

The Impact of Architectural Landscape Spaces on the Manifestation of Meaning on Kiarostami's Movie, "Where Is the Friend's Home?"

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Abstract: This study has concentrated on the impact of architectural landscape spaces on the manifestation of meaning on Kiarostami's spiritual films: "Where Is The Friend's Home?" The research methods are analytic and descriptive based on visual semiotics and combination of qualitative (from case study to theory) and quantitative (from theory to case study) research. The theoretical framework of essay has three parts: architectural spaces, the way of semiotic and philosophy aspect. The theory of architectural spaces based on understanding spaces. Theory of Christian Norberg - Schulz. The way of semiotic is based on layered semiotic (analyzing Film with syntagm layers: text, context, intertextuality, code, media) and Ervin Panofsky 's semiotic analyzing which has three periods: primitive understanding, background literature and hermeneutics). The research concludes that the architecture is formed and created based on concept and dream and the characteristic elements of architectural landscape spaces have important role in manifestation of the meaning and spiritual concepts on Kiarostami's Movie, "Where Is the Friend's Home?" and with understanding of space the human being would get some degree of identity. Architecture via semiotic and semantic way has influenced on characteristic, identity, time and place sense, creation and manifestation of appropriate space.

Key words: Architecture • Landscape • Semiology • Kiarostami • Movie "Where Is The Friend's Home?"

INTRODUCTION

'Where Is the Friend's Home?' is a 1987 Iranian film directed and written by Iranian director Abbas Kiarostami. It is the first part of what has known as Kiarostami's 'Koker trilogy' [1]. The designation has done by film theorists and critics. However, Kiarostami resists the designation, nothing that the films are connected only by the accident of place [2] He has suggested it might be more appropriate to consider as a trilogy the latter two titles plus 'Taste of Cherry', since these, he says, that they are connected by a theme: the preciousness of life.

'Where Is the Friend's Home?' depicts the simple story of a young boy, Ahmed Ahmed Poor, who travels from Koker to a neighboring village (*Poshté*) to return the notebook of his schoolmate, Mohamed Reza Nematzadeh. Because if his friend fails to hand it in the next day, it is likely, that he would expel from the class. Finally, when he does not find his friend's home, he does the homework for him too.

The theme of the film is mostly derived from a poem, called 'The Address' by Sohrab Sepehri and a story called 'Why Did the Teacher Cry?'. In this story, the protagonist

is a young, happy and amiable girl called Tootia. When she gets home from school, she finds that her schoolmate's notebook is in her bag. Knowing that, it will be her fault which, her friend gets into trouble, she does not search for her home and she logically does the homework for her friend too.

From another viewpoint, the film starts in the memory of the Iranian naturalist poet, Sohrab Sepehri and the title of the film is derive from one of his most famous poems called 'The Address'. This poem starts and ends with the same question: *Where Is the Friend's Home?* It is the way of addressing and searching which is important from the viewpoint of the poet. In the poem, the friend's home is not as important as the passionate devotion for finding it. Kiarostami has made an effort to follow the same pattern in his film.

In the film, the friend's home is finally, not found. Perhaps the friend has his home in our inner self and by making a hermeneutic turn we can refer to our inner self and find God or ourselves.

'Kiarostami has made the path of the schoolboy's quest beautiful and harmonious in order to depict the beautiful incentive and devotion of the boy. The zigzag

path that the schoolboy crosses through the steep hills for going to Poshté is likened to a poem and it is one of the most significant scenes in this beautiful film [3]. In other words, this film is the poem, which he composed in cinema. Moreover, it is of importance to mention that he has published a collection of his poems.

'Kiarostami in "*Where Is the Friend's Home?*" Has experienced a unique personal reading of a poem in accordance with his poetic works in cinema. The similarities and differences between Sohrab Sepehri's poetry and the poetic films of Kiarostami are the key for perceiving the secret poetic spirit in the works of Kiarostami and the companionship of the poetry and cinema in the films of this poet of the cinema. Nowadays he has a comprehensive knowledge of the poetic dialogues and these dialogues interconnect the Iranian cinema and poetry with the far-reaching culture of the Far East and the human beings.'

In accordance with contents and viewpoints, Sohrab Sepehri interconnects Kiarostami in '*Where Is the Friend's Home?*' with '*The Address*'. The simple form of the film and the conversational language of the poetry are alike. Sohrab Sepehri's viewpoint towards poetry and his Taoist intuition and mysticism are similar to the affectionate and knowledgeable tone of Kiarostami in the film. 'The nest of light, the eternal fountain and the heavenly tree as a sign are shown through the zigzag path to the village of the friend.' [4]

Using poetry in cinema depicts the story of the connection between arts in a cybernetic atmosphere and this is the principal objective of this article. In accordance with the Sohrab's viewpoint, '*The Address*' is highly Haikuesque and Taoist and it plays a crucial role in the selection of locations and mise-en-scène. Moreover, it interconnects the mood of the film with the blossoms of nature. The film has the Taoism viewpoint, which is returning to the natural state and being in harmony with Tao. Passing through the darkness and the modernist loneliness and giving a traditional life to it were the other objectives of this film. Man finds himself in the depths of the nature and he lays the foundations of his existence in the unity with other people. This Taoist structure makes the life beautiful, but the modernist alienation shatters this unity and leaves the human beings in the loneliness and harshness of life.

