, as it was once from ape. In "Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb" (1964) the world becomes the playground of cruel and apathetic leaders redefining civilization on the grounds of machines designed to control by destroying.



Figure 4.6: The representation of evolution in "2001: A Space Odyssey"



Figure 4.7: ‘The War Room’ set designed by Ken Adam “Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb” (1964)

4.2.1 The Plot

Alex is a young hoodlum who lives in England with his parents. He and his friends enjoy violent acts especially after their visit to Korova Milk Bar where they drink milk plus (a chemical drug added to milk that enhances aggression, supposedly alcohol is not permitted) in the evenings and go out to release what Alex calls “a real horrorshow”.



Figure 4.8: Alex and his droogs in Korova Milk Bar

After beating up a tramp they saw lying on the street, they get into a fight with Billyboy's gang in Derelict Casino.



Figure 4.9: Alex and his droogs beating up a tramp on the street



Figure 4.10: Derelict Casino

As they ran away after hearing the police siren, Alex and his droogs are seen driving a Durango 95 until they encounter a modern house outside the city center with a sign on the parking lot that says "HOME".



Figure 4.11: Driving Durango 95 at dawn

The house belongs to a writer, Mr. Alexander, who lives with his wife. Alex tricks Mrs. Alexander to get inside the house. They rape her while forcing Mr. Alexander to watch. After this ultraviolent night, Alex goes home and listen to his favorite music; Beethoven.



Figure 4.12: Alex assaulting Mr. Alexander's wife and forcing him to watch

The next day, Alex refuses to go to school, claiming that he has a headache. His Post-Corrective Advisor, P.R. Deltoid pays him a visit and warns him about his

illegal actions. Alex, later, visits the record store where he meets two girls and he takes them home.



Figure 4.13: Deltoid waiting Alex in his mother's bedroom



Figure 4.14: The record store

Alex's friends (droogs) become discontent with Alex's unjust reactions and indifferent goals as a leader. They want to make big money out of their house raids or street fights. Georgie tells Alex his plan to rob a health farm that is occupied by an elderly lady (referred as catlady) for the weekend. Alex enters the house and began fighting with her after she manages to call the police. As the catlady fights back to

save herself Alex accidentally kills her, getting out of control of his aggression. The droogs ambush Alex by hitting him with a bottle of milk when he comes out and they run away before the police come.



Figure 4.15: Alex listening Georgie's plan



Figure 4.16: Alex and catlady fighting



Figure 4.17: Dim hitting Alex with a bottle of milk

After two years of Alex's fourteen year-sentence, he becomes a volunteer to an aversion-shock therapy called Ludovico treatment with the promise to be released, initiated by the government to decrease the crime level.



Figure 4.18: Alex in interrogation room



Figure 4.19: Prison reception



Figure 4.20: Alex trying to convince prison chaplain that he wants to be good

The therapy involves conditioning to violent actions by forcing Alex to watch disturbing violent films. The films are accompanied by Alex's favorite music; Beethoven which makes him feel even more sick watching the violent actions on the screen.

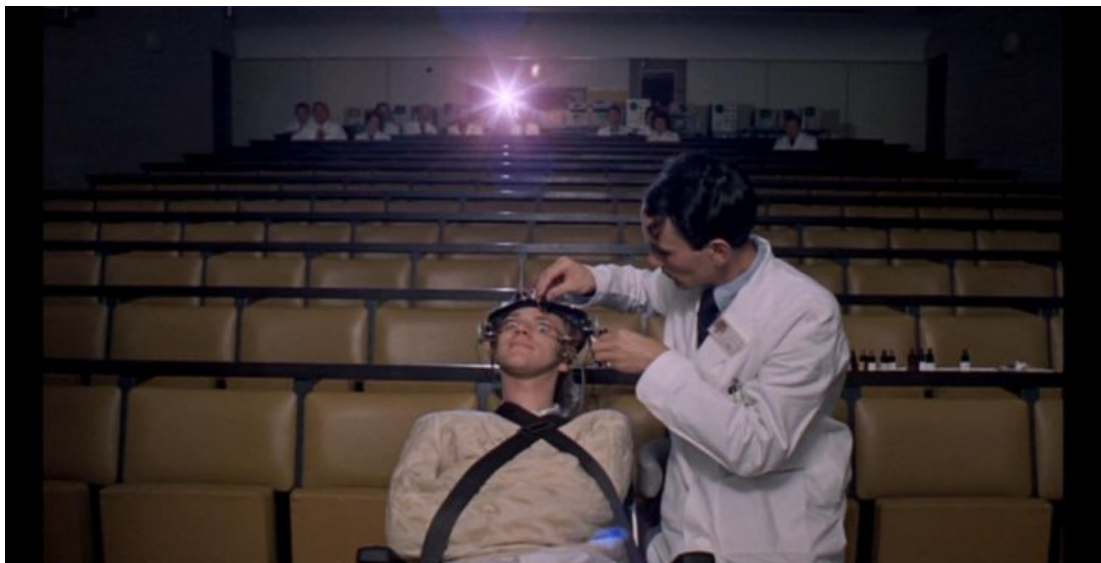


Figure 4.21: Ludovico treatment

After the treatment Alex finds it hard to cope with everyday life, the destructive things he has done in the past take revenge while he is incapable of fighting back because of the treatment. His family rejects him when Alex returns home finding out a lodger rented his room. The lodger acts like the new son of the house and patronizes Alex by condemning him for the horrible actions he made in the past.



Figure 4.22: Alex returning home after the treatment

One night Alex coincidentally shows up in Mr. Alexander's house asking for help as he was beaten by his old droogs who became police officers. Mr. Alexander, who is now crippled and lost his wife, locks him in a room and makes him listen to Ludwig van Beethoven which would make him suicidal. This way the treatment will be proven not to work and Mr. Alexander, as an activist, will use this against the government who initiated this treatment.



Figure 4.23: Alex encounters Dim and Georgie who became police officers



Figure 4.24: Alex finds himself in Mr. Alexander's house again

After his attempted suicide, Alex finds himself in a hospital again. This time he is again capable of thinking of violent actions and abuses the politicians for his benefit, since they don't have much choice but to help him to prove the accountability of the Ludovico treatment.



Figure 4.25: Mr. Alexander's revenge



Figure 4.26: Alex's suicide attempt



Figure 4.27: Back in the hospital, Alex finds out that he is once again capable of violence

The exact time period is unknown but published in 1962 and filmed in 1971, the story is expressedly told to have taken place in “near future”. Alex and his friends talk in a made up language that is called “Nadsat” which means “teenage” in Russian. The language is composed of altered English words, baby talk, slang and Russian (McDougal, 2003). Nadsat, invented by Burgess, is used as a barrier between the reader and the violence that occurs repeatedly in the story. The use of Russian demonstrates the pessimism Burgess has for the future of Great Britain (McDougal, 2003). Kubrick also uses this language because the story is narrated by Alex in the film as well. Burgess aims to differentiate the reality effect by Alex’s comprehension and narration.

“There was me, that is Alex, and my three droogs, that is Pete, George, and Dim. Dim being really dim, and we sat in the Korova Milk Bar making up our rassoodocks what to do with the evening, a flip dark chill winter bastard though dry. The Korova Milk Bar was a milk-plus mesto, and you may, O my brothers, have forgotten what these mestos were like, things changing so skorry these days and everybody very quick to forget, newspapers not being read much neither. Well, what they sold there was milk plus something else. They had no license for selling liquor, but there was no law yet against prodding some of the new veshches which they used to put into the old moloko, so you could peet it with vellocet or synthemesc or drenchrom or one or two other veshches which would give you a nice quiet horrowshow fifteen minutes admiring Bog And All His Holy Angels And Saints in your left shoe with lights bursting all over your mozg or you could peet milk with knives in it, as we used to say, and this would sharpen you up and make you ready for a bit of dirty twenty-yo-one, and that was what we were peeting this evening I'm starting off the story with” (Burgess, 1962).

However the difference in nature of verbal and visual mediums wouldn’t allow Kubrick to use the same method for that specific purpose. Kubrick tries to find the cinematic version of Burgess’s literary style, but he also uses the “nadsat” for Alex’s voiceover. Kubrick’s disadvantage in dissociating the viewer from the violence to come is that he has to show the brutal actions on the screen. Kubrick uses this disadvantage in his favor; the vision is distorted in a Kubrickian way and the music choices are filled with irony and metaphors. This distortion of imagery will be the

focus point in investigating how Kubrick uses decor to convey ideas and hide meanings.

4.2.2 Set as Narrative Element in “A Clockwork Orange”

The sets of “A Clockwork Orange” visualize the perception of Alex as he sees the world around him rather different. Alex, being the main character and “the humble narrator” tells the story as he sees as occurring. This is one of the controversial aspects of the film, as the character who is supposedly evil by nature tells the violence that is oddly normal to him and his droogs, might disturb the audience or can have a reflective affect on the upcoming generations. Kubrick uses verbal unfamiliarity as Burgess does in the novel; but he also stylizes the set, costumes and the general image so that what Alex perceives of the world is disoriented from what audience perceives.

The film unquestionably raise the issue of violence on screen, however, what makes “A Clockwork Orange” such an influential film is not only how violence is stylized or how the brutality is conveyed without being identified by the viewer, but also the underlying notion of “free will” and the question whether the socially practical being “good” is preferable to an “evil” that is chosen by a free mind.

Even though Alex is often perceived as a product of his own environment, Kubrick emphasizes in the film that Alex is the personification of evil and he represents the unconscious of human kind. Like Jack Torrance character in “The Shining” (1980); the potential violence that lies in everyone is an interesting subject for Kubrick, as he tends to unravel the nature of human kind with its deficiencies and its place in the history of planet earth.



