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The Architectural and Imaginary Spaces of the Anime Models

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***Abstract*—**Architecture as a form of art, whilst actively developing, finds new methods and conceptions. Currently, architectural animation is actively developing as a step, successive to architectural visualization. Interesting vistas of architectural ideas were discovered by artists of Japanese animation, in which there are traditional spirits, *kami*, and imaginary spaces relating to them. Anime art should be considered abstract painting, another kind of an architectural workshop, where new architectural ideas are generated.

***Keywords*—**Anime, architecture, imaginary spaces.

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I. Introduction

THE architectural objects should be considered in the system of the time and space co-ordinates, t. i. chronotopes. A chronotope itself is constituted of actual and imaginary time, actual and imaginary spaces. In their turn, imaginary spaces are represented in two main groups. The first one is imaginary spaces; the second one is imagined real spaces that are currently out of the sight of the one imagining them. [1]

Architecture as a form of art, whilst actively developing, finds new methods and conceptions. New architectural forms are seen in works by artists involved in modernism and abstractionism art movements. Of a particular interest is the architecture in the countries where new ideas are united with the national construction and landscape designing traditions. This tendency characteristic of the Japanese architecture was highlighted in the works by M. Bussagli [2], W. Coaldrake [3], and T. Daniell [4]. In these writings, in particular, there were outlined the possibilities for new visions of architectural problems. Currently, architectural animation is actively developing as a step, successive to architectural visualization. Interesting vistas of architectural ideas were discovered by artists of Japanese animation, in which there are traditional spirits, kami, and imaginary spaces relating to them. At least, the anime versions of architectural edifices and landscapes contain original accents and foreshortening in architectural art, for the Japanese architectural anime models are linked to gods, mythological creatures and ancestors' spirits. Major objects began to be constructed starting the 3rd c. AD, and they were tombs of famous persons [5]. Later barrows were of a keyhole shape, in this way presupposing connection of a dead man with the living world.

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II. Religious Influences in Architecture

A. Shintoism in Japanese Architecture

Shintoism is an ancient Japanese religion and is based on the cult of plenty of gods, deities, and the kami spirits. Besides superior gods, there exist kami of architectural structures: temples, bridges, traditional city gates, as well as of gardens and open city space.

The oldest Japanese paintings for aesthetic and spiritual reasons contained the notions of various kami. They were richly illustrated not for delivering the ideas of the texts only but for simplifying their interpretation. The tradition of a symbolic painting which, to a certain extent, had an architectural meaning, started to develop.

The Shinto temple consists of sanctuaries, situated at different parts of the parish. There are a lot of temples which are single small buildings. The temple complex includes the chapel, situated just in front of the main sanctuary, the pavilion for the ablutions and several outbuildings. The walls surrounding the temple can have the second, internal line and even the third wall around the inner sanctuary to be used to protect against unwanted intrusions. In the large temple complexes there are facilities such as the priests' housing, the house to store sacred objects, and even the theater for performances in the Noh style as well as the arena for sumo wrestling. All of these sites allow doing various performances starting with melodramatic ones and completing with scenes in the action style. The Japanese cemeteries also refer to architectural structures. Particularly those where heroes are buried, who normally were temple parishioners murdered at war. Memorial plates allowing to "locate" kami of the mythologized personalities at the cemetery space, also belong to minor architectural forms. As the temples are often built where the representatives of the ancient kind live, kami characters may reflect not only the history of an entire province, but culture all over Japan. Some temples are located side by side with commercial and industrial centers and it is just as "convenient" for the imagination of animated films' authors striving to show modern technological realities that substituted the old Japan with its cherry gardens and elegant bridges. The natural beauty of the temples and the places in which they are located, designed to enhance religious experiences, encouraging a human being to break away from the madding crowd, is a thing of the past, both in reality and in the cinema. During Shinto festivals these are exactly the temples where the gods descend from the sky, mountains, emerge from the water natural sources.

