

MAKING THE MODERN CITY VISIBLE: A STUDY ON MONTAGE,
COLLAGE AND PHOTOMONTAGE

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ABSTRACT

MAKING THE MODERN CITY VISIBLE: A STUDY ON MONTAGE, COLLAGE AND PHOTOMONTAGE

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The modern city is formed through collision of social, cultural, economic, political, artistic, and architectural layers that are heterogenous, temporal, and multiple. The collision of these layers results in the emergence of complexities and contradictions. The complexities and contradictions of the modern city make its visual, experiential, and spatial attributes invisible, imperceptible and unproducible. In this context, reading, understanding, and reproducing the modern city requires a critical method based on movement and temporality to reveal the dialectical relations of overlapping or successive urban images. Therefore, this study proposes montage as the method of making the modern city and its experience visible and intelligible in consideration of Sergei Eisenstein's theory of montage and Walter Benjamin's "dialectical image." For this work, montage unfolds two different aspects. The first aspect addresses the aesthetic shock created by the successive and conflicting impressions that are produced by the modern cities instantly through their multiplicities. And the second aspect considers the modern city as montage of these overlapped multiplicities. In this sense, this thesis is an effort to reveal the traces of montage in modern architecture and urban space, experience, and imagery. As a means of that, works of

avant-garde artists and architects in the twentieth century and their engagement with other artistic and visual practices, including film, poetry, theatre, and historiography, are elaborated.

In that respect, the thesis also traces the alternative practices, such as collage and photomontage, which cognate with montage methodologically. All these searches problematize the abandonment of these critical and intellectual aspects in architecture and repropose the montage to empower architects towards making the experience of the modern city visible and intelligible, again.

Keywords: Modern city, urban experience, montage, collage, photomontage

ÖZ

MODERN KENTİ GÖRÜNÜR KILMAK: MONTAJ, KOLAJ VE FOTOMONTAJ ÜZERİNE BİR ÇALIŞMA

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Modern kent heterojen, değişken ve geçici yapıya sahip sosyal, kültürel, ekonomik, politik, sanatsal ve mimari katmanların üst üste gelerek çarpışmasından meydana gelir. Bu katmanların çarpışması, karmaşıklıkları ve çelişkileri de beraberinde getirir. Modern kentin barındırdığı karmaşıklıklar ve çelişkiler onun görsel, deneyimsel ve en önemlisi mekansal niteliklerini görünemez, algılamaz ve dolayısıyla bilinçli bir şekilde üretilemez hale getirir. Bu bağlamda, modern kenti, birlikte varolduğu durumları ve deneyimleri okumak, anlamak ve tekrar üretmek harekete ve geçiciliğe dayanan, çakışmış ya da ardışık kent fragmanlarının diyalektik ilişkilerini vurgulayan eleştirel bir yöntem gerektirir. Bu sebeple, bu çalışma Segei Eisenstein'in “montaj teorisi” ve Walter Benjamin'in “diyalektik imaj” kavramları ışığında modern şehri ve onun deneyimini görünür ve anlaşılır kılmanın yollarını aramaktadır. Bu çalışma için montaj iki farklı süreci vurgulamaktadır. İlki, modern kentin katmanları aracılığı ile anlık ürettiği ve bireyleri sürekli maruz bıraktığı ardışık ve çatışan izlenimlerin yarattığı estetik şoka referans verirken, ikincisi modern kentin bütünü bu izlenimleri üreten katmanların ve çeşitliliklerin montajı olarak ele almaktadır. Bu anlamda bu tez, modern mimari ve kentsel mekanda,

deneyimde ve imgelemde montajın izlerini ortaya çıkarma çabasıdır. Bunu sağlayabilmenin aracı olarak, avangard sanatçı ve mimarların yirminci yüzyıl modern kentlerine ilişkin montaj çalışmaları ve ayrıca montajın film, şiir, tiyatro ve tarih yazımı gibi diğer sanatsal, düşünsel ve görsel uygulamalarla olan ilişkileri ele alınmaktadır.

Bu bağlamda bu tez, metodolojik olarak montajla özdeşleşen kolaj ve fotomontaj gibi alternatif uygulamaların kentsel ve mimari mekanı ele alma biçimlerinin de izini sürer. Tüm bu arayış, mimarlığın kritik ve düşünsel yönlerinin terk edilmesini sorunsallaştırırken, günümüz kentlerini yeniden görünür ve anlaşılır kılabilmek için montajı tekrar önerir.

Anahtar Kelimeler: Modern kent, kentsel deneyim, montaj, kolaj, fotomontaj



To my family.