Figure 4.28: The question of evil in the character of Jack Torrance in “The Shining” (1980)

The set serves both as a safety net to distinguish between real and made-up and also the ambiance of the places that the story develops. In order to dissolve a given data, we should make an inventory of the sets.

4.3 Sets of “A Clockwork Orange”

As the title indicates, various references are made upon the phenomenon of human being’s split tendencies towards art and machines or mechanical life. Violence is proved to be a central reason for visual stylization; nonetheless, the stylized imagery of the sets constructs endless comments on human kind’s morals as well as aesthetics. The major part of these comments is on social disorders, politicians’ attitude towards individuals and society, vandalism, religion but most of all the question of free will. The purpose of art is also questioned, evident in Alex’s admiration for Beethoven indicates that art does not always reflect nor create a healthy mind. The choice of art objects throughout the film also infers a critique on how cultural emptiness can be disguised and also denied.

Table 4.1: Sets of “A Clockwork Orange”

Name of the Set	Length of Appearance (seconds)	Number of Appearance
Korova Milk Bar	297	2
Derelict Casino	185	1
Mr. Alexander’s House	504	2
Alex’s Room	182	3
Kitchen of Alex’s House	170	3
Living Room of Alex’s House	462	2
Mother’s Room	219	2
Record Store	137	1
Coffee Shop	87	1
Cat Lady’s House	388	1
Prison: Interrogation Room, Reception, Church, Library, Alex’s Cell, Courtyard and Manager’s Room	1427	-
Hospital: Reception, Alex’s Room, Movie Theater for Ludovico, Small Theater	1248	-
Alex’s Room Changed	5	1
Summer House	179	1

The film was shot on location except for four constructed sets, which are:

- Korova Milk Bar
- The prison check in
- Mr. Alexander’s bathroom
- Entrance hall to his house.

Not all of the sets, whether shot on location or constructed, are relevant to the subject matter of this thesis. Number of appearances and total length of appearance reveal information about the general idea of the sets. The ones that are shown less than ten seconds can also make a plausible contribution to the overall meaning; however, even the viewer will be deprived of perceiving the set properly drawing aside examining the metaphors. Even though a time frame for such perceptive concerns doesn't exist, it is a given fact that spectators will be more attentive to a certain set when enough observation time is given.

Number of appearance constitutes a convincing indicator when the number is too high or too low. Certainly the story line can cause repetitions or usage of certain sets repeatedly. In order to differentiate this, film analysis must be borne in mind to specify the purpose of the questioned set. For instance, the house of the cat lady appears only once in the film for 388 seconds, yet it carries the principal metaphoric narrative elements of the film.

The image-meaning relations created by objects and intended message given by the set components will be manifested in the following chapters in more details. The choice of sets follows the criteria of the film choice as mentioned earlier in the sixth chapter. The semiotic content of the set is proven to be more intense and legible in the following sets:

-Korova Milk Bar

-Mr. Alexander's house

-Cat lady's house

-Alex's house

4.3.1 Korova Milk Bar



Figure 4.29: Korova Milk Bar

Korova Milk Bar is the first set that we see in the opening scene, which is also the most metaphoric set of the film. The music (Purcell's "Music for Queen Mary's Funeral") is accompanied by the close up of the main character Alex. The opening shot is a reference to Kubrick's previous film "2001: A Space Odyssey". The film ends with the birth of the "Star-Child"*. The association between two images of close ups of both Alex and the Star-Child depicts Kubrick's comment on evolution. Star child was the ultimate transformation of the cosmonaut Bowman and a symbol of the future with a luminous and promising generation.

* "2001: A Space Odyssey": 1968 science fiction film is based on Arthur C. Clarke's novel. It is composed of four parts. The first part is "The Dawn of Man", where apes fight for a waterhole and they find a black monolith. One of them uses a bone as a weapon in order to get meat. In the second part, year 2001, Dr. Heywood Floyd travels to lunar space station to investigate a black monolith. In the third part "Jupiter Mission", eighteen months later, five astronauts are heading toward Jupiter with the computer HAL 9000 which controls the vessel. HAL, with artificial intelligence, turns against the crew with a hidden agenda. When trying to disconnect HAL, astronauts' link to the spaceship is terminated by HAL, causing them to die except for Bowman who succeeds in disconnecting HAL's memory. In the final part "Jupiter and beyond the infinite", the only survivor Bowman encounters the monolith in Jupiter's orbit and gets into the Star-Gate and changes dimension. He then finds himself in an eighteen-century decorated room where he progressively gets old. He reunites with the monolith as it becomes his deathbed and he finally transforms into a glowing fetus (the Star-Child) and floats in the space, looking at the world.

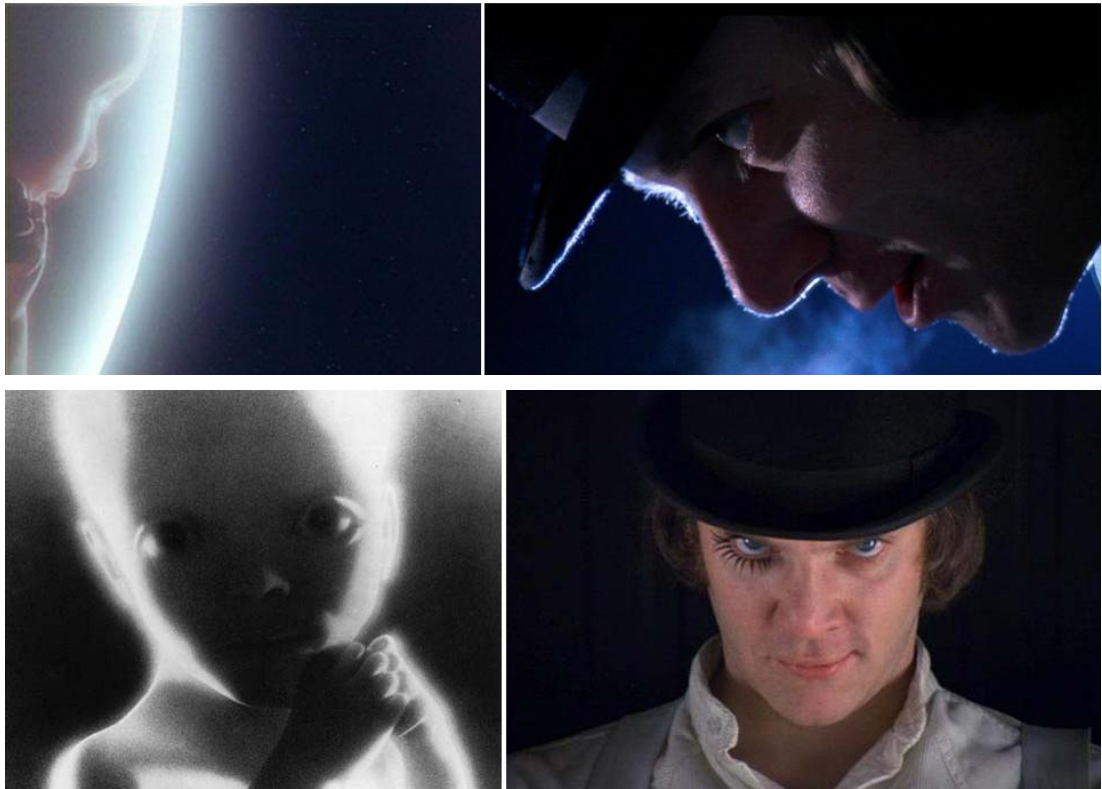


Figure 4.30: The resemblance between Star-Child and Alex

In contrast to the blackness of the space, Star Child is glowy white with a penetrating look into the camera. Also Alex's outfit states the relation between the two characters. The new generation in "2001: A Space Odyssey" is left with bright expectations at the end of the film, however, the assertion that Kubrick's preceding "A Clockwork Orange" makes, is that the future does not promise a bright development for the society (like an antithesis of "2001: A Space Odyssey"). The corrupt, violent and cruelly pragmatic future that "A Clockwork Orange" underlines is also apparent in the set design. Korova Milk Bar especially is an amplified visualization of the corrupt society in many ways.



Figure 4.31: The color analogy in "2001: A Space Odyssey" and Korova Milk Bar

The dominant colors are black and white, as to stress out the reference to 2001: A Space Odyssey. Even though there is a great deal of effort for implying the dateless nature of the film. Nonetheless, the pessimism in human kind and degenerated society filled with unnatural surroundings claim a not-distant future.

Whether if it is dateless or in near future, the Korova Milk Bar represents an almost surreal environment. The black walls, floor and ceiling is contrasted with mostly white furniture which consists of nude female mannequins that serve as tables and milk dispensers, and pop writings on the wall which indicate the kinds of milk sold in the bar. Vivid colors, bright purple, orange and blue are also seen in the hair of female mannequins.

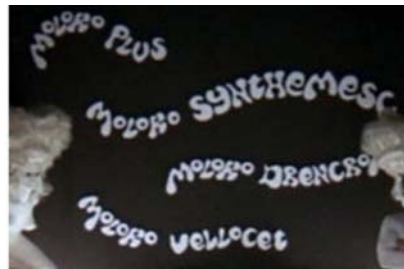


Figure 4.32: Pop writings on the walls of Korova Milk Bar

The contrast that the colors form equally attracts attention; as white objects are put more forward as well as the presence of Alex is overstressed. Alex's outfit is mostly dirty white; except for his black hat and cane and the red traces of blood on his wrists with fake eyeballs attached on them. In the opening scene including Alex's friends; Dim, Georgie and Pete and other patrons in the bar also wear mostly white. This use of color, as we will see in following chapters, is harmonious with the overall tone of the film both visually and semantically.