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It is clear that the Shinto temples, like the temples of other religions have their sacral complexes and public places. During the times of the occurrence of Buddhism in the Japanese consciousness, there takes place the fusion of the two religions into one, of Shintoism and Buddhism. This process causes not confrontation but integration of the ritual objects of these different religions. On the territory of jinja, Shinto temples, Buddhist temples are built. And starting with the 7th century AD the largest Shinto kami took the names of Buddha and bodhisattvas. The shrines have their own peculiarities. Interestingly, before the building of a temple, the terrain of the future structure was enclosed by straw ropes, on which there were paper stripes indicating that it's sacred territory. Obviously, the place of the temple was chosen on the basis that some stone, wood or spring could be a haven for local kami. Sometimes spirits can settle into ritual objects of shintai. These objects were part of the ritual ceremonies at the temples dedicated to the worship of the gods. In a review of the book "Handbuch der orientalistik" it is noted that the Shinto rituals were traditionally associated with the birth, whereas Buddhism monopolized the rituals associated with death, and Christian churches and chapels, schools became a significant competitor in the sacralization of wedding [6] . The veneration of the family's ancestors in Japan resulted at homes where religion was professed, in one of the rooms there was at a prominent place the kamidana. This is an object or objects in the form of Shinto coffins representing the souls of the dead relatives of the family, who lived in the House. Family brings them rice, coffee, fish, sprigs of sakaki tree. Next on the board there are the flashlights that are lit. The Buddha worshippers have besides the kamidana, the butsudan planks. The names of the dead are inscribed on them, including their ancestors' names. Virtually there are no Japanese animation TV series with a family theme, which would not have been showing kamidana or butsudan. These things make up a unique design of Japanese traditional houses. And the anime versions bring a new perspective to sacred subjects in the contemporary Japanese architecture. As is in the movie, directed by Tatsuyuki Nagai, made in 2011, at the A-1 Pictures Studio, "We Still Don't Know the Name of the Flower We Saw That Day".

B. Catholicism in Japan

Catholic architecture appeared in Japan in the early 40-ies of the 16-th century. In 1543, in Kyushu the Portuguese landed from ships, followed by the Jesuits missionaries. The Catholic preacher Francis Xavier managed to find common points between his Church and the Shinto, stating that the Shintoism is the inverted rite of Christian messes. In 1580, there were 150, 000 Christians in Japan. At the same time, in Japan there appeared adherents of the Dominican and Franciscan orders. The most famous of them is the monastery, built by Maximilian Kolbe, near Nagasaki. M. Kolbe founded another Christian space, the seminary. A. Sabitov, examining spatial organization of the Sainte-Marie-des-Bois monastery, notes two important aspects. The first is the proximity of the described space in the monastery to a labyrinth. Characteristics such as planning solutions, spatial disorientation, stimulated by a complex system of corridors in which you can't find any entrances or exits; stairs, either rising, or falling; well-developed underground part. The second feature is a kind of secrecy of the monastery [7]. The presence of Japanese elements in buildings constructed in Japan is clear. But it should be emphasized that it is the hidden space in them that allowed artists to find architectural decoration for kami. Clearly, this trend is seen in the anime film in which the manga "Chrono Crusade" was screened by the film director Yuu Kou. Besides the monasteries, in the movie "Chrono Crusade" there were used some other church buildings and facilities. In particular, a small parish in Frankfurt, Indiana. Rosetta's younger brother (one of the seven Apostles), Joshua, together with Rosetta accidentally found the tomb of Saint Maria Magdalena. However, despite Catholic architecture and exterior trappings, it seems that in the film the samurai spirit is present. If in Umberto Eco's "The Name of The Rose" novel [8, p. 119], in the center of the monastery there is an altar and a library with sacred books and manuscripts, then both in the manga and the "Chrono Crusade" film there is the Weapons' Design Department of the Order in which the monks are making weapons for the monastery.

III. Imaginary Spaces

Technological and social facilities are the result of rational human labor for purely pragmatic purposes. At the same time, their architecture may contain a number of irrational and imaginary spaces. This occurs because architects, once deservedly identified themselves as artists, and as such, they follow the artistic imagination, not devoid of a flight of fantasy. The latter is especially evident in the works by artists, animators, performing the role of "architects and designers" in the movie. The most interesting is creativity present in the anime about discovering the cosmos area. In the "Planetes" anime film directed by Goro Taniguchi there was presented a quite realistic project of the city on the Moon, designed in the scheme of a labyrinth. The mazes are close to the so-called imaginary spaces.

