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THE LANDSCAPE OF UMA ESTRANHA PASSAGEM EM VENEZA DISCUSSIONS ABOUT LANDSCAPE IN CINEMA

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Abstract: In Cinema, the landscape presents itself to the viewer in its complexity relative to the plot. The viewer, in turn, translates the images of this landscape through their own personal issues, which influence the way they perceive their spaces, because, in addition to the viewer's perceptive capacity, their knowledge, feelings and beliefs come into play, which in turn are shaped by historical, social and cultural aspects of the place. Thus, while the landscape is, in itself, a witness element of the story to be told and of its own history, the spectator (or observer) is also a witness to the processes that occur in the space presented to him, which redefine its meanings based on of the proposed diegesis. Thus, through analysis of the film: ``Uma Estranha Passagem em Veneza`` (*The Comfort of Strangers*), 1990, directed by Paul Schrader and based on the novel by writer Ian McEwan (``*Ao Deus Dar*`, 1981), we present discussions on interdisciplinary concepts, reflections and definitions, between cinema and studies relating to the philosophy of landscape, both as an element of observation and as a filmic element. To this end, we used reflections from authors such as Berque (2010), Simmel (2009), Lynch (2018), Aumont (1999), among others. The landscape in this case is the city of Venice (Italy), where the plot takes place. City destination for thousands of tourists who are attracted by its historic landscape. In this sense, Venice has its image transformed in the filmic conception, so that the destination landscape of (new) possible lives becomes configured as a landscape of death.

Keywords: Landscape Philosophy; Narrative; Cinema and Architecture.

INTRODUCTION

In Cinema, the landscape presents itself to the viewer in its complexity relative to the plot. The viewer, in turn, translates the images of this landscape through his own personal questions, which influence him in the way he perceives its spaces, because, within the perceptual capacity of this viewer, in relation to the landscape presented, knowledge comes into play, the feelings and formative beliefs of individuality. In this sense, the process of constructing the meaning of the landscape within the scope of cinematographic language will take place in the interaction of the viewer's subjective values with the objectivity of the historical, social and cultural aspects of the place referenced in the film.

Thus, while the (urban) landscape is, in itself, a structural element of the narrated story, constituting, moreover, an integral part of that story, the spectator acts as an observer witness to the events and characters that transit in the space presented in the film, therefore redefining the horizon of meanings of the diegesis proposed in the filmic narrative. Understanding, within the scope of narratological semantics, the concept of diegesis as:

(...), history understood as a pseudo world, as a fictional universe, whose elements combine to form a globality. Its meaning is, therefore, broader than the story, which it ends up encompassing: it is also everything that the story evokes or provokes in the viewer. Therefore, it is possible to speak of a diegetic universe, which comprises both the series of actions, their supposed context (be it geographical, historical or social), as well as the environment of feelings and motivations in which they arise (AUMONT, 2005, page:115).

Therefore, when the filmic landscape deals with the city, and takes the viewer to the urban scale, the complexity present in urban and/or natural space, characteristic

of cinematic spaces, is presented. Thus, in the search to bring the landscape design of the architect and urban planner closer to the cinematographic language, proposing an interdisciplinary approach between these two fields, this article's main objective is to bring, through the analysis of the film, *Uma Estranha Passagem em Veneza* (*The Comfort of Strangers*), 1990, directed by American filmmaker Paul Schrader, based on the novel of the same name by English writer Ian McEwan [1981]; (1997), discussions, reflections and definitions regarding landscape, both as a conceptual category related to the observation of reality, and as a filmic element of language itself cinematographic. To this end, a scope of theoretical foundation associated with the two fields of study will be used.

The landscape space discussed here is the city of Venice (Italy), where, in the novel's plot, an English couple spends their holidays, and where the entire story adapted for cinema also takes place. A world heritage city, whose architecture and artistic manifestations are unique, as well as being a destination for thousands of tourists every year, attracted by its surprising landscape, Venice has had its image transformed in the filmic conception proposed by Paul Schrader. The tourist landscape, destination of (new) possible lives, begins to be configured, over the course of the plot, as a landscape of death for the visiting couple.