Figure 4.33: Korova Milk Bar

The color white also sustains the very idea of “modern” and “sterility”. The dominant color of Korova is black as opposed to Mr. Alexander’s dominantly white house which constitutes a counterdemonstration as the sterile, civilized family, who is constantly avoiding any animal-driven act, in other words; clockwork.

Later in the film, the entrance of the Korova reappears as Alex and his droogs get back from their “ultraviolet” night. The walls, ceiling and floors of the entrance are again all black, but the posters resuscitate/revive the scene with various bright colors. They enter the scene by coming down the black stairs which makes it obvious that this is an “underground” place, accordingly with the actions of Alex and his friends.



Figure 4.34: The entrance of Korova Milk Bar

The black interior with such pessimistic view on the future is accompanied by the bright colors and high contrast of white; which subtly indicate a critique of how superficial clockwork humanity tries to cover up the vast empty space around us. The blackness of Korova can also be regarded as the emptiness of the infinite space.

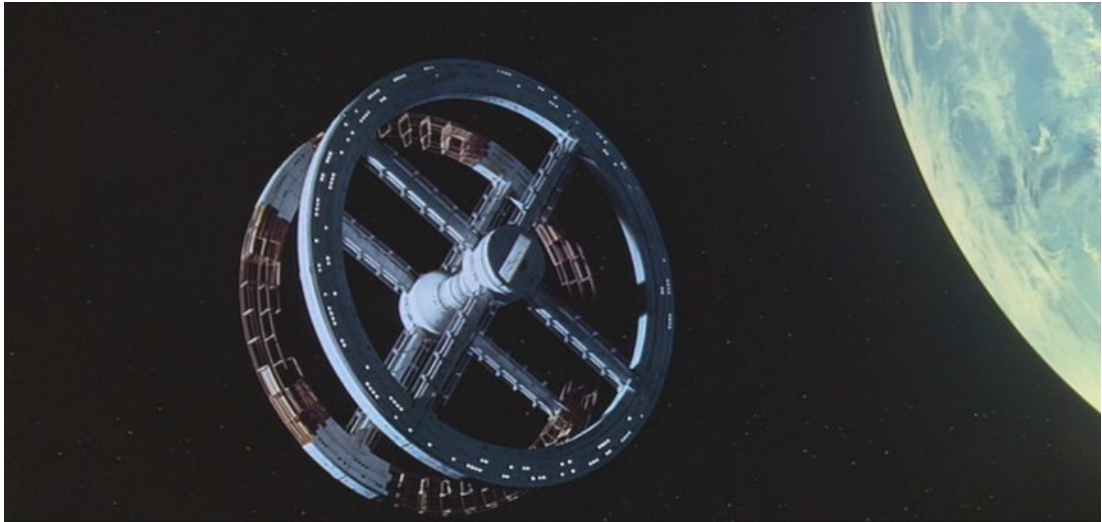


Figure 4.35: The orbiter space station in “2001: A Space Odyssey”

Chromatically speaking, “A Clockwork Orange” follows the metaphoric tradition of “2001: A Space Odyssey”. In both films the sensual responses that audience gives to the deformed reality are often oriented by color codes. In “2001: A Space Odyssey” the basic combination of black and white which symbolizes the sterility as well as the lack of embellishment due to purification from man’s futile desires. This combination is accompanied by another important color code: scarlet red, which is used referring to danger. As color theories indicate, scarlet red stands for alerting stimulations. Which is also affirmed by the common usage which demonstrates the feasibility of using red for danger code as it is easier to be noticed (Bertagna, 2006).



Figure 4.36: The use of color red as a danger code in “2001: A Space Odyssey”



Figure 4.37: The usage of white correlated with violence and danger

In “A Clockwork Orange”, on the other hand, the danger is reflected by color white. The clothes of Alex and his friends and the group of people who commits violent acts in the film that Alex watches during his treatment also wear white as if it is the uniform of their disposition. The doctors who amputate Alex by taking his cognitive ability to choose, also wear white, while they compose another form of cruelty and mechanic side of social system.

The forms in Korova Milk Bar are also plausible just as much as the colors. Two different functions that nude female figures fulfill as tables and as milk dispensers have different semiotic inferences. Milk dispenser female figures imply both the mechanical structure that awaits the human kind in the future and also the commentary on society’s stand on mother figure, sex and gender roles.

The female figures that serve as milk dispensers, posed on top of light installed platforms are chained backwards as an act of sadomasochistic play. These cultural artifacts that functions as both furniture and art, acclaim masculine authority which will later present a contrast with the feminine eroticism in Cat Lady’s house.



Figure 4.38: Female figure that serves as milk dispenser

The female figures are originated from works of British artist Allen Jones, who is famous with his erotic and fetishistic sculptures. Jones offered to design costumes for “A Clockwork Orange” after refusing Kubrick who proposed using his sculpture/furniture in the film. Apparently Kubrick found the furniture to describe the message that he intends to imply, however, didn’t approve the use of costumes which Jones aimed to underline the decorative functions of women as well as social ones (Telegraph.co.uk, 2000).



Figure 4.39: The chair from the set “*Chair, Table and Hat Stand*” (1969) designed by Allen Jones

The machines with humanistic attributes, and the mindless automatic individuals who gradually becomes machine-like (clockwork oranges) depict Kubrick's view on enhancing technology. Milk dispenser female figure symbolizes such dehumanization, since social-communicative interactions between individuals decrease and machines take place of human beings. The figures are also personalized when Dim talks to one of the mannequins as he pulls the faucet and the milk coming out of her nipple, filling his plastic cup. He then apologizes, calling her "Lucy", as if she could feel discomfort. The chained silhouettes also emphasize the notion of "free will" as well as the plot that highlights the idea of "freedom to choose" with other narrative elements.



Figure 4.40: Elevation of fetishistic elements in female figure with hands chained behind her back

The erotic content of such semiotic attribution does not differ from the sexual gender related signs in the rest of the film. Sex becomes a mythical symbol of aesthetics as any means of intimacy is lost during the process of mechanization. Various art objects in the film verify this claim, just like Korova figures do. The intense sexual images, fantasies and sadomasochistic poses are explicitly displayed stressing out the modern world with robotic creatures with animal instincts, deprived of any sentimental social conduct.

If milk dispenser female figures substitute waitresses, then it can be said that the ones that serve as tables substitute objects. This objectified view on female body is also evident on Alex's relations with women which involve total lack of emotional connection. One may say that the role of women depicted in the film is vitalized in set decor of Korova Milk Bar. Females dispensing milk through their nipples and use their body as a tool (an instrument) of comfort is consistent with real female

characters in the story. A sensitive-dramatic yet neglecting mother figure, two girls that Alex picks up on the record store and has an orgy, the writer's wife who poses as a bibleau; all seem to have no consequential purpose on Alex's life, other than being objects of sex.



Figure 4.41: Female figures that serve as table



Figure 4.42: The indifferent role of female characters

Korova, like other sets have a corridor effect, both in the opening scene and the entrance scene after the “ultraviolet” night. Kubrick uses corridors and hallways for both the idea of progression, voyage and also underlining impression of being stuck;

just like how he used corridors in “The Shining” (1980) to imply the maze of human mind as well as the maze of the hotel.



Figure 4.43: The corridor effect in Korova Milk Bar

Table 4.2: Korova Milk Bar

Contents	Colors and Other Properties	Connotation
Female-shaped tables	Ten white bodies with colorful wigs and matching pubic hair. (Figure 4.41, page 52)	Alex’s perception of gender and his relation with his mother is visually coded as well as the machine inclined future with pragmatic artifacts of new social order.
Female-shaped milk dispensers	All in white. Eight on them in the set. A woman figure with big white wig with hands chained backwards as she sits on her knees. There is a faucet in the middle and two glass dispensers on the right. (Figure 4.38, page 50)	The same meaning can also be deduced from this object with addition to more humanized technology to whole phenomenon. Chained hands also recall a sadomasochistic subtext.
Couches	Black, leather (Figure 4.41, page 52)	Dark and illegal atmosphere of the room

Table at the entrance	Dark wood (Figure 4.34, page 47)	Dark and illegal atmosphere of the room
Posters	Various colors, mostly bright (Figure 4.34, page 47)	Protests look on the bar which also connects the bar with outside world.
Pop writings on the wall	White (Figure 4.32, page 46)	It adds a pop style and therefore a modern twist to the scene.
Stairway	Black (Figure 4.34, page 47)	It implies that the bar is underground.
Walls, floor and ceiling	Black (Figure 4.43, page 53)	It gives a vast empty feeling as well as the contrast of good and bad considering the white background of the victims' houses.

4.3.2 Mr. Alexander's House

The house is located outside city center where Mr. Alexander, a politically active writer, isolated himself and his wife from the noise of city and focus on his writing. "HOME" sign outside the parking lot satirizes the warm, cozy feeling that the word "home" is associated with, since the referred "home" is conceptually different from what the sign implies. White, unnatural, poorly comfortable and hospital-like environment generates a contrast to drugged, fetishistic and dark atmosphere of Korova Milk Bar.



Figure 4.44: The "HOME" sign outside Mr. Alexander's house

The first thing seen after the “HOME” sign is Mr. Alexander’s study. He sits in front of his desk with his typewriter, studying. There are only several bookcases around him and white walls.

As the camera pans right, we see a hallway and a room with white walls and wooden floors. In a modernistic white chair with purple interior lining, sits Mrs. Alexander, reading a book. Their tranquility is disrupted with the doorbell which sounds like Beethoven’s Fifth Symphony.