The imaginary spaces are imagined spaces caused by optical illusion or when it is impossible to see part of the real space. Theoretically, they are architectural categories, though, at the same time, they have applied, practical importance. It's about the imaginary perspective present in the Catalonian Cathedral of Gaudi and The Royal Ladder, Scala Regia in the Vatican by Bernini. This visual effect is achieved in the architectural and building practice through crushing of space, distortion of geometric lines, playing with shade and light, and other methods. In this regard, the anime versions give unlimited possibilities for designing of imaginary spaces. Anime artists do not only claim their existence, but they also construct suppositions.

Historical and mythological canons most frequently attributed the imaginary space with mazes. The notion of "Labyrinth" in the most common sense means "the convoluted passages". It came from the ancient times and has the second

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meaning "a long structure consisting of a set of contiguous premises similar to each" [9] . Most mazes are in some way present in social and public buildings. In the modern world these are training institutions, exhibition and museum buildings, sports facilities, prisons and hospitals. In these buildings there are long corridors and stairs, passing into each other. Some of them can be insulated by closed doors and be temporarily deprived of their function value. The latter characteristics give these architectural structures some elements of imaginary spaces.

Schools and sports facilities for a number of reasons have become the favorite place for Japanese animators. First of all due to the reason that students are the target audience for them. Most clearly imaginary school spaces are highlighted in the Japanese anime movie series "Sally, The Witch" by the film director Osamu Kasai. School space quite often goes into hospitals and clinics as, for example in the"Rumbling Hearts" anime film directed by Tetsuya Watanabe.

The separate series of animated film reveal the characters' lives in closed institutions of education and punishment, prisons and penal colonies. Such institutions combine two types of overlapping spaces: open for security guards, and another one, closed for prisoners. And this factor raises the difficult conflicts. In a closed space brutal behavior rules and hierarchy are set. The security is quite satisfied with the state of things. Restricted criminal community only strengthens the "walls" of the closed space, but the representatives of the open space have a free exit for themselves.

Hospital spaces are more complex than school spaces, which is quite natural, for medicine, in contrast to education, involves not only teenagers' lives but their deaths as well. Expected transitions of anime characters from school space into hospitals reflect the recent decades' clinical and social statistics prevailing in Japan. It is directly connected to the disturbingly high increase in mental disorders of the Japanese teenagers. Especially are of those with symptoms of borderline mental states. Despite the obvious pathology in the mental health of the protagonist, the audiences perceive her with delight, believing that both Haruka Suzumiya of the "Rumbling Hearts" anime movie and Haruhi Suzumiya of the "The Melancholy of Haruhi Suzumiya" anime movie are part of their world.

Some of the technical and social structures are the intersecting spaces, of the closed and the open. They exist both with their own rules of conduct and the hierarchy and in the format where anarchy reigns. Often technological and social facilities contribute to the alienation of personal space from the space family. Obvious is the fact that the space of social and public buildings are less destroying the principles traditional for Japan rather than technical objects, including outer space with spaceships and planets.

The architecture is not only buildings but also landscapes. Designing and the artificial landscape creation have deep civilization roots. And because landscapes have less than buildings, functional value, they more often include imaginary spaces. The world famous Japanese Rock Garden, The Ryōan-ji Garden, was created by the genius of the Buddhist monk Soami. This garden is designed in a very simple manner: on the white sand of the rectangular area there are several triads of unpolished stones in different sizes. The number of stones equals the number of fifteen. However, from whichever point a visitor to the garden looks, he will only see fourteen stones. The 15th stone disappears.

The space where the fifteenth stone disappears is a moving but a constant volume. And therefore it is logical that it is the category of imaginary spaces, having the ability to dissolve objects located therein.

In feature and documentary films a landscape-maker is the nature itself, which brings its perfect mirroring reflection to the screen. No matter to what extent brilliant painters the authors of animated film are, they cannot achieve such a result. That's the reason why the animators focus on spatial parameters of natural objects when creating different imaginary spaces. The same is true of technological objects. The painted dust in workshops of a destroyed factory with any possible technological achievements will always look painted. So, it may sound paradoxical, but the Japanese anime creators when trying to achieve artistic authenticity in depicting natural and technical objects will always give them a certain mystical bias, most often through the apparent or invisible presence of the kami. And the sign of the kami presence is generally imaginary (mysterious) spaces.

IV. Conclusion

Imaginary spaces create imaginary characters as well as the anime characters themselves construct imaginary spaces. This process opens up new prospects for architects' imagination in real life.

Thus, anime art should be considered abstract painting, another kind of an architectural workshop, where new architectural ideas are generated.

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