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CHAPTER 1

INTRODUCTION

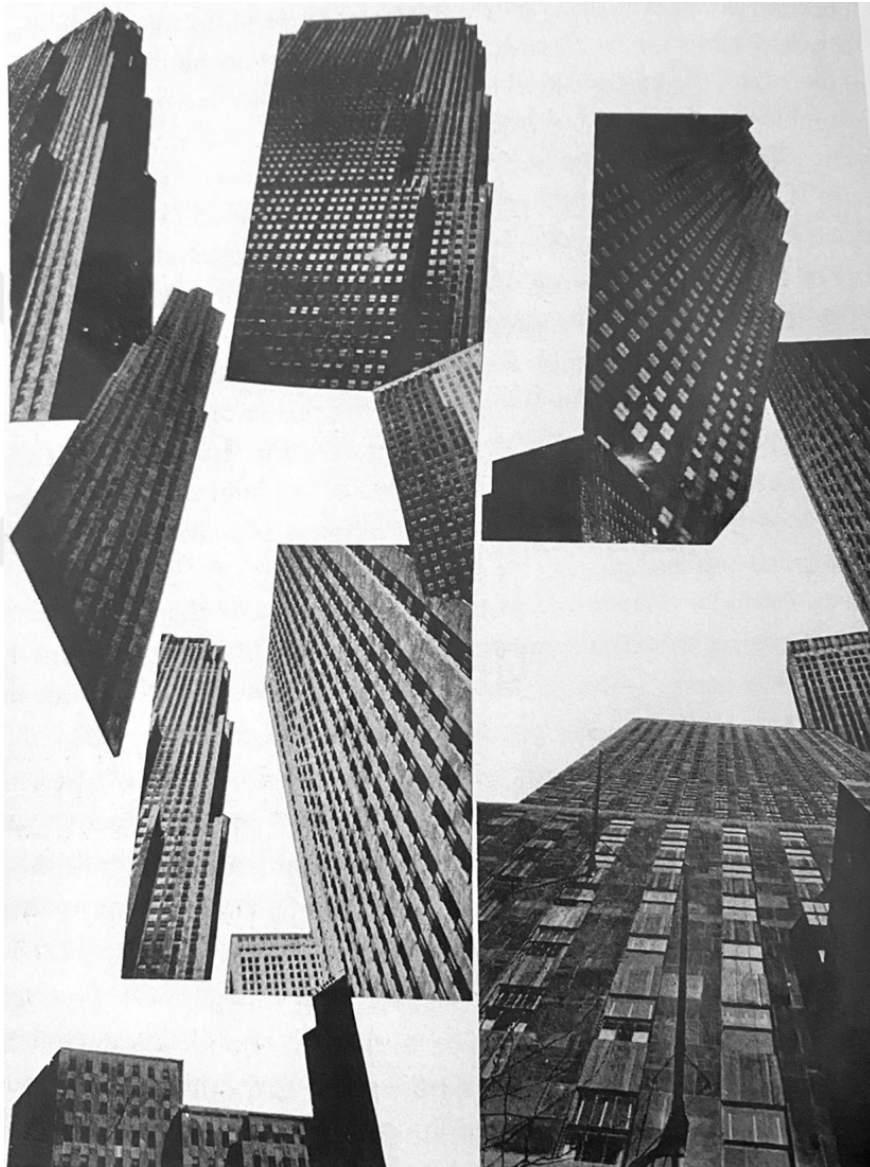


Figure 1.1. Sigfried Giedion. Rockefeller Center. Photomontage. 1941. [Sigfried Giedion, *Space, Time and Architecture: The Growth of New Tradition*, (Cambridge: Harvard University Press, 1941), 576.]

In 1928, Sigfried Giedion introduced his initial ideas on new means of modern architecture in his book *Building in France* as follows, “Still photography does not capture buildings clearly. One would have to accompany the eye as it moves: only film can make the new architecture intelligible!”¹ His aspect proposes the successive and overlapping fragments to perceive the individual elements of the modern city. It was the result of his inquiry to make montage and film as the tool of representing his understanding of *new* architecture.

As a means of this critical inquiry into the perception of the *new* architecture, in 1941, he produced a photomontage of Rockefeller Center and commented on it, “Expression of the new urban scale like Rockefeller Center are forcefully conceived in space-time and cannot be embraced in a single view. To obtain a feeling for interrelations, the eye must function as in the high-speed photographs...”² [Figure 1.1] His photomontage aims to unfold the fragmented and moving pedestrian experience of a giant structure that is unmeasurable and incomprehensible with human-scale. Because the unprecedented scale of buildings ordered in succession has changed the observer’s act of viewing. Since a pedestrian observer cannot perceive it at a single glance and needs multiple acts of viewing. Therefore, his work consists of montaged photograph fragments of the building that was taken from different perspectives and eye level. His aspect emphasizes two different critical conditions of the modern city and space; on the one hand, it addresses the scale of the structure and city; on the other hand, the embodied spectator who tries to perceive them from different perspectives in a movement.

¹ Sigfried Giedion, *Building in France*, (Getty Center for the History of Art and the Humanities, 1995), 176.

² Sigfried Giedion, *Space, Time and Architecture: The Growth of New Tradition*, (Cambridge: Harvard University Press, 1941), 576.

At the beginning of the twentieth century, the transformations of unified cities into multi-layered, complex, and stratified modern cities have been one of the primary subjects of modern art and architecture. As a result of these transformations, like Giedion interpretation of Rockefeller Center, other numerous articles, books, poems, novels, theater plays, films, collages, and photomontages have been produced to deal with the urban fragments, experience, individualism, and their social, economic, and cultural effects. As one of the critical concerns of that period and these practices, the radical transformations in time, speed, scale and image of the urban environment forced art and architecture to search for new sensibilities, methods, and aspects to understand and represent the modern city. Because, constantly developing and changing conditions of the modern city create instant impressions, and it collapses the conventional aspects of human perception.³ In other words, the fragmented and heterogeneous structure of the modern city no longer can be grasped or perceived in a single act of viewing or perspective. Therefore, the modern city requires a new way of seeing and reading of urban environment based on movement and succession.

From this starting point, this thesis problematizes the collapse of human perception with emerging modern industrial cities in the twentieth century and proposes a critical examination of urban reading methods, which are empowered by the collision of temporal elements of urban environment, which are generally disjunctive and contradictory. Therefore, this study aims to trace the methods, practices and disciplines which are capable of making visible and intelligible the urban layers, images, spaces and experiences of the modern city.

³ Georg Simmel, "The Metropolis and Mental Life," in *Individuality and Social Forms: Selected Writings*, (Chicago: University of Chicago Press, 1971), 11-19.

Montage was emerged and developed simultaneously with these transformations and inquiries of the twentieth century and establishes an analogous relationship with the modern city, both practically and conceptually. Juxtaposition of conflicting, disjunctive and temporal fragments that are common and characteristic in both montage and the modern city, is the main constituent of this analogous relationship. Therefore, this study re-introduces montage as a method to make modern city visible, intelligible and reproducible by unfolding its space, image, experience and multiplicities through this analogous relationship. Accordingly, based on the re-interpretation of montage as a means of urban reading, other related practices - significantly collages and photomontages- would be analyzed and elaborated to re-introduced them as a means of representing and reproducing the modern city through their methodological affinity to montage.