'*Where Is the Friend's Home?*' in a simple story depicts the multiplied dimensions of this fact and takes up a fortified position towards it. The film depicts the scenes in a Haikuesque and compressed form and like a Haiku, it narrates the story in an especial way.

Observing the odyssey of a solitary child who is searching for his friend reminds us of the solitary existential tree of Søren Kierkegaard and a saying by Martin Heidegger: In the desert of existence, man is lonely [5]. A permanent image of a tree showed several times and in all the three parts of the trilogy.

The young boy wants to save his life by swimming from the sea of Laozi to the shore of Confucius. Kamal Amin thinks of his loneliness and even the whole story to be a kind of being lost: '*Where Is the Friend's Home?*' is the story of being lost amongst things, which have no affinity with the young boy. The school is lost because it constructed beside a barn. The teacher is lost because he is teaching in a place, which is not a school. The student is lost because not only he does not have an alert teacher but also he lacks a proper school. The mother is lost amongst the usual dirty clothes, the traditional caring for children and thousands of material and spiritual shortages. The father is lost because he only keeps silent and listens to the radio. Finally, the tragic old experiences and the meaning of the concepts respectively lose the grandfather and the old carpenter. These people are all lost except the young schoolboy who searches for his friend.' [6] He is the hero of a generation. 'He accepts all the reproaches from his mother and grandfather and the probable problems of the future and goes to the steep hills, mountains, plains and the terrifying streets and crossings, but he does not find his friend or the friend's home. He finds something else. He finds insight.' [7] or according to Masoud Ferasati: 'In return for not finding the friend's home, the young boy finds the friend in the path to the friend's home.' [8] on his way to the friend's home, he only meets a traditional old man who is incapable of helping him.

Besides all these things, the path to the friend's home is in our inner self. In the fossilized existence of the village, the child is trying *TO BECOME*. He wants to choose his inner self himself and for doing this, according to Buddha, he has to travel all alone like a rhinoceros. 'His parents do not even listen to him and they have a one-way communication like a radio.' He is all alone in the desert of existence.

He has the world of realism, romanticism, or even surrealism within himself. According to the viewpoints of the critics, this film is a collection of all the artistic styles: '*Where Is the Friend's Home?*' was a beginning to go beyond the reality and by a simple panorama; it depicted the complexity of our deeds, which are related to our inner selves.'

This interconnection of dream and truth, which puts the film in the border of realism and romanticism, is an eye-catching mixture of an anecdote and a documentary. However, this does not mean that the features of a documentary are used instead of the realistic features and the features of an anecdote do not function as the features of romanticism. They sometimes used interchangeably. In Kiarostami's films, the doors and the windows are painted. The streets find a new arrangement and are washed and swept. In "*Where Is the Friend's Home?*", the path of searching for the friend is constructed on the slopes and These rearrangements mostly saw in the film genres, which are poetical.

'It seems that in this world, the people only care about themselves, their values and their fossilized and old traditions and nobody helps or cares about "Ahmed". In this surrealistic world, the child is determined, patient and tolerant and without paying attention to the reproaches, keeps on trying. For him, friendship and responsibility are not merely two simple and meaningless words; He strives to revive these concepts and in this respect, he resists the elders.' [9] 'He establishes his world in order to reveal the real intentions and feeling of each of the characters in the film. The grandmother is watering the flowers and the mother is washing the clothes [10].

The artists, authors and the intellectuals generally do not have enough knowledge about the connection between cinema and architecture. Moreover, up to the present time in designing the new films, the influence of architecture on the space of film has taught to be worthless. Architecture has been highly influential in all directions and artistic genres or styles. Architecture, especially by means of semiology and meaning has been influential in characterization, identification, perception of place and time, creation of the proper space for special locations, passing through the historical layers and palimpsests, creation of identity and psychological sensation. Moreover, it has influenced the method of narration and the spiritual cinema. The method of identification and characterization in films by means of creating spaces and the realization of this point that through space we can realize the characters have been of importance for the thinkers of both fields. In broad terms, we can mention that the issue of spirituality and the method of creating the spiritual arts have been the discussion topics of artistic gatherings for many years and finding the proper solutions for them is important. Moreover, the spiritual architects and filmmakers have been highly acclaimed by the artistic societies.

