THE UNIVERSITY of EDINBURGH

Edinburgh Research Explorer

Melancholy urbanism

Citation for published version:
Coyne, R 2017, Melancholy urbanism: Distant horizons and the presentation of place. in F Penz & R Koeck (eds), *Cinematic Urban Geographies.* Screening Spaces, Palgrave Macmillan, New York, pp. 175-188. https://doi.org/10.1057/978-1-137-46084-4_10

Digital Object Identifier (DOI):
10.1057/978-1-137-46084-4_10

Link:
Link to publication record in Edinburgh Research Explorer

Document Version:
Peer reviewed version

Published In:
Cinematic Urban Geographies

OPEN ACCESS

Richard Coyne

Melancholy Urbanism: Distant Horizons and the Presentation of Place

Abstract: The way designers and filmmakers draw attention to the horizon provides valuable insights into urban environments. The horizon in turn carries certain emotional entailments, not least the way it relates to the mood of melancholy. Melancholy is a more interesting emotional category than happiness, or even sadness and depression. Melancholy is in the company of long distance travel, ambivalence about feelings, self reflection and irony. It's been described as a meta-mood, and the mood against which others might be compared. In this chapter I draw on film, art, mobile communications, digital photography and emerging social media practices to reinforce the topological connection between melancholy, film and the city.

Melancholy is an important emotional category, though it doesn't appear on the standard list generated by psychologists of positive and negative moods (Salovey et al. 1995). Psychologists deal with the conditions of clinical depression and psychosis, but melancholy is a term that is most at home in the cultural sphere. Contrary to those who encourage happiness as a social good, there are those literary theorists and poets who advocate for the positive cultural benefits of the mood of melancholy (Wilson 2008). Cultural theorists have associated melancholy with loss, grief, remembrance, forgetting, homesickness, long distance travel, and ghosts (Pizzato 2006). By most accounts, melancholy is also a mood about the way you feel — a feeling about your own feelings. It's therefore associated with irony (Radden 2000; Bowring 2008; Wilson 2008). The melancholic may experience profound joy, but on reflection comes to a realisation that after all that pleasure will be short lived. In any case, some people seem most contented when they feel sad.

How does melancholy connect to film and the city? In this chapter I'll focus on one of melancholy's topological entailments, i.e. how it is manifested in the structuring and framing of the cinematic image, specifically as it focuses on the horizon. The long view, the wide angle, and the presence of a broad horizon

support the mood of melancholy in both film and urbanism. Not every appearance of the horizon in a film or photograph draws the viewer towards melancholy, but the association is sufficiently strong, especially when in the company of appropriate music and narrative content. Subdued lighting and contrasts between light and shade can invoke melancholy, as can claustrophobic spaces. But I'll show that the horizon, or *horizontality*, is never far from the melancholic orientation as a presence or in the viewer's recollections.

The influence of melancholy and its horizons expands with the extension of film and film theory into everyday urban life as experienced through digital and mobile media. The digital diarist, self documenter, wistful blogger, manic photographer of self-in-the-world connects not only to the broad horizons of the endlessly interconnected Internet, but also plugs into the cultures of melancholy. The popularity of the panoramic image, the view from on high, and the distortions of the infamous "selfie" as ways of understanding person and city further amplify a propensity towards urban melancholy. [Figure 1: caption: 360 degree panoramic projection of Sydney Harbour from Balmain, Sydney, NSW.]

Melancholy and romanticism
Audiences are inclined to associate melancholy with film noir, though the genre does not have a monopoly. Sometimes the content of films is sad, with stories invoking loss and heartbreak. Film can also offer optimism and delight tinged, tainted and laced with melancholy.

Melancholy developed as a thread in Romanticism and was in the company of the sublime. Richard Wagner said his opera *Tristan and Isolde* signals that there's "henceforth no end to the yearning, longing, rapture, and misery of love: world, power, fame, honor, chivalry, loyalty, and friendship, scattered like an insubstantial dream; one thing alone left living: longing, longing unquenchable, desire forever renewing itself, craving and languishing; one sole redemption: death, surcease of being, the sleep that knows no waking!" (Bailey 1985, p.47). That's melancholy. Wagner famously deploys particular musical structures to give expression to this mood. Structurally, as if to prolong the misery of his lovers indefinitely the composer delays the arrival of the resolving chord. He deploys similar structural devices throughout the whole opera, except at the end of the last scene that resolves quietly on the dominant major chord of the closing key. Classically attuned listeners want the musical theme to settle eventually, to come down to earth, to resolve itself. The denial of this resolution keeps it up in the air, as if hovering above an unattainable horizon.