This article will introductory present a brief contextualization of the film. Then, we will focus on studying the landscape, as an element of perception in cinema and real life. To this end, the analysis will be based on authors who discuss the topic in two fields of study, namely, landscape as a philosophical-architectural concept and cinema as a narrative language.

Thus, we have Berque (2010), Veras (2017), Simmel (2009), Wenders (1994), Aumont (1999, 2005), among others. Based on the

assumptions found in this scope of research, in the third moment, aspects of the landscape associated with the narrative of the film proposed as the corpus of the article will be focused on and problematized. The film, in this case, was chosen for analysis because it punctuates the different moments of the narrative to the landscape that houses the diegesis.

UMA ESTRANHA PASSAGEM EM VENEZA (BRIEF CONTEXTUALIZATION)

Without major commercial or critical repercussion, only subject of consideration in more restricted circles of cinephilia, *Uma Estranha Passagem em Veneza* was released in 1990. However, director and screenwriter Paul Schrader is a very renowned name in so-called authorial Cinema, being part of the movement called New American Cinema, whose members had as an artistic project the renewal of Cinema made in the USA, produced from the second half of the 1960s, being *Bonny and Clyde, uma Rajada de Balas*, the inaugural film of the movement, whose main characteristic was the impetus to bring greater freedom and aesthetic originality to the fixed conventions of Hollywood cinema.

Composing a group of filmmakers, most of them more renowned than him, such as Francis Ford Coppola, Robert Altman, Martin Scorsese, Steven Spielberg, initially, Paul Schrader became known as the screenwriter of *Taxi driver* (1976) and *Touro Indomável* (1980), directed by Scorsese, as well as writing the script for: *A Última Tentação de Cristo* (1987). As a director, his best-known films are: *O Gigolô Americano* (1980), *A Marca da Pantera* (1982), *Mishima – Uma vida em quatro capítulos* (1985), between others. The choice and adaptation of McEwan's novel are in line with the recurring theme in his films, namely, that of tragic trajectories,

resulting from conflicts that involve what is hidden, irrational and mysteriously perverse - as specifically the film analyzed here - in the spirit and in human relationships.

The film: ``*Uma estranha passagem em Veneza*`, it deals with the meeting of two couples in the city of Venice, the city where the entire film is set. The protagonist couple is made up of Mary (Natasha Richardson) and Colin (Rupert Everett), tourists who arrive in the city on vacation. Robert (Christopher Walken) and Caroline (Helen Mirren) form the other mysterious couple, residents of Venice, who since the beginning of the plot have harbored a strange and perverse desire for Colin. It is, therefore, in this context, where Venice forms the setting chosen to house the story narrated by the plot, that the landscape begins to be discussed as a conceptual category of analysis.

THE CINEMATIC LANDSCAPE

Augustin Berque (2010), when conceptualizing landscape, he discusses it as places that, composing the individual's subjectivity, enable him to recognize himself in it, thus giving the landscape identity aspects that go beyond the simple contemplation of a given environment. To this end, Berque asks the following question: "How can the memory of certain people be linked to certain places, thus becoming a legend, that is, what needs to be read (legend) in the topography?" (BERQUE, 2010, p. 11).

Therefore, considering that the observed landscape turns out to be the cinematic landscape, identity aspects (which unite characters and places in the cinematic plot) can also be understood as the landscape defined by Berque, as the landscape, in this case, is:

(...) made of things and people, resides not only in the object, nor only in the subject, but in the complex interaction between them, on different scales of time and space, implying both a mental institution of reality and the constitution of materiality in things (BERQUE, 1994, apud VERAS, 2017, p. 24).