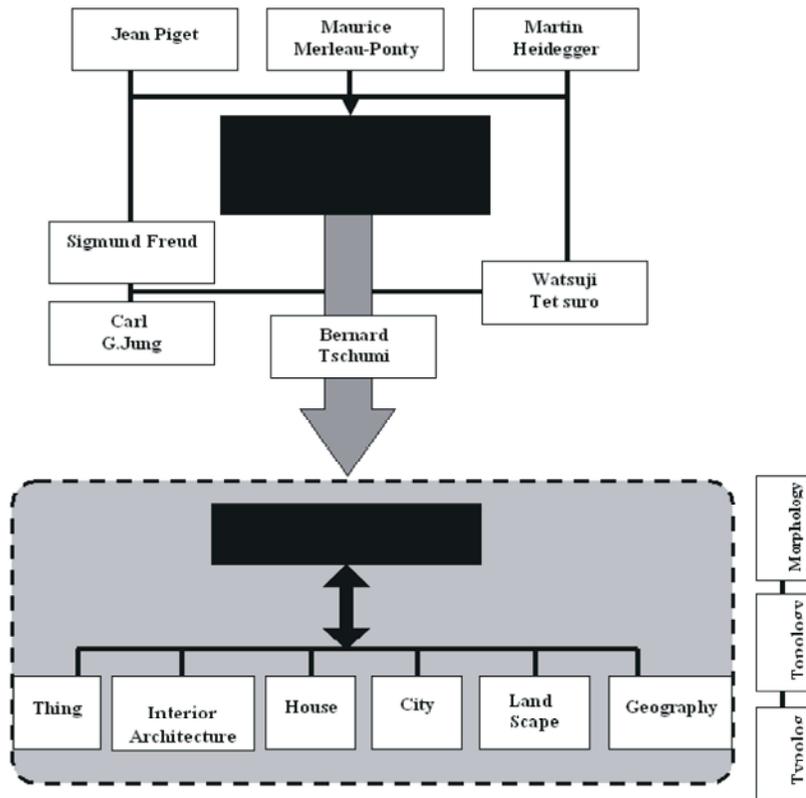
Nowadays in accordance with the passing of the third wave, the cybernetic space of the sciences predominates the skills and arts and it leads the postmodernist world. It is certain that architecture and cinema follow the same pattern and keep on trying in the new space. Moreover, by careful designing of the architectural spaces in films and through semiology, we can strengthen the characterization and ideology of the films. On the other hand, these signs can be used in the conceptual architecture.

Theory of Research: The architectural spaces of landscape in '*Where Is the Friend's Home?*' are formed according to reflection and the elements of the architectural spaces are highly influential in depicting the spiritual concepts such as decline, confusion, ascension, concept of home, reversion to the roots, love, odyssey, discovery, faith, conscience and so forth.

Method of Research: The theoretical framework of this research divided into three parts: the method of encountering with the architectural spaces, the philosophical framework of research and the method of semiology. The theory of the architectural spaces based on the theory of perceiving the spaces, which presented by Christian Norberg-Schulz and for its deficiencies; the ideas of Watsuji Tetsuro, Sigmund Freud, Carl G. Jung and Bernard Tschumi about the event architecture are applied. In the stage of perceiving the space, the theory of Peter Greenaway called '*The Space of Film as a Form*' and the theories of Wim Wenders, called '*The Space of Film as a Symbol*' applied. In the philosophical framework of the research, the ideas of Heidegger about '*Dasein*', which are mainly about (*individual - existence*) and the ideas of Watsuji Tetsuro about '*Ningen*', which are about (*group-existence*) are used. Moreover, Freud's *individual unconscious mind* and Jung's *group unconscious mind* put together.

In this film, by applying the method of layered semiology (i.e. analyzing the film by considering the togetherness of text, context, intertextuality, codes and medias) and Ervin Panovsky's trilogy of analysis (i.e. the preliminary perception, the literature of the topic and the hermeneutics) the concepts would analyzed.

Assimilation of the qualitative research (from theory to the case study) and the quantitative research (from the case study to the theory), is the base of analyzing.



The Analyzing Pattern of Architectural Spaces in Film

Fig. 1: Analyzing Pattern of architectural space, Source: author, [11]

Discussion and Review

Utopia: Utopia, in accordance with the great Plato and in contrast to the dystopia of Marquis de Sade, the modern world and Michel Foucault's heterotopia is still on Kiarostami's mind.

Koker and *Poshté* are a part of *Masouleh* village, which is the only village in Iran that has a mayor. This village had the characteristics of a town and for this reason; it has selected for this great goal: the utopia in the film, which lacks the presence of the sublime people and the only great person in it, is a child who is starting an odyssey (i.e. an ideal journey to find the friend).

'Masouleh village is an appropriate place for the poetical films. The beautiful architecture of this organic city is strange, imaginary and wonderful. Because of the exceptional sympathy of the child hero amongst our daily routine and our pharisaic and hypocritical world, this place is eccentric and unusual. His attempts and incentives were so poetical that the lines of this poem became more convincing and credible in the beautiful

streets and alleys of Masouleh village [3.] Masouleh is so beautiful that Sohrab Sepehri, the poet of *'The Address'*, which is an inspiration for this film says, you cannot describe Masouleh,; you should go and see it.

Masouleh is somehow the ideal utopia of our lost generation and even Ahmed Talebinezhad thinks of Mohamed Reza Nematzadeh's home to be the utopia.'

His home becomes the utopia of the filmmaker and the exhilarating journey of the young boy refers to the mystical passing through the seven stages. Finally he returned to the school which, implies that the friend has his home in our inner self, the principal objective of this journey is to make an experienced person out of the young boy and to show that, there are other ways for manifesting the devotion. The location of the hill between the two villages; the alleys that are like stairways and make the passing of the old carpenter difficult and create a breath-taking suspension for the young boy and the audience [12].

Kiarostami washes and sweeps all the alleys and streets of the village and he repairs and plasters the walls. Moreover, he employs the women of the village to color the walls blue and white and he puts vases of flowers at the foot of these beautiful walls. In addition to all these things, the zigzag path on the beautiful hill is one of his innovations, which makes the route to the friend accompanied by a hermeneutic circle. He cleans every speck of dust in everywhere to let the hero of the film search for the friend's home through this beautiful and sacred path and teach us the lessons of generosity, humanity and morality.