Tristan and Isolde provided inspiration for filmic works as well. Lars von Trier selected Wagner's Prelude as the leitmotif for his film *Melancholia* (2011). The film begins with a CGI representation of the collision between the fictional planet Melancholia and Earth. Then follows a grim back story about relationships between members of a wealthy family at a wedding party on a rural resort hotel, a relatively trivial series of conflicts considering the impending death of the planet and the visual spectacle of the approaching planet looming ever larger over the horizon (Figlerowicz 2012). At one stage in the sad story the bride Justine laments, 'We're alone. Life is only on earth. And not for long.' Melancholy involves loss, grief, and the prospect of journey's end, in this case with nothing beyond. As I'll show, the persistence of the horizon as the source of this impending finality reinforces the melancholic theme.

Horizontality

A 1983 film version of a production of *Tristan and Isolde* (conducted by Daniel Barenboim and directed by Jean-Pierre Ponnelle) is available on YouTube. It begins with an extended scene of low cloud rolling across the ocean, with the horizon forever in view. The visual trope of lingering over the horizon is common in theatre, paintings and film. In von Trier's film, the scenes of the golf course in front of the rural resort are CGI enhanced to show a lake, distant views, and the horizon.

The association between melancholy and the horizon is also evident in Albrecht Durer's (1471-1528) etching named *Melancholia*, that depicts a pensive and forlorn angel seated in the foreground, backed by the sea extending to the horizon. [Figure 2. Caption: Melancholia, Engraving by Albrecht Durer 1514.] Walter Benjamin describes Durer's allegorical illustration and highlights 'the melancholic's inclination for long journeys' (149), particularly on the sea. The horizon is that junction between earth and cosmos, of indeterminate extent and shape, though out at sea you might deduce that it forms an arc or circle round the viewer. In film and photography we want to see it as a straight line extending to the right and left edges of the frame, and parallel to the top and bottom edges, analogous to the view through a window (Ingold 2012). The horizon bounds what we choose to call the earth, with mountains, vegetation and buildings cutting through the horizon.

The breach through the horizon is no more evident than in that other symbol of melancholy, the ruin — abbey, temple, castle, house or factory — particularly when the ruin breaks above the horizon, emphasising loss, isolation and distance. Think of the potent image of the ruined watchtower on Weathertop

in *The Fellowship of the Ring* (2001). More poignant are images of Warsaw in ruins after WWII in *The Pianist* (2002) and of course the original photographs to which the film makes reference. The movie, the photographs and views from the air show a landscape of desolation disappearing to the horizon, with lonely remnants poking above the flattened rubble.

Melancholy pervades Daniele Ciprì and Franco Maresco's short experimental film *A Memoria* (1996) set in Sicily (available on vimeo). The film features cinematic tableaus of an industrial ruin outside Palermo and populated sparsely by homeless men who themselves stand like inert ruins without making physical contact with one other. Monica Seger describes the film in terms of 'unattainable horizons' (Seger 2012). It's an all male world, devoid of erotic content, that she thinks denies procreation. So the landscapes are barren in a double sense. There's no hope of children, and the ruined landscape is barren and desolate. Wide views of grassland, dirt and fractured paving emphasise the films *horizontality*, and hence melancholy, though she also resorts to other tropes: post-apocalypse, absence, and the grotesque.

Ruins feature prominently in depictions of urban environments, and are targets for urban renewal. The research project Cinematic Geographies of Battersea builds on records and memories of what a part of London once was, and its renewal, not to mention the reference by the project leaders to "the ghost cinemas of Battersea." Some films that use the area as backdrop depict housing estates as if ruins, deploying many of the visual tropes deployed later by Ciprì and Maresco in their films of Sicily.

As further indication of the potency of the ruin, philosopher Georg Simmel (1858-1918) asserted that there's a 'peace whose mood surrounds the ruin' (Simmel 1958, p. 383). It's where buildings return to earth, architecture melds with stone, and the earth struggles to reach back into the sky, only to be eroded by the pneumatic forces of time and nature, an equilibrium, or a struggle, he describes as 'the striving upward and the sinking downward' (Hetzler 1988), and 'the struggle between above and below.' What is the horizon but the limit condition of the struggle between earth and sky. Percy Bysshe Shelley (1792-1822) implies something similar in writing of the ruined statue of the Egyptian king Ozymandias: 'Round the decay, Of that colossal wreck, boundless and bare, The lone and level sands stretch far away.'