In other words, the landscape, as conceptualized by Berque, can thus be an identity element of the film, which shapes its narrative, and becomes an element of the constitution of its diegesis.

Some landscapes carry symbolic elements that identify places in such a way that, even with their images partially presented, whether on the cinema screen or on a postcard ¹, it is possible that they will be collectively recognized in their entirety.

A street or the facade of a house, a mountain or a bridge or a river or whatever, are more than a background. They also have a history, a "personality", an identity that must be taken seriously. They influence the human characters that live on this last plane, they create an atmosphere, a sense of time, a certain emotion (Wenders, Wim. (1994). A landscape Urbana. Revista do Patrimônio Histórico Artístico Nacional, p. 185).

However, in order to expand the discussion of what is meant by cinematic landscape, it is worth highlighting that other questions about the concept of landscape precede and dialogue with the concept presented by Berque. Therefore, based on the definition found in dictionaries, the word landscape refers to two essentially visual aspects: the existence of an observer (who contemplates the landscape) and the demarcation (or delimitation) of a portion of the world (or nature) that is contemplated, at some distance, by this observer. In other words: "Extension of the territory that the gaze reaches in one move. View; Panorama; set of natural or non-natural components of an external space that can be

1. Veras (2017, p. 24) calls these landscapes "postcard landscapes". "(...) the special landscape, whose apprehension through the gaze is complemented by the totality of our senses and this apprehension occurs through a process of collective recognition".

perceived by the eye”².

This concept, present today, derives from the emergence of the term landscape itself, born between the 15th and 16th centuries, having its origins in Europe, with landscape painters, from the use of the French word “paysage”, which, in other words, languages, such as Italian (paesaggio), or English (landscape), literally means “giving shape to the earth” (DIAS, 2013, p. 283). It was in this historical context that painting provided a way of looking at real things, projecting “before us a plane, a form to which perception is glued: we see in perspective, we see pictures, we neither see nor can we see except in accordance with the artificial rules established at a precise moment” (CAUQUELIN, 2007, p. 79).

In this sense, “the landscape depends on a subject who constitutes it when he perceives it” (DIAS, 2013, p. 287). Whether in real life or in the cinema, the landscape is an image, visualized, contemplated and/or observed in a given panorama or view. In cinema, the landscape is exposed through (pre)selected and articulated plans.

Thus, the landscape can be understood as a section of nature, a partition exposed by a painting or a scene. But, in this aspect, the landscape would be understood as a piece of a whole.

It is noteworthy that understanding the landscape as a piece or portion of nature is a contradiction, because, by nature, it is understood that it is the “infinite nexus of things, the uninterrupted parturition and annihilation of forms, the wavering unity of happening, which is expressed in the continuity of spatial and temporal existence” (SIMMEL, 2009, p. 5). If there is no piece or fraction of nature, then, it would be “a contradiction in itself; nature has no fractions; it is the unity of

a whole, and the moment something separates from it, then, it will entirely cease to be nature (...)” (SIMMEL, 2009, p. 5).

However, to understand the landscape, whether in cinema or in real life, it is essential to demarcate what is to be contemplated, as landscape painters did. And Simmel (2009, p. 7) then clarifies that the landscape does not consist of a partition of nature - or of an existing whole -, but is the result of a “feeling of landscape”, which came to appear through painting, which was non-existent in the ancient or middle ages, when the observer, from a whole, perceives another independent (whole), claiming for himself a right to this other whole or to this partition.

In this sense, Simmel (2009) and Berque (2010) converge towards understanding the landscape through its observer, from which the landscape “stands out from the pure impression of singular natural things” (SIMMEL, 2009, p. 8) and its Interpretation takes place based on the “configuring foundations of our world image” (SIMMEL, 2009, p. 11), or, as Berque (2010) explains, places that are part of the individual. Although Simmel highlights this feeling of the observer so that there is a mental construction of the landscape, he, unlike Berque, does not associate the landscape with beings that were part of it, as explained above, but with the meanings given by the observer.