Not only in the architecture or the city, but also in the simple story of the old carpenter the utopia found. The old carpenter is the sole survivor of a generation of lovers and perhaps he finds his lost character in the child; A child who yells in pain of being in this world and searching for his friend. Hooshang Golmakani describes this utopia so beautifully: 'A chief part of the utopia found in the presence of the old carpenter himself and his speeches are so evident that there is no need for further explanations. In the coming and going of Ahmed and the carpenter, the filmmaker by his beautiful shooting decorates the speeches of the old carpenter: colorful lights of the traditional windows, the pure light and the rough picture of the iron windows on the walls of their path make a picture of the old carpenter's speeches. The iron windows cast a pure shadow on the walls, which is like a cross or the bars of a prison (In some part of the film, there is a vase behind one of these bars.) and the light of the traditional windows is tranquilizing. When Ahmed gets to one of the iron windows, the sound of a dog upsets him; he takes some steps backward and in the gentle and undisturbed light of a traditional window, he calms down. After getting tired and out of breath, the old man, also stops and leans against one of the old doors to refresh. Even when Ahmed is supposed to return to Poshté from Koker in the context of suspension (the darkness of night, fear of the dogs and not finding the friend's home), the film-maker, instead of depicting the path between the villages, prefers to accompany the old man to his safe home in which he makes those doors, windows and cradles. In deed he gets out of danger and takes refuge in the safe home of the old man [13].

In contrast to all the presented ideas about the creation of the utopian society in the film, Behzad Rahimian expresses his ideas in this way: 'This is a film, which has a utopian appearance; but in actual fact, it belongs to the dark cinema. It wants to say that the

utopian society is the society of friendship; but it says that the society is alienated and unfriendly. By Sohrab Sepehri's poetry, performance of amateur actors, plastering the walls and using vases of flowers, the utopian society would not be constructed [14].

Architecture of Film: Generally, the critics have a positive viewpoint on the architecture of film:

'The film-maker's encounter with the landscape architecture is sensible and charming. Kiarostami is well aware of depicting the geography of the story's landscape and using it in extended dimensions. For instance, in some part of a scene, in which Ahmed goes after the old carpenter to the village, the filmmaker apart from the correct perception of the geography of landscape by the audience. He uses the landscape factors (and type of angle and the camera location) and creates a spectacular scene that is losing the old man and Ahmed's search for him [15].

'Passing along the closed or open doors and windows, their bewilderment and confusion in the labyrinthine alleys and passages, the wet pavements, damp walls and their disappearance in the darkness of the sunset which attests the old man's declining years and the invisibility of the friend's home, show that their final destiny is the same. Kiarostami has depicted the objects correctly. Flowers, vases, clothes, the clothesline and the movements depicted intelligently. The running of the boy, which seems to be an extra activity, becomes meaningful in his comings and goings with the old carpenter to the past, present and the future time. The blue door that is at the foot of the single tree and is pinned to the sky and the blue colors interpret Sohrab Sepehri's viewpoint on life. The filmmaker appropriately uses all of these things [16]. 'After the mother's disagreement with Ahmed, he is shown in the balcony and behind the wooden pillars as if he is imprisoned.' [8] The old man dedicates a small flower, which grown on the riverside to Ahmed. He wants Ahmed to put it in his notebook and dedicate it to his friend. It is a flower from a friend for a friend.

Behzad Rahimian expresses his ideas about the inappropriate use of the architecture in this way: 'There are some scenes and some landscapes in "*Where Is the Friend's Home?*", which are of no use or are supposed to be used but seem useless. For instance, all the scenes that depict Ahmed's running on the hills for showing his efforts just prolong the film. However, if the objective were depicting the beautiful landscapes of the northern part of Iran accompanied by a rhythmic sound, it would be a different matter [14].

Signs and Meanings: Some of the elements in Kiarostami's films have turned into lasting meanings: child, nature and the zigzag paths. However, in this film the signs, which suggest the concepts of odyssey, man's loneliness and the contrast between traditionalism and modernism, are more important than all these elements.

Kiarostami's films and framings are based on light colors. This personal taste for depicting the concepts of a film has been effective and especially conspicuous and pronounced in his *Koker trilogy*. Applying the vertical and horizontal lines in order to convey the concepts of resoluteness, peace and the related concepts of each plan is cognizant. In the yard of Ahmed's home, the horizontal and vertical lines are at the service of the concepts. The zigzag lines of the path from Koker to Poshté, the labyrinths and the circular mise en scènes in '*Taste of Cherry*' are the samples of this film-maker's intelligence in generalizing the complexities of life. Even the hung clothes on the line are amongst the meaningful signs of the film. Kiarostami in "*Where Is the Friend's Home?*" makes use of this visual and dramatic sign. In the beginning of the film, Mohamed Reza Nematzadeh tumbles and his trousers become dirty. In Poshté, when Ahmed Ahmed Poor in search of Nematzadeh sees the hung trousers on the clothesline of one of the homes, both the audience and Ahmed think that he has found Nematzadeh; but that is not true [17].

In the first part of his trilogy, the young boy in search of his friend ascends the zigzag path on the hill (which is waiting for spring) all alone and swiftly. In the second part, the man's eyes search for the lost friend and he runs on the slopes all alone and quickly. In the third part, the young man with the same swiftness climbs the hill, (which is now verdant) to perceive the answer of his pure love in the very heart of the nature.

The last scene in '*Through the Olive Trees*' is one of the best shots in the cinema. In this '*sequenced shot*', Hussein follows Tahereh from the verdant hill up to the green and fresh trees to propose to her and after some moments, we see him ascending the hill merrily and in triumph. According to Jean Luc Godard, this is one of the best long shots in the history of cinema. The windows, dialogues between the old man and the child and the zigzag path on the hill with a single tree on it have been of importance for the film critics more than the other parts of the film.