Melancholy and the body

Ciprì and Maresco's film shows bodies as ruins, generally standing in stylised poses, sometimes sitting, or in machine-like motion across the landscape. The

film includes a scene where one of the characters kneels on all fours on the dusty ground as if in subjection to another in the guise of a magician. This posture brings to mind the emoticon in common usage in East Asian countries known as '*orz*,' a configuration of alphabetic characters indicating a person kneeling with head bent and hands on the ground in the sorry posture of the humble supplicant. It's a melancholic symbol echoed in religious and romantic art, and the emoticon circulates on the Internet. *Orz* is after all a way of arranging the human body in space. The image is brought alive in a popular YouTube clip of the funerary oblations following the death of North Korea's leader Kim Jong Il. The supplicants beat their chests, wail, and form serried ranks in the *orz* position in this stark gesture of mass grief.

Orz imitates the posture of domestic and wild land dwelling mammals. It's a position that makes it very difficult to see above the horizon, and puts us in mind of Vitruvius' characterization of the advantages enjoyed by humans (Vitruvius 1960). Unlike the animals we are able to stand upright and gaze upon the starry firmament, and to take the long view. In so far as humans can scan the horizon we are amongst the few (or only) creatures capable of melancholy. When we position ourselves on all fours we deny ourselves the long view. But there's no joy or comfort in that. For a creature used to the upright posture it's a condition amplifying loss and grief — the loss of the long view. For humans to assume the position of an animal is a double loss. It's losing the capacity to be melancholic. In his book *Against Happiness: In Praise of Melancholy*, Eric Wilson adds the loss of melancholy to his litany of things to be melancholic about (Wilson 2008). So there's an irony here: the idea of being sad about sadness, unhappy about winning, or even lamenting the end of one's happiness before it happens.

In keeping with the aspirational posture of the one who looks above the horizon, scholars link melancholy to creative accomplishment. Aristotle said that philosophers are melancholic. It's also endemic to one of the earliest and most potent philosophical metaphors. Emerging from Plato's cave the philosopher enjoys the long view into the light of the sun. It's common to identify certain luminaries as melancholic, constructing evidence to suit. But there's no reason to think that melancholy is any less pronounced amongst the unaccomplished. We are all capable of lingering over the long view and its affordances — not least the sobering prospect of ultimate loss.

Melancholy and loss

The ship that disappears over the horizon is lost to view. Much of the discourse about melancholy focuses on the idea of loss. Sigmund Freud identified two

responses to losing someone or something dear to you. It's usual to mourn the loss, to go through a painful process that eventually leads to recovering a sense of perspective, or 'reality.' Through this process the grieving person is always aware with certainty of what they have lost (Freud 1990).

On the other hand *melancholia* is a special case of responding to loss. In the case of melancholia, you don't actually recognise what it is you've lost. The real loss is not actually accessible to consciousness. You may know you've lost the job, the loved one, the precious object, but there may be some other hidden loss you don't quite recognise. Stretching the horizon metaphor we could say that the lost object is beyond our horizon, out of conscious awareness.

Slavoj Žižek (2000) further develops Freud's ideas of melancholy and loss: 'Melancholy occurs when we finally get the desired object, but are disappointed in it' (662). From the point of view of our topology of melancholy it's the inevitable frustration of meeting the ever illusive horizon. When at sea the horizon is eventually broken by land mass. For achieving the desired object substitute *journey's end*, and getting to where you want to be.

Žižek's essay titled 'Melancholy and the act' speculates about an imaginative daydreamer who entertains her or himself with masochistic fantasies of being violated and abused. That person will suffer greater trauma when it actually happens than someone who hasn't catered to such thoughts. Žižek offers a psychoanalytic explanation of what happens when the victim receives what they wished for. It's called *aphanisis* — disappearance*.* It's where the person's self identity (subjectivity) disintegrates and fades away. The victim suffers violence to the important distinction between fantasy and reality: 'what occurs is the aphanisis of the subject, in which the subject loses his or her symbolic consistency and disintegrates.' (681). This seems to me like a further indication of what happens at the horizon. The horizon is an asymptote of the condition of being human, and a potent symbol of disappearance, abandonment, and loss.