For this apprehension of the landscape, Simmel (2009, p. 13) presents the need for what he calls the “soul disposition of the landscape”, that is, the feeling or sensation, which he calls “stimmung³”, which, in this case, is generated from the psychic feelings of the man-observer, with the soul’s disposition being understood as the element that “colors constantly or only in the present moment the totality of his singular psychic contents” (SIMMEL, 2009, p. 13).

2. Definition of the word landscape available in the online dictionary: <https://www.dicio.com.br/paisagem/> <https://www.dicio.com.br/paisagem/>

3. Translation (literal word): state of mind; humor.

Therefore, when understood as a text, as Berque explained, and exposed as a singular place from the one who observes and models it, as Simmel presents, the landscape is constituted by its own syntax, whose compositions of signs guide the observer's gaze to a narrative, a specific discourse, thus constructing its different forms of interpretation.

Understanding that the exposed narrative is cinematographic, and observing that the cinema image is limited by the frame (or window) and that the portion of the (imaginary) space projected in this window is called field, Xavier (2005) draws attention to the fact that this power of illusion, promoted by cinema, does not only apply to the screen where it is projected, where the spectator's field of vision is, as this power of illusion is expanded and cinema is capable of creating the possibility of if space is perceived in different fields of vision: "to understand cinematic space, it may prove useful to consider it as in fact constituted by two different types of space: that inscribed inside the frame and that outside the frame" (XAVIER, 2005, p. 19). In other words, the vision of a part of what is presented on the screen, the field, starts to suggest the presence of a whole which, in this case, suggests extending to the area outside the screen, in the extra-field.

Like the nature described by Simmel (2009), which constitutes an infinite whole, the cinematic space that houses the landscape to be portrayed in the film also constitutes itself as a whole, starting to have its landscape (and/or the cuts pertinent to it) displayed on the screen.

Therefore, in cinema, considering that this observer is the spectator/analyst of the film, the landscape is observed and perceived from different points of view, to the extent that it can assume the perspective of the narrator or the character, camera records, which, in

their different frameworks, make up the set of movement images, which are presented, in the production, assembled and combined.

Thus, the feeling of landscape, constitutive of the cinematic landscape, derives from the spectator's complex of subjective values, interrelated with the cinematic narrative, as it presents and arranges the different image forms received by him during the course of the plot. This way:

The landscape situates the viewer in a place, and since this is a cinematic place, space and time are dynamically compressed or expanded and social roles and moral values can be supported or subverted. The filmic landscape is not, then, a neutral place for understanding or objective documentation, much less a mere mirror of reality, but rather a strong cultural and ideological creation where meanings about places and societies are produced, legitimized, contested and obscured (COSTA, 2016, p. 8).

When the image presented is the image of urban environments, as is the case in the film now under analysis, at the same time that the city presents itself to the spectator in its complexity, he translates his images through his own personal issues, which influence the way in which spaces are perceived, as, in addition to the perceptual capacity, the spectator's knowledge, affections and beliefs come into play (AUMONT, 1999), also shaped by historical, social and cultural aspects of this observer.

The landscape of Venice presented by Schrader consists of places, which bear witness to the story told in the film and, as a real and preserved city, bear witness to its own history. On the other hand, the film viewer (or observer of the real city) is also a witness to the processes that occur in the space presented to him, as explained by Berque (2010) and Wenders (1994), the latter, when dealing with cinematic spaces.

Therefore, as a panorama or frame that

cuts out a specific environment, whether natural or constructed with scenery, the filmic landscape can be presented in general shots, as a background in medium shots, or in closer shots, as long as they place the viewer in a given location. location; and in general, it occurs as: a) spaces that present the place of history (diegesis), b) spaces that present the place in time (historical, climatic and chronological), c) combination of these characteristics simultaneously. What is called a Passage Shot can also occur, when, from a general shot, in which the landscape as a whole is perceived, the camera moves to a specific shot, placing the viewer in the place where the story is taking place. It is necessary to note that the filmic environment can be an existing place, or an artificially constructed place.