Talebinezhad thinks of the mysticism in the film to be like the seven valleys of Attar: 'Ahmed Ahmedpour's quest for finding Mohamed Reza Nematzadeh's home

transpires in seven stages. In each of the stages, he gets familiar with one part of life. Finally, he does not find the friend's home and the last stage is a journey to his inner self. This is exactly the same as the story of those thirty birds that in search of truth go beyond the Qaf Mountain and when they arrive there, they realize that they are not thirty birds; but they are a whole being which has been dispersed before.' 'As an instance, we can refer to the single tree, which is on the hill. At the beginning of the film, it is bare and leafless; but at the end of the film, it is verdant and fresh. However, as we see in the film, all the events take place in less than 24 hours and this depicts the unity between two innocent and noble men from two generations: the last generation, which is in its death agonies and the new generation, which is auspicious and promising [18].

'The passers-by in Sepehri's poetry are the guidelines for reaching the target. The people in the film are the signs for realization of a truth, which is more important than the primary target. The logic of the film more or less based on Attar's Manteq al-Tayr (Conversation of the Birds). In this story, the birds commence a journey in search of their king, Simurgh; but at the end, they figure out that they themselves are the si (thirty) murgh (bird). Ahmed through the repeated action of asking and finding no answer finds the answer; he does not find the friend, but he realizes the concept of friendship [19].

In contrast to all the ideas, Naser Zera'ati thinks of his mysticism to be internal: 'In "*Where Is the Friend's Home?*", you should not search for the usual mysticism. If there is mysticism, it is in Ahmad's inner self and if there is a guide for him, that guide is he himself [20]. Colorful lights of the traditional windows, the pure light and the rough picture of the iron windows on the walls of their path make a picture of the old carpenter's speeches. The iron windows cast a pure shadow on the walls, which is like a cross or the bars of a prison (In some part of the film, there is a vase behind one of these bars.) and the light of the traditional windows is tranquilizing. When Ahmed gets to one of the iron windows, the sound of a dog upsets him; he takes some steps backward and in the gentle and undisturbed light of a traditional window, he calms down. After getting tired and out of breath, the old man, also stops and leans against one of the old doors to refresh.

'Proposing the issue of the previous tradition and culture's disappearance through the depiction of the iron windows and doors instead of the wooden ones throughout the film is totally unrelated to the primary issue of the film. In accordance with the proper

application of the old windows and doors by the director in shooting, lighting and mise en scène and creation of a beautiful and nostalgic scene of the meeting between the representatives of the previous and present generations, future has nothing but exceeding the limits of the primary issue in the film [21] .

'The beautiful and aesthetic expressions surround the issue of the film. The scenes of the windows, dialogues between the old carpenter and the child, the wild yellow flower that is grown beside some dark stones on the riverside, the zigzag path on the hill and the single tree on it that show the path of shooting the child's route, have a timely and descriptive repetition in the editing of the film. Finally, Kiarostami depicts the *hard times* by means of some signs. It is an old, eroded and fetid space, which based on the worn out beliefs and the buds are supposed to open in this swamp. Bertolt Brecht, in one of his poems asks: ' Can poetry be composed in the hard times?' and he himself replies: ' Yes, about the hard times.' 'The clothes are reminders of the spirits.' [3]

RESULTS

The film as seen in Figure 2 has a symmetrical structure, which formed in seven stages. This figure reveals the secret layer of the film. This film has a closed form and its parts are symmetrical. It starts in a class, its last scene shot in the same class and these two scenes are symmetrical. The second scene and the scene before the last take place at the same home and they are symmetrical too. The scenes, which take place in the Poshté village, are symmetrical as well and the scene of the coffeehouse is somehow the center of gravity in the film. In fact, this scene divides the film into two sections in which the parts are all symmetrical and the coffeehouse

acts as an axis of symmetry for them. From the viewpoint of habitation, the sequence of passing through themodern institution (school) to home, village, traditional institution (coffeehouse) and again village, home and the modern institution (school) forms the film and from the viewpoint of the architectural spaces, the film is formed by passing through architecture to landscape and landscape to architecture and their repetition. The film starts with a closed door and ends with the same door. Even the teacher, who starts marking and correcting the students' homework from the front seats of the class in the beginning of the film, starts his task from the back seats of the class at the end of the film.

The child feels the responsibility for finding the friend's home and after the mother's disagreement with him; he is shown in the balcony and behind the wooden pillars as if he is imprisoned. In the beginning of his odyssey, Ahmed ascends a zigzag path on the slope of a hill and there is a single tree at the end of the zigzag path. After passing the single tree, he reaches the frightening space of the leafless trees and the space of the cemetery respectively. At the beginning of the film, the single tree is bare and leafless; but at the end of the film, it is verdant and fresh. However, as we see in the film, all the events take place in less than 24 hours. Ahmed passes this route several times; but at the end, he arrives at his home. In the center of the route, there is a coffeehouse in which, the old men and the fossils have leant against the pillars. In the friend's village and on his route to the friend's home, all the alleys and streets are washed and swept, all the walls are repaired, plastered and colored white and blue and vases of flowers are put at the foot of these beautiful walls. Ahmed encounters the white clothes, which hung on a line and the face of a child, which covered by a traditional window several times. At the end