From the nineteenth century onward, the transformations caused by industrialization, technological inventions, new transportation, media, and communication tools have radically changed the dynamics that make of the city. As Henri Lefebvre mentions, the nineteenth century was a rupture in history that resulted in an “urban revolution.”⁴ In that context, this study specifies and identifies the “modern” city as the dynamic, multi-layered and ever-changing formation producing continuous, instant, and complex impressions with the impacts of technological developments, industrial production, new materials at the verge of the twentieth century. Gigantic skyscrapers, train stations, bridges, automobiles, crowds of people trying to create new opportunities for themselves or explore the city in all this chaos were the primary constituents of it. Experience of the modern city, which is based on interaction of these constituents and confrontation of new spatial possibilities, required multiple

⁴ Henri Lefebvre, *The Urban Revolution*, (Minneapolis: University of Minnesota Press, 2003), xi.

acts of viewing and sequentialized perception to make the visible discontinuous, heterogeneous and complex structure of it.

Discontinuous, heterogeneous and complex engagement of urban fragments in the modern city does not possess the coherent and holistic expression. Christina Boyer likens the appearance of the modern city as “an open and expansive panorama, ruled by the transformation of space and time that modern modes of travel engendered.”⁵ She mentions that the new experience of traveling in the city with a vehicle is an effort to demolish the “traditional sense of pictorial enclosure as the cityscape.”⁶ It transformed pictorial enclosure into a sequence of momentary impressions and fragments, which requires the dissolution of unified and static content. In that respect, new means of representation and projection were needed in both urban and building scales.

Despite these radical transformations of the city and its perception, some of the modern architects and urban planners aimed to control the city in a systematic way to reach a total design. Totality was a new concept co-introduced with *urbanization* by the Spanish engineer and planner⁷ Ildefons Cerda in his 1867 book *Teoria general de la urbanizacion*. For him, urbanization addresses the “condition of limitlessness and the complete integration of movement and communication brought about by capitalism.”⁸ His main concern was to achieve a “homogeneous and controllable”

⁵ Christine Boyer, *The City of Collective Memory*, (Cambridge: The MIT Press, 1994), 40.

⁶ Boyer, *The City of Collective Memory*, 41.

⁷ Pier Vittorio Aureli, *The Possibility of an Absolute Architecture*, (Cambridge, MA: The MIT Press, 2011), 9.

⁸ Ildefons Cerda, *The Five Bases of the General Theory of Urbanization*, ed., Arturo Soria y Puig, (Madrid: Electa Espana, 1999), 79-80.

system through an “isotropic grid” that regulated the “equal distribution of services and roads throughout the city area.”⁹ Architectural theorist Pier Vittorio Aureli mentions that Cerda’s grid is intended as an infinite device that has no “representative or iconic function” and aims to provide optimized conditions for “reproduction of the labor force.”¹⁰

Later on, like Cerda’s interpretation, modernist architects and planners such as Le Corbusier and Ludwig Hilberseimer proposed similar attempts to achieve an overall urban system. While Hilberseimer’s “Vertical City” was an attempt to establish a total plan which would associate “the form of the city with its productive and economic forces” in one identical hybrid building type that superimposes mobility, living, and work; differently, Le Corbusier’s “Contemporary City for Three Million Inhabitants” proposed diverse building typologies to achieve programmatic diversity through separation of residential space from work space. Aureli mentions that, in that context, all the distinctions of space like private-public or political-economic are demolished as a means of achieving a totalitarian system or city where “urbanity itself is conceived as one domestic space.”¹¹

In later period, different than the aspects that look for potential for infinite development of urbanization, some other critical urban planning aspects emerged to criticize the totalitarian modernist urban planning that aims to dominate and design the cities as a whole.¹² These aspects propose fragmentation and juxtaposition rather

⁹ Joan Busquets, *Barcelona: The Urban Evolution of a Compact City* (Rovereto: Nicolodi; Cambridge: Harvard University Graduate School of Design, 2005), 31.

¹⁰ Aureli, *The Possibility of an Absolute Architecture*, 11.

¹¹ Aureli, *The Possibility of an Absolute Architecture*, 16.

¹² Lebbeus Woods, “Total Design”, last accessed December 30, 2021,

than a total design. As a significant one, Colin Rowe and Fred Koetter notice that city is an overlap of fragmented ideas which provide diversity and freedom.¹³ Or, as Christopher Alexander mentions, the master plan of a totalitarian order fails because it is too rigid, not organic. “They cannot adapt to the natural and unpredictable changes that inevitably arise in the life of a community.”¹⁴ In that respect, modernist urban planning was insufficient to design modern cities which is full of contradictory and ever-changing conditions. On the one hand, the totalitarian aspect of modernist design could not provide the spatial and experiential diversity that the modern city should have; on the other hand, conventional representation methods and aspects could not unfold the layers and experiences of it.

Like Aureli, who aims to reveal the dilemma between conflict and totality that cities possess, this study searches for a tool that is empowered by the conflicting and overlapping layers of the city. For him, infinite process of urbanization completely absorbed the city. Therefore, he stresses out the individuality of the architectural form and condition of “being separated from others” as a means of critically responding to the totalizing space of urbanization. For Aureli,

The very condition of architectural form is to separate and to be separated. Through its act of separation and being separated, architecture reveals at once the essence of the city and the essence of itself as political form: the city as the composition of (separate) parts.¹⁵

Aureli’s discussion can be considered as a search for new formulation to expand architecture’s scope against to generic and overall quality of urbanization. As a

<https://lebbeuswoods.wordpress.com/2009/06/13/total-design/>.

¹³ Colin Rowe and Fred Koetter, *Collage City*, (Cambridge: The MIT Press, 1984), 3-8, 148-149.

¹⁴ Christopher Alexander, *The Oregon Experiment*, (Oxford: Oxford University Press, 1975), 18.