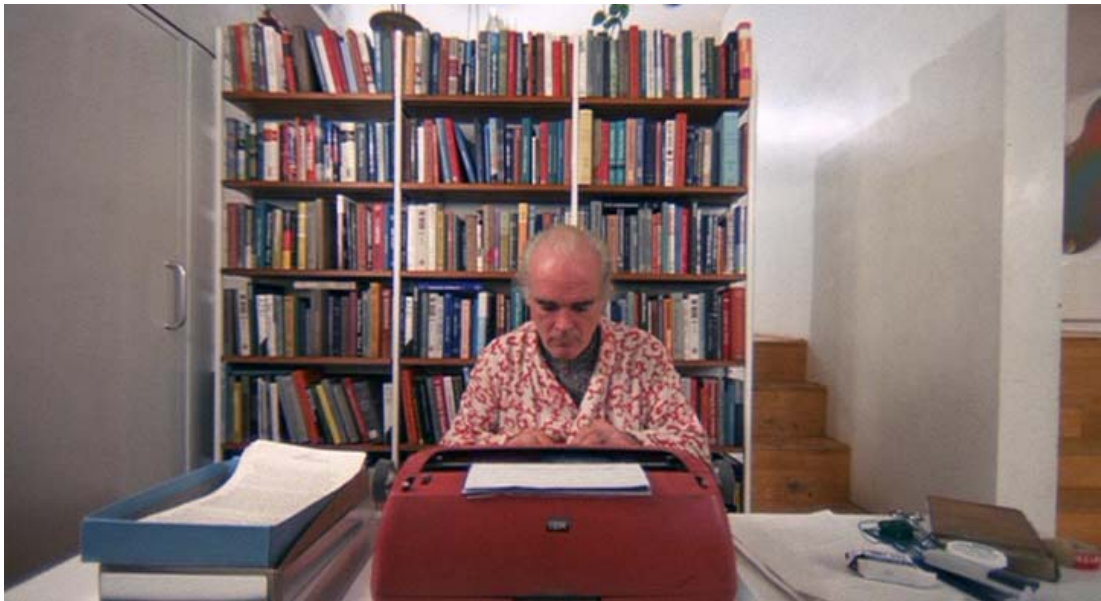


Figure 4.45: Mr. Alexander in his study

The arrival of Alex and his gang disintegrates the peaceful and sterile environment as if a group of ape is cheering a victory. The sounds recall the evolutionary gap between man and ape, as it is currently between Alex and Mr. Alexander.



Figure 4.46: Alex and droogs assaulting Mrs. Alexander

The living room and Mr. Alexander's study is mostly white, as opposed to Korova's black interior. The sterility immediately reminds of the white tranquil environment of Space Station 5 where the similar forms are produced with Olivier Mourgue's Djinn chairs which are inspired by Eastern mysticism but are used for reflecting the informal lifestyle of the period (Fiell, 2000).



Figure 4.47: Djinn chair (1965) designed by Olivier Mourgue

The contrast between good citizens; minding their own business who are politically correct and have a white habitat, and the bad citizens who don't have respect for the society and act in extreme vandalism, inhabit in Korova Milk Bar (after their ultraviolet night, Alex and his droogs return to Korova Milk Bar, as if it is the nest of their brutality).

The optimist future model is actualized in Mr. Alexander's house since he represents the sterile, tranquil and intellectual evolution. Korova Milk Bar would become the antithesis of this setting.



Figure 4.48: The contrast between Korova Milk Bar and Mr. Alexander's house

In the living room, Mrs. Alexander reads a book in a white glossy elliptical chair which looks like a pet house. The modern amorphous chair has a purple lining, which resembles the white glossy female figures of Korova with purple hair. Even though the color combinations recall Korova furniture, the shape of the chair recalls the coffin-shaped hibernacula in “2001: A Space Odyssey” which are used by astronauts as life support units.



Figure 4.49: Hibernacula in “2001: A Space Odyssey”

Again the female role is questioned while the nest-like chair both emphasizes the futuristic look of the modern furniture (coffin-like) and the silent, passive, mechanized woman who does not create (as Mr. Alexander is seen productive) sits still on the white chair as if she was a décor herself.



Figure 4.50: The Living Room of Mr. Alexander's house

The hallway is displayed on the screen when Mrs. Alexander goes to answer the door. The hallway is one of the four sets that are constructed for the film. The

hallway walls to the door are covered up with mirrors and the floors are black and white checkers.



Figure 4.51: The hallway

The mirrors create symmetry which is often used by Kubrick for aesthetic reasons, even while he was working as a still photographer (Figure 7.24). Symmetry can be noticed throughout the film. For instance the intersection of the study and the living room is also shown as split into two. Both the composition of the frame and the duality of good and evil that underlies in the film is emphasized in this usage of symmetry.



Figure 4.52: “State Street Chicago 1949”. A photograph by Stanley Kubrick while working for *Look* magazine.

The checkers are a symbol of Kubrick, as mentioned earlier he is a committed chess player. It seems appropriate to figure the chess image is associated with Mr. Alexander, since he would make a potent chess player, considering his enthusiasm for strategies when he reunites with his enemy.



Figure 4.53: Living room of Mr. Alexander's house

After Alex tricks Mrs. Alexander and enters the "HOME", he and his gang began to molest her. As they carry her inside the living room is seen from the opposite perspective and here we see the big bulbs instead of lights and a long black couch, again drained from function and serve as a form just like the white chair.



Figure 4.54: Color composition in Mr. Alexander's study

One of the connections between Mr. Alexander and Alex is their red typewriter which demonstrates the intellectual characteristics of both. Even further assumption would be followed as they are being very much alike.

Another role of red typewriter is that it forms a color connection with blue paper tray and white table. The color trio of red, blue and white signifies the American flag and the ideal of freedom that it is suggested to represent. Free will is one of the main ideas that are represented in the narrative of the film. Mr. Alexander represents a free

mind as being a politically active writer. In Alex's character also, before his treatment, he is portrayed as free minded young man as well as his evil driven acts. Freedom in Alex's room is also signified with the same color composition, thus reflecting his freedom to think and act.

Table 4.3: Mr. Alexander's House

Contents	Colors and Other Properties	Connotation
"HOME" sign at the entrance	Black and white (Figure 4.44, page 54)	The irony of coziness that the sign refers and the actual sterile and inanimate environment of the house.
Bookshelf	White and brown with books in various colors. (Figure 4.45, page 55)	Bookshelf is the background image for Mr. Alexander, underlining that he is well read, when combined with the typewriter, his profession as an intellectual author can be gathered.
Typewriter	Red (Figure 4.54, page 59)	The connection with Alex as he has the same typewriter. Also a part of color composition that refers to the American flag, which is red, blue and white. The composition is a visual code for freedom.
Paper tray	Blue (Figure 4.54, page 59)	A part of color composition of red, blue and white that refers to freedom.
Mr. Alexander's study table	White (Figure 4.54, page 59)	A part of color composition of red, blue and white that refers to freedom.
Chair	White-Purple (Figure 4.50, page 57)	Nest-like shape recalls life support units that astronauts used in "2001: A Space Odyssey" which is the implication for indifferent robotized life of modern society. Also the reference to the colors of Korova mannequins again implies the placid female role.
Chair	Red & black (Figure 4.50, page 57)	An attribute to "HOME"'s modern look.
Sculpture on the wall	Copper-black (Figure 4.50, page 57)	A reference to art as décor.

Man shaped-sculpture	Black (Figure 4.50, <i>page 57</i>)	A reference to art as décor.
Big bulb-shaped lamps	White (Figure 4.53, <i>page 59</i>)	The modernist decoration with huge bulbs without lampshades implies an industrial and yet practical understanding of the future.
Daybed	Black (Figure 4.53, <i>page 97</i>)	Another futuristic design in accordance with the rest of the room. The design underlines the priority of aesthetics instead of practical usage.
Liqueur table	Wooden (Figure 4.53, <i>page 59</i>)	
Plants	(Figure 4.50, <i>page 57</i>)	

4.3.3 Cat Lady's House



Figure 4.55: Cat Lady's house

In "A Clockwork Orange" white, hospital-like future is illustrated in decors of Mr. Alexander and the house of the catlady. The house of the catlady is also depicted as a habitat of a victim; therefore conceptually it is quite and tranquil. However the character of the victim this time is rather different than other victims in the film*. Catlady rather reveals a strong and self-sufficient character.

She is known to live in the health farm outside the city and the place is shot down for a week so she would be all alone. The droogs inform Alex that the place is full of gold, silver and jewels. They use the same technique to get in as they did in Mr. Alexander's house; Alex knocks on the door and asks for help for his injured friend. The catlady doesn't open the door and gets skeptical about the situation and immediately calls the police. However the disappointment wouldn't prevent Alex from breaking and entering. He gets inside and plays with a giant penis statue on the console. They start to fight as she replies his threat by swinging a bust of Beethoven. The fight ends with Alex hitting her with the penis sculpture, which is later is noted that she is dead.

* Not in the book because the nature of the victims are altered in order to diminish the effect of violence. For instance the two girls Alex had orgy with were not consenting adults as the film indicates, but ten year old girls. Kubrick had to change the characters in order to make it easier to relate to the story without being morally cynical about Alex.

The first scene of the catlady's house is presented while Georgie -Alex's friend who suggested this house raid- was describing the house and what they can get out of it. The catlady stretches when the large exercise room is first appeared on the screen. White patterned wallpaper again creates a bright environment recalling the white interiors of Space Station 5 and Mr. Alexander's house. The sterility of the ambient results from the objectification of sex that has no function and thus becomes only "form" (Walker, Taylor, Ruchti: 1999:212).