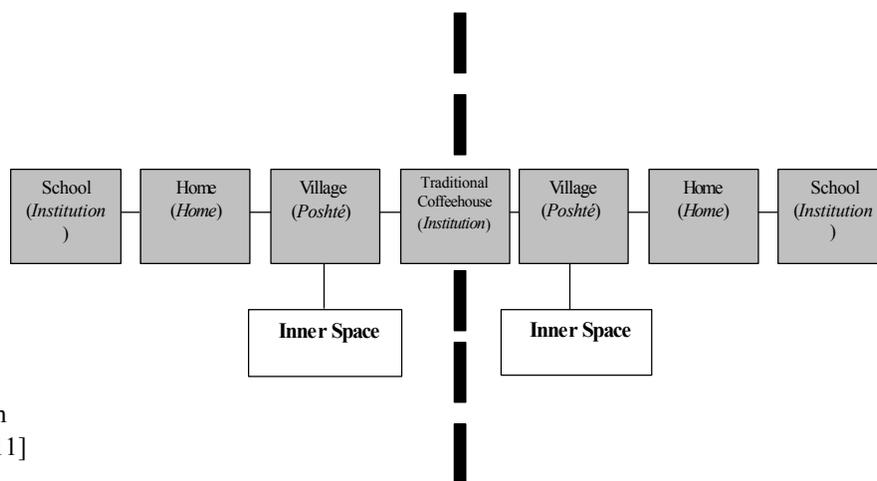


Fig.2- Plot of film
Source: author, [11]

of his journey, he meets an old carpenter who accompanies him to find the friend's home. The old carpenter, who is an artist, is the only person that appreciates him. On the route to the friend's home, the oldman stops and leans against one of the traditional doors to refresh. At the moment of separating from the old man, the barking of some dogs upsets him and in the gentle and undisturbed light of a traditional window, he calms down. In all parts of the route, the traditional doors and windows are manifest and luminous. There is a distinct contrast between the traditional and modern windows. After saying goodbye to the child, the old man goes home and closes a traditional window. After returning home, the child in spite of the barking of dogs and the sound of wind does the homework for his friend too.

Another important point is the architecture of Masouleh, which is associated with the best feelings about a place. It is a town, which has a cordial atmosphere due to its special architecture. The symmetrical labeling of different parts of the film is associated with Heidegger's hermeneutic turn and from the viewpoint of Christian Norberg-Schulz, the journey should start and end at home. The film starts with a closed door, which is a metaphor for the closed society. In the beginning of the film, the teacher closes the window and this suggests the strangulation of the human spirit. At the end of the film, he opens the door, which suggests the freedom after finding the friend. The child feels the responsibility for finding the friend's home and after the mother's disagreement with him; he is shown in the balcony and behind the wooden pillars as if he is imprisoned. Ahmed's peep at his mother who is washing the clothes and the hung clothes on the clothesline along with the gentle movement of the camera from Ahmed's eyes is spectacular and impressive. Moreover, the clothes are metaphor for spirits.

In the beginning of his odyssey, Ahmed ascends a zigzag path on the slope of a hill. In the stage of text, this can be a metaphor for the difficulties of the journey; but in the stage of context, since the film is Haikuesque, the zigzag lines are associated with satanic lines in Feng-Shui. Finally, in the stage of codes, these zigzag lines are again the symbol of the difficulties throughout the journey. In a city in which all the paths are satanic, he ascends from the earth to the sky and enters the world of morphology from the space of topology. In Heidegger's world, which has four folds (mortals, gods, earth and sky)

he ascends from the earth to the sky as a mortal human in order to reach God and feel Heidegger's Dasein; but since he searches for the friend, he tends to *Watsuji Tetsuro's Ningen* from *Heidegger's Dasein*. At the end of the zigzag path, there is a single tree and in the stage of text, the 'world center' mentioned to be a tree or a pillar. The vertical direction is always associated with a more realistic aim or meaning. In the case of a home, this vertical direction shows the real process of the building, which is indeed the capability and appropriateness of man in 'conquering the nature'. In a play, called 'The Master Builder' by Henrik Ibsen, the tower is the symbol of triumph and victory and Sebastiano Serlio interprets the vertical pillar as the representative of man's creativity. Gaston Bachelard mentions 'perpendicularity' and 'centralization' as the crucial qualities of a home.

The film depicts the scenes in a Haikuesque and compressed form and like a Haiku, it narrates the story in an especial way. In the stage of context, observing the odyssey of a solitary child who is searching for his friend reminds us of the solitary existential tree of Søren Kierkegaard and a saying by Martin Heidegger: In the desert of existence, man is lonely [5] A permanent image of a tree is shown several times and in all the three parts of the trilogy. The young boy wants to save his life by swimming from the sea of Laozi to the shore of Confucius. In the stage of intertextuality, the tree is associated with the Buddha tree in Nirvana, date palm beside the Virgin Mary in Christianity, the single tree of Leonardo da Vinci, the connection between the earth and the sky, the symbol of existence and the connection between the microcosm and the macrocosm. It is the tree, from which Buddha gets his intuition. Its roots are Brahma; its stem is Shiva and its branches are Vishnu. Moreover, it represents the nest of Simurgh in the Qaf Mountain and the Tooba tree, which is located in the holy prophet's home in paradise. In 'Culture of the Symbols' written by Jean Knight, the different metaphors for a tree are mentioned in detail; but discussing all those metaphors is out of the scope of this article. In the stage of codes, the tree is associated with all the proposed issues in the film, which include eternity, life, fruitfulness, intuition, ascension, one of Sepehri's poems, called 'Haiku', a kind of centralization and so on.