In the case of the film under analysis, the landscape of Venice is a structuring element of the narrative, as it presents the time and places where the plot takes place, attributing meaning to them. Firstly, the landscape is used to present the city where the plot develops, then the landscapes follow one another, assuming a value in the passage of the story's events, as, in the different places and moments of the narrative, the protagonists sometimes they get lost, sometimes they find themselves, until the sinister final ending of the film.

THE LANDSCAPE AND THE PLACE OF THE NARRATIVE. PLACES OF RESIGNIFICATION

In the film, Venice is the city landscape for the development of the plot, whose role is to shelter and support the (dis)comfort of the strange couples – as the English title ironically suggests – who cross paths there, that is, overlapping places and individuals, who, at the heart of the landscape, recognize each other.

For the unwary viewer, only equipped with general information about the city where

the film takes place, Venice presents itself as a World Heritage city, known for having a unique urban configuration, built on water, whose constructive singularity connotes the image of a romantic city. and picturesque, with roads that are navigable canals or narrow alleys, many of them opening into courtyards.

It is, therefore, this iconic image – “postal landscape” (VERAS, 2017, p. 24), as already mentioned, which is associated with a “predictable” type of landscape feeling (SIMMEL, 2009) – that is signified by return of the couple Mary and Colin to the city. They are tourists returning to Venice in search of a possible new meaning in their love life.

The couple Caroline and Robert are traditional Venetians, although not Italian, as they live in an old mansion and own a restaurant in the city. Unlike Mary and Colin, who wander around the city, often getting lost in the labyrinthine structure, Robert demonstrates complete knowledge of the city's streets, alleys and canals. Caroline, in contrast to her husband, remains hidden inside the house, seeming to have the habit of never leaving it.

In the film, the viewer is placed in the city in the opening credits, when, in a long shot, the camera travels through the interior of Caroline and Robert's house, entering large spaces decorated with furniture, paintings and antique objects, ending the sequence with the presentation of the Venetian landscape, seen over its Grand Canal, through the property's windows, at sunrise. The viewer is therefore shown the first panorama of the film, placing it in the place of the plot, and at the time in which it begins.

In the external scenes, the property chosen to represent the house of the characters Caroline and Robert is the *Palazzo Loredan dell'Ambasciatore*, neo-Gothic building, located on the banks of the Grand Canal, which constitutes a visual landmark in the

landscape defined by the stretch of canal in which it is located.

After the initial sequence shot, the story starts to introduce the other two characters in the plot, Mary and Colin. As tourists, they are staying in a hotel. However, before focusing on the second couple, two well-known panoramas of the city are filmed in aerial shots: the Grand Canal, from which the *Loredan Palace* can be seen in the distance, and the view of the domes of St. Mark's Cathedral Basilica.

The three panoramas presented spatially shift the viewer's gaze from the palace – where Robert and Caroline live – to the hotel – where Colin and Mary are staying –, thus creating the initial connection between the characters in the plot and the space-landscape, attributing value to the latter, as a structural element of the film's narrative. It must be noted that these places are easily identified on tourist maps of Venice and place the viewer in the city.

While the landscape presented to Caroline is the landscape of the Grand Canal, seen from her house, for Colin, who is on the small balcony of his hotel room, it is that of the traditional Gabrielli hotel, located in a 19th-century building. XIV. Colin is observed by Robert, who is traveling along the road that forms the waterfront of the place., *Riva degli Schiavoni*. The landscape becomes that of the canal that opens to the sea, where a boat pass through. It is from the perspective of Colin's gaze – a foreigner who contemplates the landscape – and the specific gaze of the camera ⁴, which assumes Robert's view of Colin, that the plot involving the two couples establishes its dramatic development.