¹⁵ Aureli, *The Possibility of an Absolute Architecture*, ix.

means of that, he proposes architectural form as a constructive and theoretical tool to redefine the city through the confrontations and separations. This thesis possesses similar concerns with his emphasis on separation and city as a site of confrontation. But, rather than his reconsideration and elaboration of strategic architectural forms, this study looks for a method or a system of thought as a means of unfolding confrontations and separations of the city. In other words, while his proposal concerns about the production of the city through separation, this thesis aims to make visible and understandable existing city as a means of initial stage of its reproduction.

Today, developing and stratified cities share similar problems with the twentieth century's modern cities. Understanding the change that the modernizing and developing city has undergone and being able to design any architectural production within this transformation and also production of city itself are still problems that architects deal with. As Aureli claims, "the city began as a dilemma between *civitas* and *urbs*, between the possibility of encounter (the possibility of conflict) and the possibility of security, it has ended up as completely absorbed by the infinite process of urbanization and its despotic nature," and "this scenario of infinite urbanization—which today is no longer just theory but daily practice."¹⁶ In that sense, in order to deal with these conditions of current cities, it is necessary to separate and make visible the layers that have been intertwined with the city and to reveal the relationship these layers have established with each other. In other words, instead of considering the city and its layers as a holistic synthesis, and dealing with it in a totalitarian attitude, an approach is required that considers city as a stratified structure that emerges from the collision of architectural form, cultural, economic, social and political layers.

¹⁶ Aureli, *The Possibility of an Absolute Architecture*, 27.

In that context, this study aims to reveal potential of montage to understand, represent, and reproduce spatial complexities, confrontations and discontinuities of the modern city. As a specific definition in the scope of this thesis, montage is an aesthetic response to modernity that synthesizes disjunctive and contradictory elements to produce meaning and conciseness. In other words, montage acts as a compositional principle that concentrates on the perception and engagement of contradictory elements and therefore becomes a tool that concerns the nature, origin, and scope of modernity and the modern city. Through these conceptual affinities, montage and the modern city intersect and form the manifestations of modernity.

Development and investigations of particular relevant practices to montage and their contribution to modern architecture's evolution is another subject of this study. Therefore, this thesis aims to investigate and redefine montage through various concepts and practices such as photomontage, collage, film, and literature with the significant accounts of Sergei Eisenstein, Dziga Vertov, Sigfried Giedion, Mies van der Rohe, Le Corbusier, Aldo Rossi, Manfredo Tafuri, Walter Benjamin, Piranesi, Bertolt Brecht, Charles Baudelaire, and so on. In that sense, this thesis reinterprets montage as the result of an eclectic inquiry that brings together these different names, approaches and concepts of the modern and postmodern period.

As a methodology, this study investigates the relationship between montage and modern city through practical and conceptual aspects. The conceptual aspect of montage addresses making experiences and conditions of modern city and modernity visible and understandable through themes such as “intellectual montage,” “dialectical image,” “shock experience,” “industrialization,” and “awakening of consciousness.” The practical aspect of montage focuses on the practices such as collage and photomontage, which perform first of all visually as the tools for projecting and representing urban, spatial, and visual studies that address modern cities.

To reveal the potential of montage as a means of making the modern city visible, the second chapter of the study unfolds the significant names of montage practices and theories. In the scope of the second chapter, the works and theories of Eisenstein and Benjamin are examined in order to elucidate the nature and extent of the montage principle. Although works of these two pioneers have many common considerations in terms of the conceptual definition of montage, they differ in terms of their material productions and motivations. While Eisenstein's critical expression on montage mainly reveals the internal tension of "modern space" through operations such as "movement," "explosion," and "ecstasy," Benjamin unfolds montage as the way to read "phantasmagoric" expressions of "modernity."

However, the most important similarity that should be noted is that both of their montage theories are the product of eclectic mindsets and broad fields of study. For this study, these cognate aspects of two different names remark a critical point regarding the nature of montage. Montage is not a principle that can be perceived with a singular aspect like the concepts and works it represents or produces. It requires elaboration from different perspectives. Another critical point for this study is that montage is not a material production. It is a principle for film, history, literature, poetry, theatre, photomontage, collage, and most importantly, architectural production. In other words, it is the primary method of any production that requires a creative or material process. Therefore, this chapter also covers the use of montage in some of these fields.

Collage and photomontage, as the most well-known and popular practices based on the overlapping fragments detached from another whole, gained importance in the period when the theory of montage emerged and became the representation tools that architects frequently resorted to. In this context, the third chapter of the study covers the emergence of the first intentional collage works of Cubist artists, Pablo Picasso, Georges Braque, and Juan Gris; Constructivist artists Kazimir Malevich, El

Lissitzky; and Bauhaus artist László Moholy-Nagy. Through works of these significant names, conceptual aspects of collage and its engagement with architecture are also unfolded through a historical overview. It is aimed to deal with these art movements that brought collage to the agenda and the aspects they influenced, and most importantly, their account to the montage principle. In that sense, the works of some prominent names, such as Mies van der Rohe, Le Corbusier, and Aldo Rossi, who use the collage as an architectural representation and production tool, are included. Through their reference, it is intended to examine the different aspects and concepts they emphasize by comparing their use of collage.

In the fourth chapter, photomontage is considered as a critical metamorphosis of collage that has been transformed by new media and technological tools. On the one hand, the radical differences between collage and photomontage are questioned; on the other hand, their common point, the relationship they establish with the montage, is aimed to be revealed. In addition, this section emphasizes the insufficiency of conventional means of representation through a specific focus on the perspective and axonometric drawing in the representation of modern cities and spaces while mentioning how photomontage emerged as a result of this insufficiency. In the conclusion, within the scope of all these pursuits and concepts, this study questions why today's architecture and urban production aspects abandoned montage and how montage can be reintroduced as a method of understanding, producing, and representing modern space and city.