In many of the legends, the 'world center' is described as a tree or a pillar, which is the symbol of the world's vertical axis. The mountains thought to be like the junctions for the earth and the sky. The ancient Greeks supposed the "navel" of the world or the *Omphalos* to be

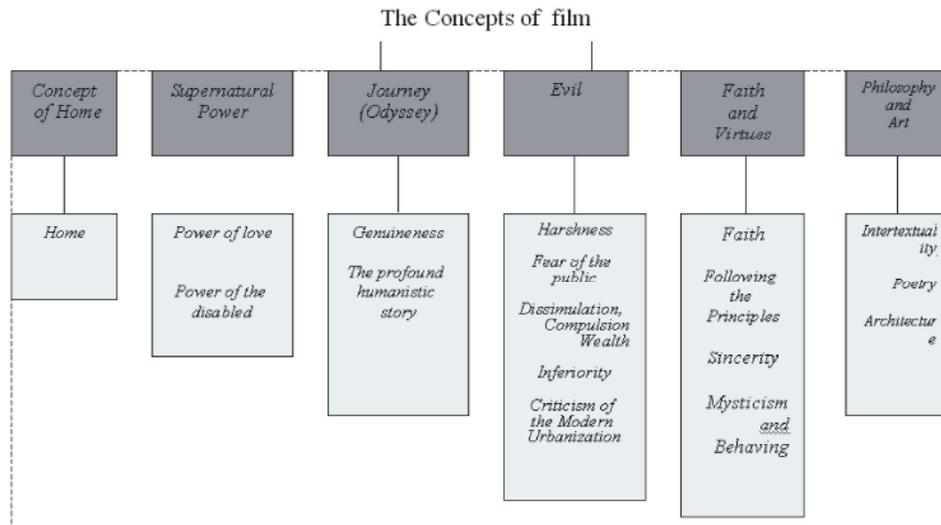


Fig. 3: Concept of film Source: author, [11]

located in *Delphi* and the ancient Romans thought of the *Capitolino* to be the center of the world. Kaaba is still the world center for the Muslims. Mircea Eliade discovered that according to many beliefs, reaching the center is difficult; but reaching to the center is an ideal goal, which is only achieved through an "exhausting journey". Reaching the center involves an especial perception and recognition. In the world center, a new, real, permanent and powerful being replaces the wicked and futile being of the past. Hence, Eliade insists that all kinds of life, even those, which have few incidents, can be thought of to be a journey in a zigzag path and still the return of any man to his home is as precious as the return of Ulysses to Ithaca [22].

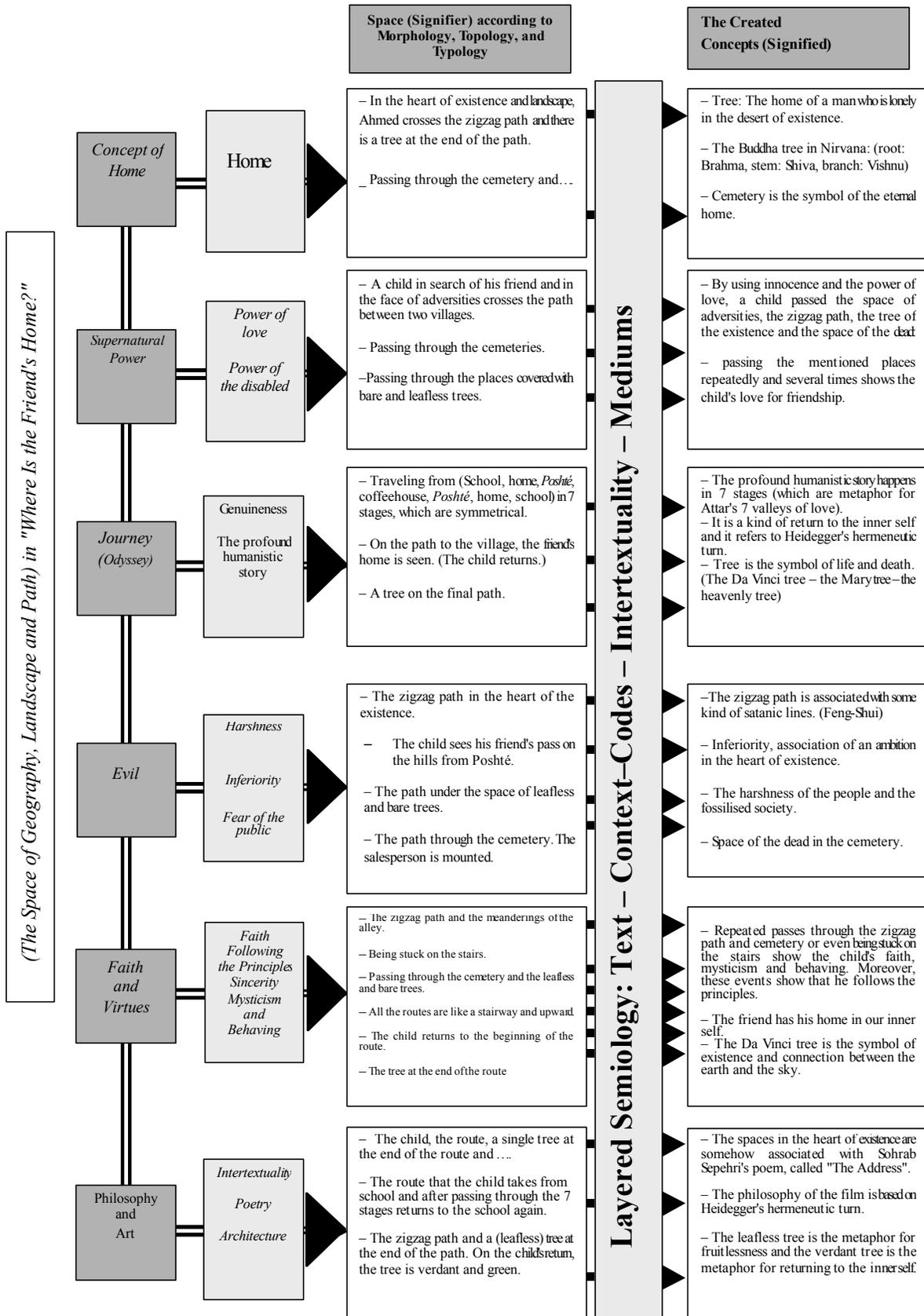
'If the world center is indicative of an ideal, a general aim or the "Paradise Lost", then the word "Home" becomes more tangible. In fact, the word "home" simply indicates that the personal world of an individual has a particular center for itself. Hence, there is an odyssey and finding it involves a "long journey". The concept of home as the center of the individual's world has its roots in the childhood. The first references have been to home and material and only a child is capable of passing through them.' [22] Ahmed takes this route and in search of the friend goes to the utopia. The single tree on the hill is bare and leafless in the beginning of the film; but at the end, it is verdant and fresh. However, as we see in the film, all the events take place in less than 24 hours. In his return to the inner self, the child has learnt to make his odyssey and find salvation.