Figure 4.56: Living room of Catlady's house

Sex is the basic notion that is repeatedly emphasized in the décor of catlady's house. The paintings on the walls with highly erotic content also suggest the nature of catlady's character. Even her stretching with unusual position appears to have a masculine impression (Walker, Taylor, Ruchti: 1999:212).

The paintings in vivid colors with female figures on them, cats spread all over the room, exercise tools and the penis sculpture on the console subtext the suppressed eroticism and how it turns into art in the modern world. It can be deduced that this hollow picturesque form of intimacy that lacks any form of significant interaction is the mere thing that Alex has detested to start with. His playing with the giant penis sculpture in a connotative level is his way of degrading this kind of art which is a symbol of dehumanization in the modern age.



Figure 4.57: Living room of Catlady's house

Function of art in a culture is represented by the penis statue which is actually a real work of art by Herman Makkink called "The Rocking Machine" which is inspired by the erotic declaration of the pop art movement. The art objects are seen in the film state that art becomes more essential as the hollow human values become dominant in society. Other cultural artifacts are affected by this new position of art and even the most familiar objects become objects of art with an ironic statement, just like Korova Milk Bar figures.



Figure 4.58: "The Rocking Machine" by Herman Makkink



Figure 4.59: Alex with the “Rocking Machine”



Figure 4.60: Catlady warning Alex to “stay away from the important work of art”



Figure 4.61: Alex using art as a weapon

Table 4.4: Cat lady's House

Contents	Colors and Other Properties	Connotation
Paintings	In various colors. (Figure 4.56, page 63) (Figure 4.55, page 62)	The paintings reflect both the characteristics of the time period and also the characteristics of the Cat Lady. She is described as an intellectual with bold and highly erotic art objects. The notion of sex in art is reduced to mere aesthetics and loses emotional attachments. The paintings also reveal the masculine side of the Cat Lady.
Phallus sculpture	White. Originally it is a real sculpture "The Rocking Machine" by Herman Makkink (Figure 4.59, page 65)	The sculpture is the symbol of the function and importance of art in the society. Being deprived of any emotional attachment, sex is manifested through art to be a critique on hollow human values.
Exercise stall bar	Wood (Figure 4.55, page 62)	It assists describing the male characteristics of the cat lady. It is accompanied by her unsuccessful yet challenging resistance to Alex's attack.
Exercise bicycle	One in metallic and one in white (Figure 4.55, page 62)	The reference to the strong and masculine side of the Cat Lady. The house is known to be a health farm and sterile environment with exercise tools recall healthy and careless new generation.
Fireplace	Marble (Figure 4.56, page 63)	It represents the social and economical status of the cat lady.
Wallpaper	White with grey patterns (Figure 4.55, page 62)	White walls recall Mr. Alexander's apartment as he is also another victim. The sterile environment describes yet another socially detached personality.
Lamp	White, shaped like a modernist tree or a flower with bare bulbs on it (Figure 4.57, page 64)	A reflection on both Cat Lady's modern life and also her economical statue.

Lamp	White, A spiral shaped construction with plain bulbs replaced like a Christmas tree. (Figure 4.60, page 65)	A reflection on both Cat Lady's modern life and also her economical statue.
Beethoven bust	Silver and black (Figure 4.57, page 64)	The connection between Alex and the Cat Lady. Beethoven, being Alex's most insatiable desire in the world, is coming back to hurt him as well as his desire for violence does after the Ludovico treatment.
Cats	Mostly white and black. Number of cats is inconceivable since they change position with different angles in different scenes. (Figure 4.56, page 63)	Cat lady as described by Georgie is a sophisticated who is over middle age. The cats bring the idea of her being single or widow both depending on the ongoing cliché about unmarried women having cats and also her powerful and masculine character.
Carpet	Dark red (Figure 4.56, page 63)	
Carpet	Pink (Figure 4.57, page 64)	
Console	Dark wood (Figure 4.57, page 64)	
End table	Wood (Figure 4.55, page 62)	
Table	Wood (Figure 4.55, page 62)	
Chair	Wood (Figure 4.55, page 62)	
Trophies and busts	(Figure 4.56, page 63)	

4.3.4 Alex's House

4.3.4.1 Interior

Alex, as mentioned earlier, lives with his parents in a council flat in England. Albeit his tendency towards vandalism, he is an art lover, in fact his admiration for Beethoven is one of the motifs that Kubrick use in order to express Alex's character. Obviously the art that he appreciates is far from the modern art like the penis sculpture in catlady's house. He is rather inclined to the kind of art which can volume up to his intense desire toward violent actions.



Figure 4.62: The entrance of Alex's house

His family is quite different from Alex. The viewer is informed that the mother works in the factory, but the father's occupation remains unknown. Their attitude toward Alex is rather neglectful since they turn a blind eye to their son's illegal way of making money. Their unwelcoming behavior after the Ludovico treatment and their theatrical sympathy for Alex as they visit him in the hospital after the attempted suicide indicate that they have no emotional connection with their son which is again a result of mindless and indifferent society, deprived of any real emotional interaction.



Figure 4.63: The kitchen

Table 4.5: Kitchen of Alex's House

Contents	Colors and Other Properties	Connotation
Wallpaper	Yellow, orange and metallic (Figure 4.63, <i>page 68</i>)	Bright sensation conflicts with inanimate and indifferent characteristics of Alex's parents. Metallic look again recalls an industrialized society.
Chairs	Orange and metal (Figure 4.63, <i>page 68</i>)	A reference to the colorless life of Alex's parents.
Table	Orange and metal (Figure 4.63, <i>page 68</i>)	A reference to the colorless life of Alex's parents.
Fake flower	Yellow, orange and green, with a smiley face (Figure 4.63, <i>page 68</i>)	The bright colors again conflict with family's living conditions and smiley face sets a remarkable contrast with the lack of happiness or any emotion in the house.
Curtain	White, red, yellow, green and blue squares (Figure 4.63, <i>page 68</i>)	Squares, as often used in the film, adds a graphical opposition to the classical quality of the objects in the environment. In this case kitchenware and in Alex's room it's the Beethoven motif.
Plates and cups	Mostly white with flower patterns (Figure 4.63, <i>page 68</i>)	The kitchenware displays the classical side of the house and the family.
Stove	White (Figure 4.67, <i>page 80</i>)	



Figure 4.64: The bathroom

One sociological reference to be considered before fragmenting the analysis, is the costume based similarity of Alex's mother and the waitress in the coffee shop where Alex talks his droogs out of rebelling against him and reestablishing his autocracy. The waitress is noticeable as the color of her wig and her dress, immediately recalls Alex's mother and this relation becomes more meaningful considering that the perspective that the viewer is exposed is the perception of Alex. The mention of a factory sets clear an irony with her multi-colored silhouette with shiny leather mini skirt. His father and other women in the film are also dressed rather in a normal fashion, which can add up to the cross reference of Alex perceiving her mother as "serving" kind. The colors of her mother's outfit also show a great deal of resemblance to their flat which is the setting of a family in which lack of communication and an economical insufficiency. Such flat would have appeared less cheerful in a realistic film. The toy-like or fantasy-driven image of the living room and the kitchen reflects how Alex sees his home. It also is connected in his mind with mediocre working class-by the color connection with his mother's image.



Figure 4.65: The outfit of the waiter and Alex's mother

Corridor effect is again visible in Alex's house. The sensation of a voyage and a labyrinth reflects the evolutionary path of the human race and also references to death and cycle of rebirth. As mentioned earlier corridors create a visual symmetry and Kubrick uses this compositional element in order to create a dateless effect.

The economical condition of the family is first presented in the neighborhood when Alex walks home after the ultraviolet night. The apartment blocks seem all rotten and ruined like a post-war scene. The garbage piles in the street give a clue about the suburban character of the place. The whole atmosphere reeks of corrupted and devious environment. The entrance of the flat block is embellished with a mural with obscene graffiti on it. The interior of their house also reflects this corruption. Inside the house, a shallow, artificial extravagance is reflected through extreme choices in forms and colors in contrast to concrete colored exterior of the council flat.



Figure 4.66: The neighborhood

Table 4.6: Interior of Alex's House

Contents	Colors and Other Properties	Connotation
Console at the entrance	Wooden (Figure 4.62, page 68)	The economic insufficiency of the family considering the classic look of the console compared to modern furniture on other houses in the film.
Flowers	Pink (Figure 4.65, page 71)	A reference to contrast between the pessimist and dark atmosphere of the family's life with the bright kitsch colors in decoration.
Erotic paintings	(Figure 4.62, page 68)	The erotic content of the paintings is in accordance with other houses where we see erotic art as well, like catlady's house. This time, however, the art is seemingly cheap and possibly reproduction with less artistic value.
Walls	Metallic light-brown (Figure 4.62, page 68)	Another reference to the contrast between family's economical situation and cheerfully bright and glowing colors in decoration. Metallic look also recalls an industrial reference.
Carpet	Light brown (Figure 4.62, page 68)	

4.3.4.2 Alex's Room



Figure 4.67: Alex's room

The room is filled with extravagant figures and objects. The meanings are rather explicit with regards to obvious messages rather than subtle metaphors. The room's surreal appearance is intended to create astonishment on first sight. The topographical bedspread, chic and high tech audio system, a Beethoven roller blind (in order to see the world from such a filter), huge mirror facing the bed (a hint of self-admiration and a symmetrical reflection) and different forms of lighting fixtures are the noticeable articles of his environment.