CHAPTER 2

UNFOLDING MONTAGE THEORY

Montage has been theorized with the particular contributions of twentieth century thinkers and artists from various fields. The multi-layered and eclectic nature of montage overlaps with aesthetic and social ground that modernism exploits.¹⁷ Eugene Lunn, a prominent cultural historian, determines the background of modernism through four specific principles which are: “Aesthetic Self-Consciousness or Self-Reflexiveness”, “Simultaneity, Juxtaposition, or Montage”, “Paradox, Ambiguity and Uncertainty”, “Dehumanization and the Demise of the Integrated Individual Subject or Personality”.¹⁸ In the part which is unfolded through principle of “Simultaneity, Juxtaposition, or Montage,” Lunn states that,

In much modernist art, narrative or temporal structure is weakened, or even disappears, in favor of an aesthetic ordering based on synchronicity, the logic of metaphor, or what is sometimes referred to as “spatial form.” Instead of narrating out sequential or additive time, modern novelists explore the simultaneity of experience in a moment of psychological time, in which are concentrated past, present, and future (e.g., Joyce, Woolf, and especially Proust). [...] Unity is often created from juxtaposing variant perspectives—of the eye, the feelings, the social class or culture, etc.—as in modern visual montage (e.g., Eisenstein, Grosz); metaphorical relationships suggested in modern poetry (e.g., Baudelaire); rhythmic and tonal simultaneity in music (e.g., Bartok or Stravinsky); or the multiple

¹⁷ Eugene Lunn, *Marxism and Modernism: An Historical Study of Lukács, Brecht, Benjamin, and Adorno*, (California: University of California Press, 1984), 33-75.

¹⁸ Lunn, *Marxism and Modernism: An Historical Study of Lukács, Brecht, Benjamin, and Adorno*, 33-75.

consciousnesses which intersect in a modern novel (e.g., Woolf's *To the Lighthouse*).¹⁹

As Lunn explains, montage has been employed by multiple fields of creative production since twentieth century. While, a cinematic montage synthesizes the mobile and multiple images, a poetic montage synthesizes various rhythm and tones, or a literal montage synthesizes the various experiences of past, present, and future. Even a metropolis is mounted through architectural, social, economic and political strata. In that sense, montage can be considered as generator of modern life and production. Therefore, in order to understand the nature and scope of montage, this study aims to examine the multiple fields that embrace and unfold montage. In that sense, this chapter of study is built on the montage practices of Walter Benjamin, Sergei Eisenstein and Dziga Vertov who used montage as a means of making modern experience, space and city visible. And also other prominent names of philosophy, sociology, architecture and modern art that enable the development of Eisenstein, Vertov and Benjamin's intellectual processes of montage theory, are in the objectives of this chapter. For that purpose, in the first part of second chapter, it is aimed to observe Eisenstein's shift of montage theory from a materialist aspect to an epistemological research,²⁰ and unfold briefly Vertov's theory of "intervals" to differentiate intentions and methods of Eisenstein and Vertov. In the second part of the chapter, this thesis aims to unfold Walter Benjamin's critical investigation of "dialectical image" as a tool of awakening metropolitan consciousness through materialist historiography. But before mentioning them, montage will be characterized through concepts introduced by Martino Stierli in his book *Montage and Metropolis*, which is a critical and up-to-date reference and inspiration for this thesis.

¹⁹ Lunn, *Marxism and Modernism: An Historical Study of Lukács, Brecht, Benjamin, and Adorno*, 35.

²⁰ David Bordwell, "Eisenstein's Epistemological Shift," *Screen/SEFT* 15, No. 4 (1974): 32-46

Martino Stierli, who has significant works on the intersection of architecture and new media, the representation of space, and architecture on display, mentions five critical characteristics of the montage. As the first characteristic, Stierli mentions that montage is a combination of heterogeneous and plural images.²¹ According to him, juxtaposition or adjustment of these images results in a dialectical synthesis. This specific arrangement aspect of the montage is also relevant for photomontage or collage, which are works on a two-dimensional surface, or a film that is based on sequences of fragments, or even for a text which is based on the integration of quotations. Therefore, Stierli mentions that a montage can be spatial, temporal, or literal.²² Heterogeneity and plurality of images in montage address the fragmentation and the mediation between these fragments. In a montage, fragments are parts of the pre-existing wholes. Therefore, fragments initiate the production of meaning through rupture and decrement. In that sense, montage does not offer a pre-constructed meaning; it is formed and changed over and over in the mind of the viewers.

As the second condition of montage, Stierli mentions that, heterogeneity and plurality of images require multiple points of view to perceive them. In that sense, polyfocality is another characteristic of the montage. This term has emerged with Cubism and Cubist collage as it will be discussed in detail in chapter three. As a term, polyfocality was introduced by the art historian Werner Hofmann.²³ Polyfocal condition of montage can be experienced by a “mobile viewer,” in Eisenstein’s

²¹ Martino Stierli, *Montage and the Metropolis*, (New Haven and London: Yale University Press, 2018), 4-16.

²² Stierli, *Montage and the Metropolis*, 4-5.

²³ Werner Hoffman, *Die Moderne im Rückspiel*, (Munich: Beck, 1998), mentioned and translated in Stierli, *Montage and the Metropolis*, 11-12.

words, “cinematographic eye,”²⁴ or in Dziga Vertov’s term “kino-eye.” Because a fixed point of view is not sufficient to perceive the heterogeneous and plural condition of the modern image. In that sense, polyfocality suggests a new conception of space which criticizes the fixed point of view and oppressive regime of perspective. Both Eisenstein and Vertov devised the comprehensive theories on embodied spectatorship. Their ideas basically depend on mobility in space and embodied vision. In that sense, architecture proposes an experiential site for cinematic productions to reveal relationship between spectator and space. In “Montage and Architecture,” Eisenstein elaborates and theorizes montage as a means of the representation of modern space.²⁵ In the first part of the text, he discusses the idea of the “path” with reference to the Acropolis interpretation of the Auguste Choisy, which was also a significant reference for Le Corbusier’s *Toward an Architecture*, in which Corbusier argues the concept of architectural promenade. This new conception of the modern space conducted by the Cubist collage and later on, unfolded by montage studies, made a crucial impact on modern architecture. In *Space, Time and Architecture*, Sigfried Giedion mentions the works of Cubist artists and their new conception of space. According to him, the variety of points of view and lack of “exclusive authority” in space are also relevant for modern science, which suggests space as a “moving point of reference.”²⁶ Through this approach, he proposes a “new tradition” which is based on cooperation among art, science, and technology.