It is in the sense of the traveler's gaze, which, as *flaneurs*⁵, wander through the streets of the city, that the landscapes, whose sequences

Mary and Colin star in, are presented. Medium shots frame the landscape of walking on sidewalks, such as, for example, the sidewalk around: *Scuola Dalmata dei Santi Giorgio and Trifone*, in 1451. This building, which the characters enter, actually houses an artistic set of paintings from the 16th century that depicts the cycle of saints: George, Tryphon and Jerome, as presented in the film.

Another example is when they leave the Scuola and walk along the canal. The walk is framed by the landscape that places those who live and work around the road called: ``*Fundamenta de Furlam*`` and ``*Ponte de La Comenda*``, as well as the prominent presence, in this background panorama, of his "persecutor", Robert (fig. 01). The scene clearly illustrates the different meanings given to the landscape during the film, where the image of Venice is directly related to the plot, that is, the place of the tour is also that of chase and suspense.



Figure 01: The presence of the "persecutor" in the landscape.

Source: *A Strange Passage in Venice, Italy / United Kingdom*, 1990. Directed by Paul Schrader. Publicity image (Criterion Films)

Thus, Venetian landscapes alternate feelings in the viewer that go from moments of leisure for the couple (such as the boat trip illustrated

4. In cinematographic discourse, the camera assumes the structural function of the literary narrator.

5. To understand the meaning of the word flaneur – "Slow walking emerged in philosophy and poetry with the figure of the flaneur. A character from the end of the 19th century, he was the individual who lived on the street as if he were at home, making cafés his living room and newsstands his newspaper, your library. This man could still claim to have a look capable of capturing things as they were (PEIXOTO, 1990 in NOVAES (org.), 1990, p. 362).

in figure 02), when the representation of the city tends to be stereotyped, presenting Venice as a tourist city, to moments of discomfort, when the plot causes the viewer to feel strange, which deconstructs this stereotype through feelings of fear and tension.



Figure 02: Leisure moments of the couple with the landscape that locates them in the background.

Source: *The Comfort of Strangers*, Italy / United Kingdom, 1990. Directed by Paul Schrader. Publicity image (Criterion Films)

THE LANDSCAPE OF THOSE WHO ARE LOST AND THOSE WHO ARE FOUND

What then is it, finally, to lose oneself? And what have we lost in the landscape? To get lost is to inhabit space, or time, in other words, it is to wander from place to place, without presupposition or purpose. The landscape means the absence of a program plan, it is disorientation. The landscape, says Erwin Strauss, is like birdsong, before we perceive a melody in it: it is a slide from note to note, without beginning or end (STRAUSS, 1935, apud BESSE, 2006, p. 81).

To be oriented, therefore, concerns the ability to read the spaces of the place. When the filmic landscape deals with the city, and takes the viewer to the urban scale, the complexity present in urban space is presented. For Lynch (2018), an urban planner who dedicated himself to studies that deal with the image of the city, to understand the space of the city there must be, from the reading of its images,

their “legibility”. In other words, there needs to be “clarity” or ease in recognizing the parts of the city that can be organized in a coherent way, thus becoming “visually apprehended as a correlated model of identifiable symbols” (LYNCH, 2018, p.3).

For Lynch (2018), architectural and/or urban “landmarks”, “nodes” (or meeting points for people, such as squares and passenger stations), “geographical accidents” and “roads” are image elements that situate those who use the urban space. Regarding the reading of urban images that situate those who travel through the city, Besse (2006) also points out that the legible landscape is linked to the existence of a horizon.

Until the moment in the plot when the couple decides to leave for a place they both did not know, the city’s landmarks were visible even at night, easily identifiable places, for the viewer and the characters, landmarks were present and the horizon was exposed in scenes that placed the characters in their places in the plot.