Horizons of understanding

In her article on Ciprì and Maresco's film, Monica Seger refers to the meaning of *horizon* as developed by hermeneutical scholars. She mainly references the idea of the restricted horizon of the characters in Ciprì and Maresco's films. Without a broad horizon, each character's "frame of reference and, thus, his concerns, are reduced to the most immediate time and the most immediate material, the body and its needs" (Seger 2012, p.262). She's referring to eating, coughing, spitting and other basic bodily functions. So she's referring to a kind of contented animality amongst those who know no different.

But the usual human condition is to be open to the wide angle view, the broad horizon. In fact it's the position of the reader and thinker attuned to their subject matter. Scholars of the art of interpretation, or hermeneutics, have so defined the idea of the horizon. It's a major metaphor for describing the situation of the interpreter. The reader's understanding of a text or film is influenced by the position they are in, the scope of their view. Reading a text inevitably changes one's position in relation to the text. So one's horizon changes. For Hans-Georg Gadamer, horizon stands for a slightly more problematic term, that of *prejudice*. Gadamer says that:

> 'a hermeneutical situation is determined by the prejudices that we bring with us. They constitute, then the horizon of a particular present, for they represent that beyond which it is impossible to see ... In fact the horizon of the present is continually in the process of being formed because we are continually having to test all our prejudices' (Gadamer 2004, p. 304-305).

Referencing Gadamer, the philosopher Jeff Malpas emphasises the topological aspects of interpretation. It's about space after all: excursion and return, being open to understanding, and horizon. 'The only view, then, is a view from somewhere, and it is in virtue of our being-somewhere — our being-in-place — that we can have a view at all' (Malpas 2014, p. 354).

Gadamer doesn't use the term *melancholy* in his account of the long view, but there's melancholy in the figure of the archetype of Hermes, the trickster god after whom hermeneutics, the art of interpretation, is named. Hermes is the god of the threshold, the meeting point of so many paths (Hyde 1998). He waits by the gates of the city as beggar and thief. He's a cunning deceiver in words. In the myth of the coyote trickster he's frequently the victim of his own pranks. All of this speaks of an unresolved and restless spirit, the constant play of understanding and its revision. For some this is the basis of a 'radical' hermeneutics (Caputo 1987). It's also a thoroughly contemporary position amplified and perpetuated through social media, and a kind of crowd sourced filmic creativity now in circulation.

Rooftopping the sublime
The melancholic movie *Her* (2013), by Spike Jonze, ends with the protagonists walking at the top of a tall building in Shanghai (as Los Angeles in the future) to emphasise the impossibility of desire for a love affair with a sentient computer

operating system who's just disappeared to join a collective mega mind (the singularity). There's the possibility that the human companions on the rooftop might commit suicide or do something reckless and fall. The distant views, the panoramic sweeps reinforce the role of the horizon, and the melancholic — the utter impossibility of being in a love relationship with a computer.

The tops of buildings are suitable sites in the topology of melancholy. Horizons are a prominent feature of those reckless amateur videos taken from the tops of tall buildings. It's important in these images that the photographer is in the frame, as evidence of their presence. The vertiginous effect is enhanced by the use of a handheld monopod camera extension known as a 'selfie stick.' So climbers hold their cameras about a metre away from their extended arm. The climber sees herself in the flat screen viewfinder, and of course the resultant still image or video positions the climber in the surrounding scene. If it's a video then the inevitable sweep of the arm comes into play, vertiginously. Such photography presents a highly contemporary and dynamic expression of the sublime, an amplified variant of the iconic romantic painting *Wanderer in the mists* (1818) by the German Idealist Caspar David Friedrich — the sublime view from the mountaintop featuring the singular contemplative artist. Even ground bound video selfies project this first person way of depicting the relationship between person and environment.

Video gaming also plays along with the sublime view. In the game Assassins Creed Unity, by Ubisoft, networked players control their avatars to scale digitally reconstructed buildings in Paris around the time of the French Revolution. In hunting out their targets, players frequently and effortlessly scramble over facades, jump ridges and scale spires, finials and weather vanes parkour fashion for the advantage of the distance view. Whether virtual or everyday, such rooftop sublimity can convey joy, jubilation, jackass sangfroid, and cool amongst a range of emotions. The presence of the horizon may be just incidental, but such dynamic practices bring the horizon, the sublime, and melancholy into relief.