²⁴ The cinematographic eye is an esthetic phenomenon that is based on the “image of an embodied viewpoint. For further information see: Sergei Eisenstein, “Dickens, Griffith and Film Today” in *Film Form: Essays in Film Theory*, ed., Jay Leyda. (Harvest, 2002), 233.

²⁵ Sergei M. Eisenstein, “Montage and Architecture,” *Assemblage*, No. 10, (The MIT Press, 1989), 110-131.

²⁶ Giedion, *Space, Time and Architecture*, 356-357.

As the third characteristic, montage has a spatial system.²⁷ Montage of fragments or individual parts of pre-existing wholes stimulate the beholder to synthesize these single images in order to produce meaning. Temporal gap that emerges in the process of meaning production, between the fragments in a collage, photomontage, or a film called “interposition” by philosopher Georges Didi-Huberman.²⁸ In his book *The Eye of History: When Images Take Positions*, he reformulates montage through spatial terms with reference to the “shock experience” of Walter Benjamin.²⁹ Experience of the “shock” putted forward by Walter Benjamin, and it was also studied by Sergei Eisenstein. Both of them theorized montage as a compositional method which caused the shock of contradictory elements in the mind of viewer. For Benjamin who elaborates nature of modern existence through physical structure of the modern city, the shock of confrontation and synthesis of disjunctive elements are also considerable for the experience of modern city.

While Benjamin was introducing the “shock” as the striking and sudden visions between the individual shots, which cause an intellectual process in the mind of the viewer, Didi-Huberman develops his interpretation with a spatial concern. According to him, a montage is a product of a spatial order based on adjacency and juxtaposition. The temporal gap, what he called “interposition” caused by these operations, adjacency, and juxtaposition, prompts a critical view through emotions and shock.³⁰ In that sense, his interpretation of montage, which is based on spatial relations and orders to produce meaning, is a relatively new and encouraging attempt.

²⁷ Stierli, *Montage and the Metropolis*, 8.

²⁸ Stierli, *Montage and the Metropolis*, 8.

²⁹ For further information see: Walter Benjamin, “On Some Motifs in Baudelaire,” *Illuminations*, ed., Hannah Arendt, (New York: Schocken Books, 1968).

³⁰ Georges Didi-Huberman, *The Eye of History: When Images Take Positions*, (Cambridge: The MIT Press, 2018).

As the fourth characteristic, montage is a result of modern developments and industrialization.³¹ In German, the word *monteur* means “a person who assembles the parts of a machine together, an engine fitter”³² Hence, etymologically, montage refers to a mechanical job and realms of technology.³³ In a postwar capitalist context, montage addresses the processes of industrial production based on the mechanization of labor and the invention of the assembly line. Thus, the word of montage is clearly originated from the process of assembling prefabricated parts in industrial production. Furthermore, the fragments of an artistic montage are generally products of technology and industrial productions. For instance, a cinematic montage is a product of camera which is one of the revolutionary technological advancements of nineteenth century. Or, photomontages of Dadaists which used the newspapers and magazines as the primary sources for their works. Because newspapers and magazines are the product of mass production and mass culture. Therefore, especially photomontage, which is conceptually derived from montage can be considered as a product of modern mass media in the early twentieth century. From a different point of view, Dadaist circles who are regarded as the pioneers of photomontage, criticized the bourgeoisie definition of art and artist and had a seek for a new society through addressing the industrial production. In that sense, photography was considered superior to painting because of its affinity to reality and technology which is considered as the result of mechanical objectivity. Therefore, a photomontage is a result of modern industrial production in terms of both its production principle -montage- and its visual and intellectual sources.

³¹ Stierli, *Montage and the Metropolis*, 12.

³² “Monteur” Cambridge Dictionary, accessed August 9, 2021, <https://dictionary.cambridge.org/dictionary/german-english/monteur>

³³ Elizabeth Otto, “A Schooling of the Senses: Post-Dada Visual Experiments in the Bauhaus Photomontages of László Moholy-Nagy and Marianne Brandt,” *New German Critique*, Vol. 36, No. 2, (2009). 89–131.

As the final and primary characteristic, montage manifests the new urban reality, which is not yet seen or experienced, and make existing modern city intelligible.³⁴ With the Industrial revolution, new typologies and materials were introduced. These new building types changed the visual experiences of the cities. Synthesis of skyscrapers, exhibition halls, train stations, and the other types of buildings which consists of new materials such as steel and glass in the modern cities and their combination acts as an urban montage. Especially in industrial metropolises, the image of the environment, which consists of unconventional typologies and appearances, acts as a reality montage. “Reality montage” is a term that Eckhard Siepmann, a German art historian and critic, introduced in order to describe the montaged characteristic of fragments of metropolises as a result of the industrial revolution.³⁵ In that sense, a modern industrial city acts as a montage, which depends on the synthesis of visually, functionally and spatially disjunctive elements. Georg Simmel, who was one of the significant thinker and sociologist of the modern period, describes the montage as, “indeed, a common understanding of the montage is that it mimics the disintegration of society, capturing the effects of the modern metropolis that overwhelms the senses of humans with a torrent of simultaneous impressions.”³⁶ Simmel was one of the earliest names who analyzed the experience of modern city from a sociological perspective. According to him, a single act of viewing is not sufficient for perceiving the simultaneously changing and transforming both visual and experiential impressions of metropolis. In order to capture lasting impressions as a synthesis of the simultaneous and temporal impressions, a sequentialized perception is required. For Simmel, these lasting impressions are the initiators of awakening process of individuals’ awareness who dwell in the metropolis. This

³⁴ Stierli, *Montage and the Metropolis*, 14.