However, it is in the context of the city seen without a horizon that the landscape of fear is evoked. There are no legible landmarks, roads and meeting points for orientation, where people no longer populate the walking spaces, which, in this case, consist of alleys and alleys drawn without orthogonality, in the old urban fabric of Venice., where the traveling couple gets lost, and in this loss, they meet their “persecutor” (fig. 03).

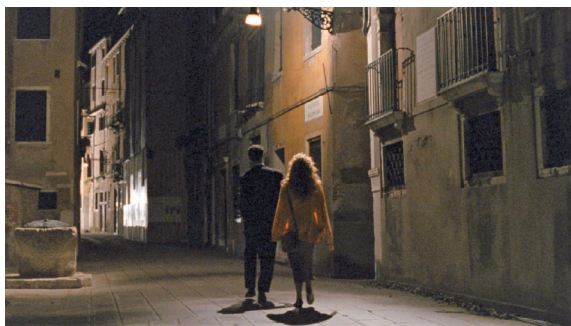


Figure 03: Couple of travelers lost in spaces with little guidance.

Source: *The Comfort of Strangers*, Italy / United Kingdom, 1990. Directed by Paul Schrader; Publicity image (Criterion Films)

In general, aerial scenes help the viewer to locate themselves in the filmic landscape, as landmarks and other urban geographic references are visible in them. While medium shots with the camera located in the characters' eye line and/or also night scenes that hide a visible line of the horizon compose scenes that evoke a labyrinthine space, where characters and spectators are unable to locate themselves in the city, and contribute, in this case, to evoke fear and/or suspense in the viewer.

THE SPACE OF FEELING. FINAL CONSIDERATIONS

According to Xavier (1990, p. 369), films agree with the spectator the proposal of an imaginary city, since, in cinema, the city is represented "from images of corners, facades and avenues", which, united through different forms of montage form "fragments of different bodies", forming a new geography established to compose the construction of the narrative proposed by the plot. Still according to Xavier (1990, p. 369), "it is not appropriate to ask whose imaginary body it is or what is the real structure of a space seen on the screen in fragments".

However, in *Uma Estranha Passagem em Veneza*, the director presents this geographic

body, intradiegetic support⁶ to the plot, from the opening scenes, locating the viewer in a specific landscape – Venice.

The locations in Venice presented in the film are, without a doubt, existing locations, even if some buildings do not have the same use function. These are places that can be found on the map, with proximities and distances relative to the forms of transportation presented by the protagonists – sometimes by boat, sometimes on foot –, so that it is possible for those who wish to get to know the different locations of the film to previously travel through digital mapping of the places in Venice where the couple Mary and Colin were. The use of internet tools, such as Google Street View, for example, which did not exist at the time of filming, makes it possible to understand the director's intention to faithfully locate the plot's locations, routes and forms of transportation. Intentionality respects the integrity of the elements of the chosen landscape, its morphology, its historicity and its memory.

This way, the city that houses the memories of those who inhabit it is presented through the character Robert, who already presents himself through the links he has with his past and through aspects that mask his present. He is the enigmatic figure in the landscape, who lives in a palace, knows the city and exposes family traditions linked to the place, while Mary and Colin are the travelers who travel through Venice, with the eyes of the *flaneur*, who sometimes gets lost, sometimes admires it. In this sense, the landscapes, in the film analyzed here, are not passive spaces, as they contribute to the construction of the meaning of the plot and characters in the narrative.

The director makes the viewer realize that the landscape is, as Besse (2006, p. 80) explains, "the space of feeling" – desire of the obsessor, surprise of travelers – and it is also, as Berque (2010) explains, legend on

6. Intradiegetic – all elements that belong to the film diegesis; thus exposed to the viewer.

topography. Subtitles of a filmic nature, which condition the places to the created story. Thus, the images of these landscapes chosen for the film present: the place of travelers, the place of obsessors, the place of love and, finally, the place of death. Panoramas of the same city

adopt new meanings with the narrative and begin, as in real life, to witness the different moments of a story to be told, as it is in it that identity elements of urban scenes are presented.

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