



## **HOTEL AS A "DOUBLE METAPHOR": SPACE, REPRESENTATION, REALITY AND BEYOND**

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### **Abstract**

A (fictional) space design is not only a visual component which creates the atmosphere, but it also can turn into an efficient which lies at the center of the intention of the film, nearly into one of its actors, into the very constitutive component of the plot, almost into a mimetic image and even into a "double" existence in which "the film itself" melts away and which melts it down at the same time, so to say into a "double" "meltdown" and of course into a both physically and mental space. If we put this aspect into a more specific framework and focus on the hotel as a metaphor/ image which might give us an "uncanny" (that implies "unheimlich" in the Freudian sense of the word) example of "surreal" space design in cinema, we can "read" the hotel as a metaphor as something which traces back a "double"/ "mutual" existence and which puts the things, the substances ("hyle") and "reality" ("a-letheia") into their own images, although at first sight it might seem to be just a metaphor which represents the unseen in a visible and known/ recognizable world. If we "read" the image of hotel as a proper place and also as its metaphor and this of course according to four films (Barton Fink, Hotel Splendide, The Million Dollar Hotel and Anayurt Oteli) that have somehow something to do with the hotel as a formative image/ metaphor and that give us examples to both different and similar imaginings, conceptions, perceptions and approaches to/ about space design within the context of cinema, we can state that, this rudely as surreal/ fantastic/ "uncanny" definable image of the hotel goes beyond reality and actually constitutes a so called "blind spot"/ "hole"/ "threshold" between the real and the unreal which is hidden in the "image". This leads us to the idea that, the image of the hotel, read as both a place itself and its metaphor, makes a "double" existence between the seen and the unseen, the physical and the mental, the organic and the inorganic possible. From this point of view, the design itself (the space design) can be defined on the one hand as the "image"/ the visible one and on the other as its substitute. Breaking up the duality between the real and the unreal and the organic and the inorganic, the design itself is transformed from a visual and architectural component into a "body", perhaps nearly into a place of the displaced, into a "corpus", a place and a non-place at the same time. And the "surreal" form that the design takes in this process is nothing but the traces of the "double" existent which prevents the hotel as a metaphor from being just a conventional metaphor. Form is the body. Focusing on the hotel as a metaphor and of course as a product of cinematic space design, this study attempts to emphasize that, the meaning of designs receipted/ perceived by the audience as mimetic components is not limited within the cinematic plane and that sometimes the designed is also able to form and dimension the image of "reality" by giving a chance to a "double"/ hybrid existence where the figurative/ metaphorical framework is punctured by "punctum", according to Roland Barthes, which is correspondent to the "blind spot".



**Keywords:** *Reality, surreal, place - space, classification of images, form, mental/ spiritual activity, mimesis, double/ hybrid being, imagening, perception, blind spot, "meltdown", threshold*