Ahmed passes this route several times; but at the end, he returns to his home. In the friend's village and on his route to the friend's home, all the alleys and streets washed and swept, all the walls repaired, plastered and colored white and blue, which seem artificial in most of the cases. In the spiritual films, the concepts divided into seven chief branches: 1. Concept of Home 2. Supernatural Power 3. Journey (Odyssey) 4. Evil 5. Faith and Virtues 6. Metaphysical creatures 7. Philosophy and Art. Each of these concepts has its own subdivisions and in *'Where Is the Friend's Home?'*, they are depicted as seen in Figure 3.

CONCLUSIONS

Architecture via semiotic and semantic way has influenced on characteristic, identity, time and place sense, creation and manifestation of appropriate space. The proposed concepts, which depicted through architecture or other ways, have been important in making this film, a spiritual film. Moreover, it should be mentioned that applying the architectural spaces has been one of the most effective methods for depicting these concepts. In this research, there has been an effort to introduce all the concepts, which have been depicted through architectural spaces by means of some figures and the categorization method, which was described in the method of research and it is an innovative work of its kind.

In Figure 4 each stage is analyzed in accordance to the space of geography, landscape and path and in each of the stages, by reviewing the forms of morphology,



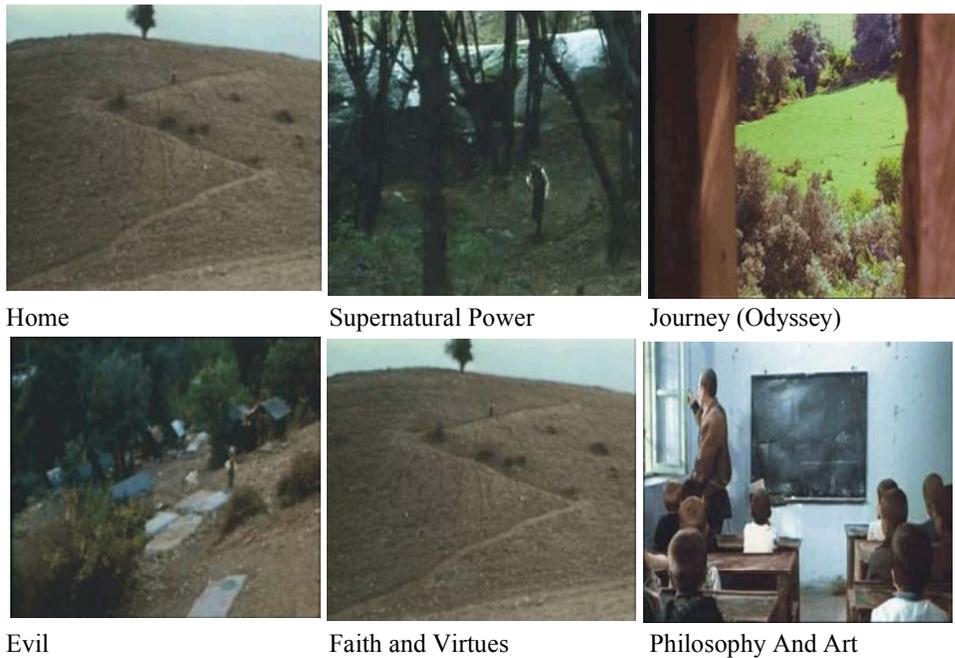


Fig. 4: Concept of film Source: author, [11]

topology and typology, the signs of the gathered layers are analyzed by the sequence of passing through context, intertextuality, codes and mediums.

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