³⁵ Stierli, *Montage and the Metropolis*, 14.

³⁶ Georg Simmel, “The Metropolis and Mental Life,” in *Individuality and Social Forms: Selected Writings*, (Chicago: University of Chicago Press, 1971), 11-19.

process is one of the common characteristics of individuals dwelling in the metropolis to cope with the complexities of the modern living.

All these mentioned qualities of montage are consequences of modern production and perception. They originated from the late nineteenth century and developed through modern industrial production and artistic practices such as theatre, literature, film, poetry, collage, and photomontage. The multilayered and eclectic structure of montage contributes to the evolution of these various practices. Especially, it becomes the main investigation principle for the modern space, city and experience. In that sense, this study deals with the concepts arising through awareness of montage and looks for the traces of them in the art, architecture, and city in order to remake montage as a means of representation and production of the modern city and space.

2.1 Origins of Montage

Montage is derived from the French verb *monter* and translates to English as “to assemble.”³⁷ Although the theorizing and popularization of montage are associated with Soviet cinema of the 1920s, as an aesthetic and compositional principle, it has been used in many contexts and fields, including photography, architecture, literature, poetry, and theater. As a general definition, montage is a principle that combines heterogeneous, separate and multiple fragments through operations of juxtaposition, adjacency, and the sequence in order to achieve a new meaningful whole.

³⁷ “Montage,” Routledge Encyclopedia of Modernism, accessed November 6, 2021, <https://www.rem.routledge.com/articles/overview/montage>

Before Soviet filmmakers and theorists investigated montage as the conceptual and aesthetic principle, there were former film editing techniques that intermix separate actions and shots to achieve a narrative. However, montage went beyond a film editing technique, and it became a principle that created conceptual connections among the parts of a new whole to produce advanced relations and meanings with the comprehensive studies of Soviet filmmakers. As one of the earliest indications of montage, Soviet filmmaker Lev Kuleshov conducted a series of film editing experiments while he was teaching at the Moscow Film School. Sergei Eisenstein and Vsevolod Pudovkin were among the students who attended these experiments, called “Kuleshov Workshop.”³⁸ As a result of initial experiments conducted through this workshop, a mental phenomenon is known today as the “Kuleshov Effect” was emerged. Experiments of Kuleshov had been the starting point of more comprehensive studies on montage.

³⁸ David Cook, “Soviet Silent Cinema and the Theory of Montage, 1917–1931,” in *A History of Narrative Film* (W. W. Norton & Company, 1996), 135-136.



Figure 2.1. Experiment of The Kuleshov Effect [Last accessed November 6, 2021, <https://www.nfi.edu/kuleshov-effect/>]

The “Kuleshov Effect” depends on various use of a single shot in multiple contexts to generate different and various meanings in the mind of viewers. It is a mental phenomenon and a result of the sequential arrangement of the fragments. In order to experiment this effect, Kuleshov edited three short film strips which contain the image of the expressionless face of Tsarist matinee idol Ivan Mosjoukine and its intercut with other three different shots (a bowl of hot soup, a dead child lying in a coffin, and a woman lying on a couch).³⁹ [Figure 2.1] Through this experiment, viewers perceived different feelings from the same shot of the face of Mosjoukine that was juxtaposed with different shots. In his book *Film Technique and Film*

³⁹ Cook, “Lev Kuleshov and The Kuleshov Workshop,” 135-140.

Acting, Pudovkin states that the audience “raved about the acting.” They are impressed by “the heavy pensiveness of his mood over the forgotten soup, were touched and moved by the deep sorrow with which he looked on the dead child, and noted the lust with which he observed the woman. However, we knew that in all three cases, the face was exactly the same.”⁴⁰ This experiment unfolds that the spectators perceive and react to the montage of the sequential and juxtaposed elements, not to their individual contents. Eisenstein developed and elaborated subsequent approaches and theories concerning this experiment and some others experienced during the workshop.

2.2 Soviet Montage Theory

In the 1910s, 20s and early 30s, montage theory was examined by mostly Soviet filmmakers and theoreticians. Sergei Eisenstein, Lev Kuleshov, Dziga Vertov and Vsevolod Pudovkin were significant names of Soviet cinema. They considered montage as a synthesis of the fragments in a methodological way to control the overall expression rather than focusing on fragments particular meaning or contents. For them, a series of connected images establish a more complex total meaning or impression. While Eisenstein, Kuleshov, and Pudovkin were mostly excited with the potential of montage to generate meaning, Vertov was fascinated by the camera lens and the mechanics of filmmaking. For him, montage manifests itself not between two images, but through the camera itself.⁴¹ According to Vertov, the camera is a scientific instrument that reveals what the human eye cannot. In the book *Articles, Journaux, Projets*, he defines: "Kino-eye: possibility of making the invisible visible,

⁴⁰ Cook, “Lev Kuleshov and The Kuleshov Workshop,” 135-140.

⁴¹ Dziga Vertov, *Articles, Journaux, Projets*, (Union Générale d'Éditions, et Cahiers du Cinéma, 1972), 62.

of clarifying obscurity, of stripping what is masked, of revealing the acting in life, of making truth out of lies.”⁴² Through that starting point, Vertov introduced his inspiring theory of “intervals.” His understanding of intervals is built upon dialectic of multiplicities. In order to make visible intervals which cannot be realized by human eye he proposes “kino-eye,” which implicates the camera.⁴³ For him,

Use of the camera as a kino-eye, more perfect than the human eye, for the exploration of the chaos of visual phenomena that fills space. The kino-eye lives and moves in time and space; it gathers and records impressions in a manner wholly different from that of the human eye. The position of our bodies while observing or our perception of a certain number of features of a visual phenomenon in a given instant are by no means obligatory limitations for the camera which, since it is perfected, perceives more and better.⁴⁴

Vertov’s “kino-eye” makes visible in-between moments of the flowing impressions. And it is the way to interpret the reality through a completely objective aspect. For Gilles Deleuze, Vertov’s interpretation of “showing was man present in Nature, his actions, his passions, his life,”⁴⁵ was the what makes Vertov’s investigation original and different than the other Soviet film-makers. But, although Vertov’s aspect proposes a unique reading of matter through refusion of the dichotomy of man and nature, he also eliminates the individual’s participation or exclusive position in dialectical relationship between the matters observing.