After all, the view is of the individual subject, alone, like Wagner's Tristan, or Theodore in *Her*. Recruit into that condition the role of the first person diarist, the blogger, Facebook user, yearning, longing, in rapture, and misery, 'craving and languishing,' with all those unread blogs, transient tweets, vacant likes on Facebook, addictive searching and vain acquisition of 'friends.' In so far as postings on YouTube, blogs, tweets and other online presentations of self provide vehicles for self-disclosure and diarising, they circulate melancholy. It's not just the pathos in people's personal accounts, but the idea that such personal records

amount to anything. For Zizek 'today, anxiety seems to arise from the prospect of NOT being exposed to the Other's gaze all the time, so that the subject needs the camera's gaze as a kind of ontological guarantee of his/her being' (Zizek 2002, p. 225). It's a sadness to think that no one may be reading your blogs, tweets or sharing your photos. It's melancholic to carry on with the practices regardless. It's the same feeling that comes with the realisation that there's nothing over the horizon, but venturing forth anyway.

Whether or not this account accords with everyone, or anyone's experience of social media, it's there in reflections on the medium. In her book *Alone Together*: Sherry Turkle opines, 'suddenly, in the half-light of virtual community, we may feel utterly alone. As we distribute ourselves, we may abandon ourselves' ([Turkle 2011, p. 12](#)). It's as though 'we are connected as we've never been connected before, and we seem to have damaged ourselves in the process' ([p. 293](#)). There's melancholy as she recounts stories of children and adults seeking solace from robot toy companions and flit between online acquaintances, while friends and families around them physically are given terse recognition. The promises of social media connectivity pale as people fail to make eye contact, lose empathy towards others, and prefer to communicate with their personal devices rather than the people around them.

Melancholy and reflexivity

As I've suggested, melancholy is a reflective condition, a feeling about feelings, and a meta-mood. Melancholy is a productive, profound kind of sadness. It carries more appealing cultural overtones than happiness, sadness or depression. For cultural theorists Jonathan Flatley in his book *Affective Mapping* melancholy is a way of being "interested in the world" (Flatley 2008) as a condition of modernity in general. Whether or not the Internet was ever harmless and ingenuous, it contributes to the contemporary lament that things used to be better. It reminds intellectuals of the lost innocence of late modernity. Melancholy is a meta mood, which entails mood awareness. Melancholy deploys reflection, sardonic humour, irony, suspicion, and preoccupation with itself. Melancholy is a self-reflexive mood.

Considering how easy it is to insert melancholy into the description of a situation or event, I think it's fair to position melancholy as the quintessential mood, or at least to test its status in that ontology. Without further qualification, mood defaults to the melancholic. To be 'in a mood' is to be in a melancholy mood. Someone who is *moody* indulges in 'moods of ill humour or depression; melancholy, … given to unpredictable changes of mood, esp. sudden spells of

gloominess or irritable sullenness' (OED). By this reading melancholy is the mood against which other mood states should be compared. As a further claim to this status, melancholy can be positioned above others in a kind of mood hierarchy — affording a broader horizon. It qualifies as a meta-mood, a mood about another mood you are having (Salovey et al. 1995), as in the melancholy that sometimes accompanies success.

In the midst of success there's a kind of sadness. People can be haunted by sadness even in the midst of modest pleasures. Similar themes emerge in film and TV dramas, from *Mad Men* (2007-) to *Batman: The Dark Knight* (2008) At the start of the film *American Beauty* (1999), the main character, Lester, says in voiceover during a shot of him masturbating in a steam-filled shower, "This will be the high point of my day. It's all downhill from here." That's melancholy.

Conclusion

Films of particular places colour the expectations of inhabitants and visitors. Sightseers in London see the city through the lens of *Passage to Pimlico, Alfie,* and TV programmes such as *Only Fools and Horses, Minder* and *The Avengers.* I'll find it difficult to experience industrial ruins without thinking for a time at least of Ciprì and Maresco's gaunt figures appearing and disappearing across the landscape (*A Memoria*). Film and urban experience bear a reciprocal relationship (Koeck 2013). It's a recurrent theme of this volume that urban experience colours our experience of film and film influences urban experience.

At a formal level, there's scope for discovering and rediscovering the melancholy in what architects produce, not least through its metaphorical and formal horizons. Melancholy is there in the broad sweep of the vistas we create, that include transportation hubs, concourses, tarmacs, and runways. These are the non-places (Augé 1995; Coyne 2006) as well as the commendably large uncluttered car-less plazas that now occupy the centres of many European cities. Melancholy also features in the way designers manipulate eye levels to bring the horizon closer or send it further away, and in the way urban dwellers and tourists deploy cameras and other digital devices to create and recall horizons under the influence of melancholy.