Figure 4.68: Alex's room in daylight

As mentioned in Mr. Alexander's house, Alex's room has the same color composition of blue, red and white that signifies the notion of freedom. Alex's character is a reflection of the struggle between good and evil and the idea freedom is questioned by his evil acts in order to maintain a safe society. His room is a reflection of his character, thus the freedom in his behavior before the treatment is illustrated by this color trio.

Following the idea of "habitat reflecting the inhabitant", one may conclude that Alex's dominant and fierce character is materialized in his room. The Beethoven picture covering up the window, his fancy record player, the musical notes hung on the bedside of the wardrobe and many records lined up under his long wooden console reflects one of his fundamental passions in life: quality and high volumed music. The lamp on top of his bed resembles more like a musical instrument or an

audio device. The music is readable through visual symbols even without the music itself.



Figure 4.69: The record player in Alex's room

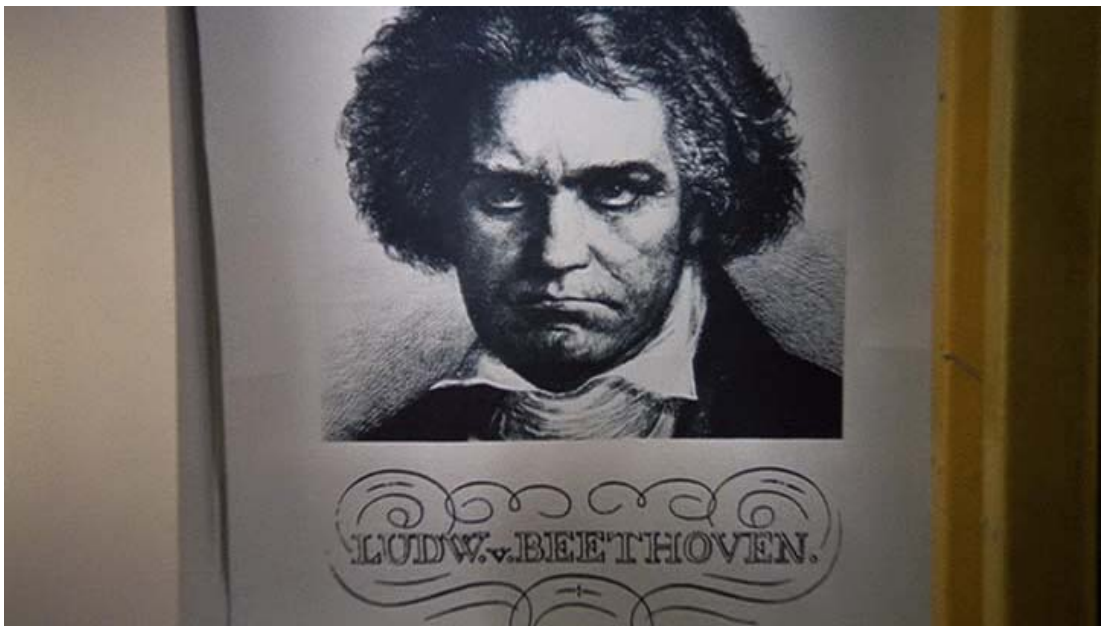


Figure 4.70: Beethoven roller blind on Alex's window

The lamp with hyperbolic metal surface constructs a natural white glow like the sun, on top of Alex's bed. When it's turned off, the look becomes highly industrial and unadorned since the bulb is in the center of the metallic circle, but when it's turned on, the look turns into a white circular source of illumination.



Figure 4.71: The hyperbolic lamp

Religious connotations are visible in Alex's room, especially in four Jesus statuettes. The number four might mean the total number of members of his gang and he perceives them as saviors. Alex's view on religion is quite distinct, which is apparent in the dreams he had about crucifixion while he was in prison. The disrespect or negation of religion is symbolized in satirical object of Jesus; just like other art objects in the film that satirizes the metamorphosis of the human values.



Figure 4.72: Jesus statues



Figure 4.73: Jesus statues represented as dancing to Beethoven's Ninth Symphony by editing techniques

The erotic perspective is emphasized in huge nude female painting on the wall. In front of the wall, a branch is placed to serve as a recreation ground for Basil, Alex's pet snake. When it is placed on the branch, the snake implies the image of a penis again underlining the religious connotations with biblical references to snake and the original sin. Thus Kubrick explains how Alex perceives and disapproves of religion.



Figure 4.74: Alex's pet; Basil the snake

Table 4.7: Alex's Room

Contents	Colors and Other Properties	Connotation
Hyperbolic Lamp	Metallic (Figure 4.71, page 75)	The lamp resembles a musical instrument accordingly with the rest of the room. The usage of plain bulb also refers to a highly industrial look as well as the mat metallic surface.
Bedsread	Red, orange and yellow on dark blue (Figure 4.68, page 73)	The peculiar shape recalls modernism and the irony at the same time. Warm colors imply the comfort and coziness while topographical suggests a poorly comfortable lay compared to regular flat bedsreads.
Typewriter	Red (Figure 4.68, page 73)	Connection with Mr. Alexander
Painting on the wall	Black and white (Figure 4.69, page 74)	The notion of art having erotic content deprived of any emotional attributes
Mirror	(Figure 4.68, page 73)	A sense of self-awareness and the importance of looks for Alex.
Square lamps	White (Figure 4.68, page 73)	A graphical expression of modern life with cubic motifs
Jesus statuettes	(Figure 4.72, page 75)	A reflection of Alex's view on religion and also his gang are understood to be saviors since there are four statuettes.
Thick branch attached to the wall	(Figure 4.74, page 77)	Basil the snake's nest recalls a natural yet wild side of Alex.
Bedside console	White and wood (Figure 4.68, page 73)	
Carpet	Pink (Figure 4.74, page 77)	The bright pink color can be considered to be used to contradict the dark and evil character of Alex.
Record player	Black and metallic (Figure 4.69, page 74)	This technology implies both his fondness of music and his economical situation.

Roller blind with Beethoven's image	Black and white (Figure 4.70, page 74)	Alex's obsession for Beethoven and this obsession being the filter to his perception of outside world –the metaphor of window.
Cupboard drawers	Bright blue and yellow (Figure 4.68, page 73)	The color blue completes the composition of freedom in addition to white and red –the American flag.
Tulip chair	White and red (Figure 4.69, page 74)	Eero Saarinen's design reflects the modernism in the room and completes the red-blue-white composition.
Lamp	White. Three circular light sources on a vertical rectangle. (Figure 4.68, page 73)	The resemblance to an audio system again recalls the musical references.
Face mannequin	Black with a black hat on top (Figure 4.68, page 73)	A reflection on Alex's dressing behavior, neat and classic.
Musical notes on the cupboard	Black and white (Figure 4.68, page 73)	A reflection of the musical characteristic of the room.
Blanket	Red (Figure 4.67, page 72)	A part of red-blue-white composition –connotation for freedom.
Sheets	Blue with yellow lining (Figure 4.67, page 72)	A part of red-blue-white composition –connotation for freedom.

4.3.4.3 Living Room

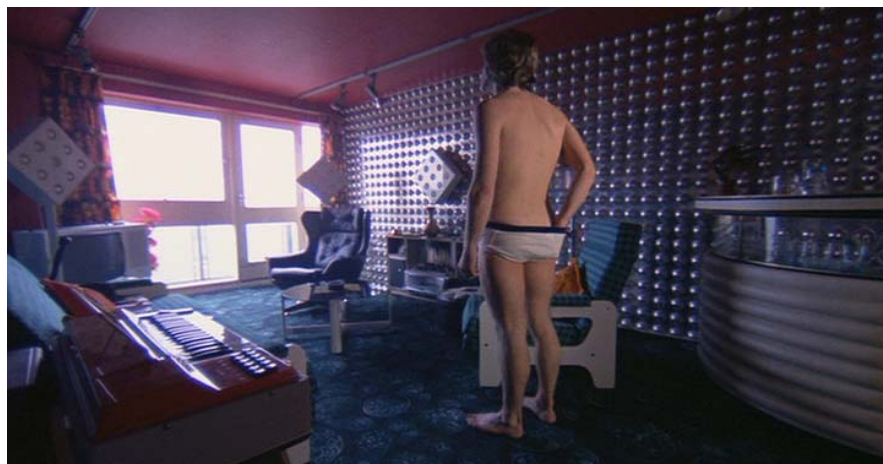


Figure 4.75: The living room

The sophisticated and artistic room of Alex is contrasted with the color, form and material explosion in the living room. As mentioned earlier, the film reflects Alex's perception as well as it is verbally narrated by him. The dislike and deprecation Alex has for his mother, especially for her life style which is devoid of any true form of pleasure, lead to perceiving his mother's appearance in such a ridiculous way with her extravagant vinyl outfits and colorful wigs.



Figure 4.76: The living room

The living room is also an artifact of this perception. Pink, blue and metal colors are dominant. The pop look is also supported by the different use of materials; pleather, metal and plastic. The dot-patterned wall composed by buckled metal wall cover, recalls the paintings of Lichtenstein* who described pop art as “not American painting but actually industrial painting” (Coplans, 1972).

* Roy Lichtenstein, 1923-1997, famous American pop artist, best known with his ironic comic-strip paintings



Figure 4.77: The dot-patterned metallic wall in the living room



Figure 4.78: “M-Maybe” by Roy Lichtenstein (1965)

The music of Alex’s sophisticated equipments and countless records are placed by an electronic organ and a picnic radio. The erotic art is placed by poorly decorative female paintings that can be bought on the street. The contrast between Alex and his family is projected in the contrast between Alex’s room and the living room. Thus, set is used as a major narrative element in this set.

Table 4.8: Living room of Alex's House

Contents	Colors and Other Properties	Connotation
Wall	Metallic, dot pattern with half-sphere bumps in a straight order (Figure 4.77, page 81) (Figure 4.75, page 79)	The industrial tradition is mostly created by this wall which is also an attribute to pop art which fundamentally criticizes the mass productions and lack of original expression.
Wall	Two sides pink and one side blue with graphic pattern (Figure 4.76, page 80)	Pink and blue together composes a pop look in the house.
Carpet	Blue with white pattern (Figure 4.75, page 79)	Blue in this set refers to industrial cold sensation instead of previous references as in Mr. Alexander's house where the composition corresponds to the notion of freedom. It also preserves a good contrast to pink ceiling and pink walls.
Bar	White and metallic (Figure 4.75, page 79)	The surface of the bar contributes to the whole industrial look that completes the cold and distant characteristic of the family.
Ceiling	Pink (Figure 4.75, page 79)	The ceiling contradicts with the metal and cold look of the room and composes a contradiction to family's characteristics.
Org	Red and metallic (Figure 4.75, page 79)	The opposition between Alex's complex and high tech music players with simple music tool in the living room reflects the difference between Alex and his parents.
Female portraits	(Figure 4.76, page 80)	The art objects in the living room reflect the social status of the family considering the other art objects in Mr. Alexander's and Cat Lady's house.
Square lamps	White, with 9 spots on. The dot patterns are consistent with metallic wall cover (Figure 4.77, page 81)	The industrial look of the wall is followed by the lamps which is graphically consistent with the patterns of the wall which is an attribute to pop art which fundamentally criticizes the mass productions and lack of original expression.

Curtain	Blue and yellow with flower pattern (Figure 4.75, page 79)	Cold look of the blue and metal room encounters an irony with the flower patterned curtain. The entire look is mostly unnatural and the cornflowers compose a rebuttal.
Fake fireplace	(Figure 4.77, page 81)	The economical condition of the family is represented in this object as well as the unoriginal and mass produced furnishing concept in accordance with the rest of the room.
Armchair	Black, leather (Figure 4.75, page 79)	It balances the industrial look of the room and assists in defining the purpose of the room.
Coffee table	White. Round glass top on white crosswise feet (Figure 4.76, page 80)	Assists the timeless and deviant look of the room.
Couch	White and blue (Figure 4.76, page 80)	
Armchair	White and blue (Figure 4.76, page 80)	
Chair	Red (Figure 4.76, page 80)	
TV set	White (Figure 4.75, page 79)	
Cushion	Yellow (Figure 4.75, page 79)	
Console	Wooden (Figure 4.77, page 81)	
Copper pitcher	(Figure 4.77, page 81)	

4.4 Signs and Concepts

The sets of “A Clockwork Orange” unravel some of the ideas that are presented in the visual narration of the film as well as supporting particular concepts that are also recognizable in the plot. As mentioned earlier set design is a crucial component of the story telling that takes place within the frame. Particularly in this film, set design highlights some of the most interesting innuendos that are visible to audience and yet unrecognizable unless a considerable amount of cognitive participation is involved.

Even though the general ideas that are underlined are a critical view on modern culture and free choice, there are many subtexts to overlook. The concepts that are signified by the set elements are given in Table 4.1.

Table 4.9: Concepts signified by objects and set elements in “A Clockwork Orange”

Signified	Signifier
Placid female role in society	-Korova Milk Bar- female shaped milk dispensers -Korova milk Bar- female shaped tables -Mr. Alexander’s house- Mrs. Alexander’s white chair
Violence and detachment from social norms	-Black interior of Korova Milk Bar versus white interior of houses of law-obeying victims.
Robotized human behavior	-Korova Milk Bar- female shaped milk dispensers -Mr. Alexander’s house- Mrs. Alexander’s white chair
Detachment from emotional conduct	-“HOME” sign in front of Mr. Alexander’s house -Korova Milk Bar female shaped milk dispenser in resemblance with outfit of Alex’s mother (servile kind)
Freedom	-American flag color composition red-blue-white in Mr. Alexander’s study (red typewriter, blue paper tray and white table) and in Alex’s room (red bedspread, blue cupboard and white walls)
Industrialized society	- Mr. Alexander’s house: big bulb shaped lights - Cat Lady’s house: spiral shaped plain bulb lights - Alex’s house-interior: dot-patterned metal wall, blue carpet, metal bar table, square lamps
High socio-economic status	-Mr. Alexander’s house: black daybed, white and purple chair, red and black chair, sculpture on the wall, man shaped sculpture, white dominant interior -Cat Lady’s house: phallus sculpture, erotic paintings, marble fireplace, white dominant interior -Alex’s high technology music player
Low socio-economic status	-Alex’s house: fake fireplace, red org, old radio, female paintings on the wall, plastic flower in the kitchen, bright and high contrast colored interior

Intellectual character	-Mr. Alexander's house: bookshelves in the study, typewriter -Cat Lady's house: erotic paintings, phallus sculpture, bust of Beethoven
Masculinity	-Exercise tools, erotic paintings and phallus sculpture in Cat Lady's house
Function of art in modern society	-Cat Lady's house: erotic paintings, phallus sculpture and bust of Beethoven -Alex's room: nude painting on the wall
Sterile future	-Mr. Alexander's house: Mrs. Alexander's chair, big bulb lights, white interior
Obsession	-Alex's room (obsession with music): hyperbolic lamp, roller blind with Beethoven's image, musical notes on the cupboard
Religion	-Jesus statuettes in Alex's room

5. CONCLUSION

Objects communicate in certain semiotic codes and what they imply alters according to contexts. Sets in “A Clockwork Orange” serve essentially as tools for conveying ideas. These ideas constitute an overall cinematic form and a visual character of the film. In the progress of Kubrick’s cinema language, certain meanings are mediated through cinematic tools, in this thesis I studied objects in particular. The metaphoric language of the objects that are used in a film set creates collective visual concepts that affect the perceiver to analyze a given data with intended meanings. The objects carry both descriptive information about the life of a given character and asserting or supporting meanings in conveying an idea.

In A Clockwork Orange’s analysis the main concepts that are signified by set design elements:

- The role of women in society
- The question of choice and free will
- Industrialized society
- The purpose of art in modern society
- Violence and isolation from social norms
- Mechanical sterility of the future
- Emotional detachment with progression in technology

The tools that are used to derive these concepts:

- furniture

- interior design components
- art objects
- colors and color compositions
- costumes

Some of the ideas that set elements signify merely assist the story in sense of depicting a certain character or a certain situation. However, the essential object-sign usage is encountered with symbolic attributions of the set elements in a rather abstract way. The role of women in modern world, for instance, is portrayed with white female figures which serve as furniture and robotic waitress. The machine-human relation is questioned with the milk dispenser female figure, as humans become more machine-like with industrialized future and machines imitates the process back by being human-like. The need for human labor will lessen with improvements in technology and basic human communication will diminish accordingly. The actual portrayal of loss of communication and detachment in nuclear family is given in the story; however, set elements function as highlighting the distance between family members and isolated human behavior with sterile, hospital-like houses.

One of the main subtexts of the film is the question of free choice. Alex's evil driven acts are constrained with a forced-therapy which manipulates his behavior against his will and thus deprives him of free choice. Freedom in this sense is depicted in the plot, nevertheless it is also reflected on film's various sets; some of them are obvious and direct as a hospital room or prison cell; some of them are visually coded and deliberately hidden such as the color composition of red-blue-white that signifies the American flag and the ideal of freedom that it is suggested to represent. Color blue in this context fulfill a role as a part of composition, whereas in other contexts it can signify another concept; such as completing the look of the industrialized modern society with metal walls and recalling cold and still references.

Context dependent nature of such semiotic attributes is also apparent in the visual depiction of Mrs. Alexander's character. The white elliptical chair that she is seen in her first appearance might have a merely futuristic signification in another environment, yet the arguably cozy and warm "home" with a high contrast portrayal of Mr. Alexander as being productive and politically active reveals a rather passive

status of his wife. This definition is based upon the still image of Mrs. Alexander, almost like a décor, in a pet-house like furniture which also recalls the female figures in Korova Milk Bar which represent the servile, placid role of women in modern society.

Here, cinema is used as a tool to observe the intended meaning of object usage and ambient creation. Stanley Kubrick's "A Clockwork Orange" in particular contains powerful commentary hidden in the set design. It is a given fact that analyzing a formalist film set differs from analyzing a realist film set. In the former case, director and art direction team use the set to give explicit ideas about a character or an event or a phenomenon, on the other hand, realistic sets are constructed to reflect certain ideas as if it is affected by the characters of the film. However the clues that one is inclined to gather from a surrounding are similar in both cases. Only, in the created reality in cinema, it is more likely to enunciate the meanings whereas realistic sets often engage in informative narration. Just like what Alex says about the films he watches in the treatment:



Figure 5.1: "It's funny how the colors of the world only seem really real when you viddy them on the screen" Alex de Large

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APPENDIX

APPENDIX 1

Complete list of eliminated films.