In any case, the film-city relationship participates in reflexive moods consistent with the melancholy orientation. To think of the city as film is to assume that our lives occupy the horizons of a film, as if staged, directed, and dramatized, and where emotions are orchestrated, managed, appraised, and interpreted. Like actors in *The Mousetrap*, Shakespeare's play within the melancholic play *Hamlet*, we assume the role of actors on the city stage, as

players in a play within a play — if anyone is watching. Adapting Zizek's observation about surveillance by CCTV, we seem to need the 'camera's gaze as a kind of ontological guarantee' of our being (Zizek 2002, p. 225). That's melancholy.

References

Augé, M., *Non-places: Introduction to an Anthropology of Supermodernity*, trans. J. Howe, London: Verso, 1995.

Bailey, R., *Richard Wagner: Prelude and Transfiguration from Tristan und Isolde*, New York: W. W. Norton and Co., 1985.

Bowring, J., *A Field Guide to Melancholy*, Harpenden, Herts, UK: Oldcastle, 2008.

Caputo, J.D., *Radical Hermeneutics: Repetition, Deconstruction, and the Hermeneutical Project*, Bloomington, In.: Indiana University Press, 1987.

Coyne, R., 'Space without ground', in M. Bain (ed.), *Architecture in Scotland*, Glasgow: The Lighthouse Trust, 2006, 94-99.

Figlerowicz, M., 'Comedy of abandon: Lars von Trier's *Melancholia*', *Film Quarterly*, 65: 4, 2012, 21-26.

Flatley, J., *Affective Mapping: Melancholia and the Politics of Modernism*, Cambridge, MA: Harvard University Press, 2008.

Freud, S., 'Mourning and melancholia', in A. Richards (ed.), *The Penguin Freud Library, Volume 11: On Metapsychology*, Harmondsworth: Middlesex: Penguin, 1990, 251-268.

Gadamer, H.-G., *Truth and Method*, trans. J. Weinsheimer and D.G. Marshall, New York: Continuum, 2004.

Hetzler, F.M., 'Ruin time and ruins', *Leonardo*, 21: 1, 1988, 51-55.

Hyde, L., *Trickster Makes This World: Mischief, Myth and Art*, New York: North Point Press, 1998.

Ingold, T., 'The shape of the land', in A. Ámason, N. Ellison, J. Vergunst and A. Whitehouse (eds), *Landscpes Beyond Land: Routes, Aesthetics, Narratives*, Oxford: Berghahn, 2012, 197-208.

Koeck, R., *Cine-scapes: Cinematic Spaces in Architecture and Cities*, Abingdon, Oxon: Routledge, 2013.

Malpas, J., 'Place and situation', in J. Malpas and H.-H. Gander (eds), *The Routledge Companion to Hermeneutics*, Abingdon, Oxon: Routledge, 2014, 354-366.

Pizzato, M., *Ghosts of Theatre and Cinema in the Brain*, New York, NY: Palgrave, 2006.

Radden, J., *The Nature of Melancholy*, New York, NY: Oxford University Press, 2000.

Salovey, P., J.D. Maye, S.L. Goldman, C. Turvey and T.P. Palfai, 'Emotional attention, clarity, and repair: Exploring emotional intelligence using the Trait Meta-Mood Scale', in J. Pennebaker (ed.), *Emotion, Disclosure and Health*, Washington DC: American Psychology Association, 1995, 125-154.

Seger, M., 'Unattainable horizons: On history, man and land in the films of Ciprì and Maresco', *The Italianist*, 32, 2012, 256-272.

Simmel, G., 'Two Essays: The handle and the ruin', *The Hudson Review*, 11: 3, 1958, 371-385.

Turkle, S., *Alone Together: Why We Expect More from Technology and Less from Each Other*, New York, NY: Basic Books, 2011.

Vitruvius, P., *Vitruvius: The Ten Books on Architecture*, trans. M.H. Morgan, New York: Dover Publications, 1960.

Wilson, E.G., *Against Happiness: In Praise of Melancholy*, New York, NY: Macmillan, 2008.

Zizek, S., 'Big brother, or, the triumph of the gaze over the eye', in T.Y. Levin, U. Frohne and P. Weibel (eds), *CTRL [SPACE]: Rhetorics of Surveillance from Bentham to Big Brother*, Cambridge, Mass.: MIT Press, 2002, 224-227.

Žižek, S., 'Melancholy and the act', *Critical Inquiry*, 26: 4, 2000, 657-681.