Name of the Film	Director	Year
The Birth of a Nation	D.W. Griffith	1915
Intolerance	D.W. Griffith	1916
The Cabinet of Dr. Caligari	Robert Wiene	1920
Metropolis	Fritz Lang	1927
Grand Hotel	Edmund Goulding	1932
Le Jour se lève	Marcel Carné	1939
Rebecca	Alfred Hitchcock	1940
Mildred Pierce	Michael Curtiz	1945
Notorious	Alfred Hitchcock	1946
Rope	Alfred Hitchcock	1948
Stage Fright	Alfred Hitchcock	1950
Strangers on a Train	Alfred Hitchcock	1951
Rear Window	Alfred Hitchcock	1954
La Strada	Federico Fellini	1954
Killer's Kiss	Stanley Kubrick	1955
The Man Who Knew Too Much	Alfred Hitchcock	1956
Vertigo	Alfred Hitchcock	1958
North by Northwest	Alfred Hitchcock	1959
Psycho	Alfred Hitchcock	1960
Spartacus	Stanley Kubrick	1960
La Dolce Vita	Federico Fellini	1960
Lolita	Stanley Kubrick	1962
Birds	Alfred Hitchcock	1963
Dr. Strangelove	Stanley Kubrick	1964
2001: A Space Odyssey	Stanley Kubrick	1968
Satyricon	Federico Fellini	1969
Roma	Federico Fellini	1972
Godfather I	Francis Ford Coppola	1972
Godfather II	Francis Ford Coppola	1974
Barry Lyndon	Stanley Kubrick	1975
Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles	Chantal Akerman	1975
Eraserhead	David Lynch	1977
City of Women	Federico Fellini	1980
The Shining	Stanley Kubrick	1980
Scarface	Brian de Palma	1983

Blue Velvet	David Lynch	1986
Full Metal Jacket	Stanley Kubrick	1987
Wild At Heart	David Lynch	1990
Godfather III	Francis Ford Coppola	1990
Twin Peaks: Fire Walk with Me	David Lynch	1992
Lost Highway	David Lynch	1997
Eyes Wide Shut	Stanley Kubrick	1999
Mulholland Dr.	David Lynch	2001

APPENDIX 2

List of related films cited in the study with semiotic attributes in set design.

Name of the Film	Director	Year	Genre	Set Elements	Concepts
The Cabinet of Dr. Caligari	Robert Wiene	1920	-Drama -Horror	-Distorted angles -Painted sets -Deformed objects	-Nightmare atmosphere -Terror -Anxiety
Metropolis	Fritz Lang	1927	-Action -Drama -Sci-Fi	-Gothic Cathedral -The machine	-Modernity -Mechanical future
Rebecca	Alfred Hitchcock	1940	-Drama -Film Noir	-House in Manderley -Dark interiors	-Fidelity -Shadows of the past -Grandeur and nobility
Strangers on a Train	Alfred Hitchcock	1951	-Crime -Film Noir -Thriller	-Cigarette lighter with crossed tennis rackets on	- Crossing lives -Exchanging murders
Rear Window	Alfred Hitchcock	1954	-Crime -Drama -Mystery	-Jeff's window -Binoculars and lenses -Broken camera	-Voyeurism -Film spectatorship -Involvement -Intervention -Curiosity
Vertigo	Alfred Hitchcock	1958	-Drama -Film Noir	-Spiral staircase -Horizontal forms	-Acrophobia -Bovaryism -Dizziness
Dr. Strangelove: or How I Learned to Stop Worrying and Love the Bomb	Stanley Kubrick	1964	-Comedy	-War Room -Big round meeting table	-civilization -madness -uniform, dehumanized military
2001: A Space Odyssey	Stanley Kubrick	1968	-Adventure -Sci-Fi	-Space Station 5 -White interiors -Round, rotational figures	-Sterility of the future -Mechanization -Artificial Intelligence -Evolution
The Shining	Stanley Kubrick	1980	-Horror -Thriller	- Maze -Empty, Gigantic spaces	-Complicated nature of human mind -Lack of communication
Eyes Wide Shut	Stanley Kubrick	1999	-Drama -Mystery	-Masks -Rich and contrasting color compositions	-Social disguise -Denial -Fidelity -Danger

APPENDIX 3

Stanley Kubrick Filmography

1951

Day of the Fight

Photography, Editing, Sound: Stanley Kubrick

Length: 16 minutes

Distributor: RKO

Written by: Robert Rein

1952

Flying Padre

Photography, Editing, Sound: Stanley Kubrick

Length: 9 minutes

Distributor: RKO

Written by: Stanley Kubrick

1953

Fear and Desire

Director, Photography, Editing: Stanley Kubrick

Length: 68 minutes

Distributor: Joseph Burstyn

Written by: Howard Sackler

1955

Killer's Kiss

Director, Photography, Editing: Stanley Kubrick

Length: 67 minutes

Distributor: United Artists

Written by: Stanley Kubrick

1956

The Killing

Director, Photography, Editing: Stanley Kubrick

Art Director: Ruth Sobotka Kubrick

Length: 83 minutes

Distributor: United Artists

Written by: Stanley Kubrick

Based on novel by: Lionel White

1957

Paths of Glory

Photography: George Krause

Art Director: Ludwig Reiber

Length: 86 minutes

Distributor: United Artists

Written by: Stanley Kubrick & Calder Willingham

1960

Spartacus

Photography: Russell Metty

Art Director: Eric Orbom

Set Decoration: Russel Gausmani Julia Heron

Length: 196 minutes

Distributor: Universal Pictures

Written by: Dalton Trumbo

Based on the novel by: Howard Fast

1962

Lolita

Photography: Oswald Morris

Art Director: Bill Andrews

Length: 152 minutes

Distributor: Metro Goldwyn Mayer

Written by: Vladimir Nabokov

Based on the novel by: Vladimir Nabokov

1964

Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb

Photography: Gilbert Taylor

Production Designer: Ken Adam

Art Director: Peter Murton

Length: 94 minutes

Distributor: Columbia Pictures

Written by: Stanley Kubrick

Based on the novel by: Peter George

1968

2001: A Space Odyssey

Photography: Geoffrey Unsworth

Production Designers: Tony Masters, Harry Lange, Ernie Archer

Length: 141 minutes

Distributor: Metro Goldwyn Mayer

Written by: Stanley Kubrick and Arthur C. Clarke

1971

A Clockwork Orange

Photography: John Alcott

Production Design: John Barry

Art Directors: Russell Hagg, Peter Shields

Length: 137 minutes

Distributor: Warner Bros.

Written by: Stanley Kubrick

Based on the novel by: Anthony Burgess

1975

Barry Lyndon

Photography: John Alcott

Production Designer: Ken Adam
Art Director: Roy Walker
Length: 185 minutes
Distributor: Warner Bros.
Written by: Stanley Kubrick
Based on the novel by: William Makepeace Thackeray

1980
The Shining
Photography: John Alcott
Production Designer: Roy Walker
Art Director: Les Tompkins
Length: 144 minutes
Distributor: Warner Bros.
Written by: Stanley Kubrick and Diane Johnson
Based on the novel by: Stephen King

1987
Full Metal Jacket
Production Designer: Anton Furst
Length: 118 minutes
Distributor: Warner Bros.
Written by: Stanley Kubrick
Based on the novel by: Gustav Hasford

1999
Eyes Wide Shut
Production Designers: Leslie Tomkins, Roy Walker
Length: 155 minutes
Distributor: Warner Bros.
Written by: Stanley Kubrick
Based on the novel by: Arthur Schnitzler

APPENDIX 4

Filmography:
(Cited films in alphabetical order)

Battleship of Potemkin

Year: 1926

Director: Sergei M. Eisenstein

Genre: Drama/ History/ War

Country: Soviet Union

Length: 75 minutes

Distributor: Goskino

The Birth of a Nation

Year: 1915

Director: D.W. Griffith

Genre: Drama/History

Country: USA

Length: 165 minutes

Distributor: David W. Griffith Corp.

The Blair Witch Project

Year: 1999

Director: Daniel Myrick and Eduardo Sánchez

Genre: Adventure/Drama/Horror

Country: USA

Length: 86 minutes

Distributor: Haxan Films

The Cabinet of Dr. Caligari

Year: 1920

Director: Robert Wiene

Genre: Drama

Country: Germany

Length: 71 minutes

Distributor: Decla-Biascop AG

Grand Hotel

Year: 1932

Director: Edmund Goulding

Genre: Drama

Country: USA

Length: 112 minutes

Distributor: Metro Goldwyn Mayer

Intolerance

Year: 1916

Director: D.W. Griffith

Genre: Drama

Country: USA

Length:163 minutes
Distributor: Triangle Film Corporation

Metropolis

Year: 1927
Director: Fritz Lang
Genre: Action/Drama
Country: Germany
Length: 153 minutes
Distributor: Universum Film

Rear Window

Year: 1954
Director: Alfred Hitchcock
Genre:Crime
Country: USA
Length: 112 minutes
Distributor: Paramount Pictures

Sky Captain and the World of Tomorrow

Year: 2004
Director: Kerry Conran
Genre: Action/ Sci-Fi
Country: USA/ UK/ Italy
Length: 106 minutes
Distributor: Brooklyn Films II

Strangers on a Train

Year:1951
Director:Alfred Hitchcock
Genre: Crime/ Film Noir
Country: USA
Length: 101 minutes
Distributor: Warner Bros.

A Trip to the Moon

Year: 1902
Director: Georges Méliès
Genre: Short/ Adventure/ Fantasy
Country: France
Length: 8 minutes
Distributor: Star Film

CURRICULUM VITAE

Zeynep Güngör was born in Istanbul in 1980. She received her B.Sc. degree in Philosophy from Boğaziçi University in 2003. After working for a promotional company as a product designer, she started her masters degree on Industrial Product Design in Istanbul Technical University. In 2006-2007 fall semester, she went to Politecnico di Milano as an exchange student of Erasmus programme. She recently worked for Gaia&Gino in product development department.

Her interests are cinema, illustration, painting, 3D modelling, SCUBA diving (PADI open water), wall climbing, tennis and GO.