⁴² Vertov, *Articles, Journaux, Projets*, 62.

⁴³ Dziga Vertov, “We: Variant of a Manifesto,” in *Kino-Eye: The Writings of Dziga Vertov*, translated by Kevin O’Brien and edited by Anette Michelson, (London: University of California Press, 1984), 5.

⁴⁴ Vertov, *Kino-Eye: The Writings of Dziga Vertov*, 14-15.

⁴⁵ Gilles Deleuze, *Cinema 2: The Time-Image*, translated by Hugh Tomlinson, Barbara Habberjam, (Minneapolis, USA: University of Minnesota Press, 1989), 39.

Vertov searched for the capacity of montage to represent the dynamic and heterogeneous nature of the modern city. His experimental studies revealed the potential of montage as a means of representation of modernity through captured fragments of the modern city. As one of the results of this search, he produced his influential film *The Man with Movie Camera*. According to Mitchell Schwarzer, an urban and architectural historian, in this film, Vertov proposed an aspect of “how a city is constructed on the film” and manifested his “kino-eye” theory.⁴⁶ His attempt to the construction of an ideal single city through rhythms of the urban space and living which were captured from different cities, including Kiev, Moscow and Odessa, was directly related to his search for compositional unity. He proposed kino-eye to record the modern life and rhythms of the modern city, which cannot be seen by human eye and juxtaposed these captured matters with montage to produce a meaningful and single modern city.

His understanding which suggests the compositional unity rather than compositional conflict, significantly differs from Eisenstein, who searched for the potential of the dialectic of conflicting fragments. According to him, montage is not a method of unifying disjunctive and separate fragments; instead, it is a method that produces conflict through collision and explosion. Because he believed that conflict is the condition that provides dynamism, movement and diversity, therefore, he was highly irritated by unified tendencies. Eisenstein’s approach seeks to understand the nature, structure, and origin of montage in the dichotomy of man and nature. And most importantly his aspect of montage is formed through significant participation of

⁴⁶ Mitchell Schwarzer, *Zoomscape: Architecture in Motion and Media*, (New York: Princeton Architectural Press, 2004), 243.

observer to process of meaning production through conflicting fragments. His aspect allows the captured matter to be understandable and reproducible.

In that sense, Eisenstein's approach is crucial for this study, which considers montage as a means of comprehending the modern city. He expanded the montage from a cinematic technique to a theoretical principle. His comprehensive theories and studies on montage consider other fields such as architecture, urbanism, theater, and literature. He answers two main questions in his studies on montage. First, how different visuals can be combined; second, how the combination of these separate visuals can produce meaning beyond those visuals. In his book *Film Form*, he answers these questions and explains his method of montage, the concepts of dialectic and ideogram, and structure of the film.⁴⁷ These two questions directly related to his interest in architecture and other arts and resulted from his highly eclectic way of thinking. Therefore, he stands out among his colleagues who elaborated montage mostly as a cinematic technique. In that sense, he has two significances for this study; first, he investigates the potential of montage as an epistemological tool that search for nature and scope of combination of disjunctive and conflicting fragments; second, he reconsiders montage in relation to his particular interest in architecture and city that problematizes the representation of modern space.

A significant film theorist and film historian, David Bordwell, mentions that Eisenstein has two main phases in his career and montage studies, and Bordwell calls this progression as "epistemological shift."⁴⁸ The first phase covers the period

⁴⁷ Eisenstein, *Film Form: Essays in Film Theory*, 24-26.

⁴⁸ David Bordwell, "Eisenstein's Epistemological Shift," *Screen/SEFT* 15, no. 4 (1974): 32-46

between 1923-1930. Bordwell describes this period as “philosophically, historically and scientifically materialist.”⁴⁹ Because it was highly influenced by theoretical discourses developed under the changing political conditions of the Soviet Union. Ivan Pavlov’s reflexology, which reduced physiological and behavioral conditions to material laws, was one of the significant studies that Eisenstein borrowed during this period. According to Pavlov, a reflex is the primary unit of all behavioral constructions, and it is a response to a stimulus.⁵⁰ Eisenstein employed this understanding in order to obtain particular responses from the spectators through stimuli of an artwork. At that period, Eisenstein believed that art and artwork could direct the audience to a higher and more advanced way of thinking. In that sense, he has frequently examined the psychological and intellectual effects of artistic production on the observer.

Eisenstein defines the artist as a “calculator of stimulants.”⁵¹ Through this account, he identifies the “attractions” as the primary unit of an artistic stimulant.⁵² According to him, “attractions” could be anything that “subjects the spectator to a sensual or psychological impact, experimentally regulated and mathematically calculated to produce in him certain emotional shocks.”⁵³ From a psychological point of view, it refers to an immediate impression, and from a formal point of view, it is the basic unit of construction.⁵⁴ It is interesting that Walter Benjamin was also exploring the

⁴⁹ Bordwell, “Eisenstein’s Epistemological Shift,” 33.

⁵⁰ Bordwell, “Eisenstein’s Epistemological Shift,” 33.

⁵¹ Sergei Eisenstein, *Notes of a Film Director*, (Dover, 1970), 17.

⁵² Sergei Eisenstein, “Montage of Attractions,” translated by Daniel Gerould, *Drama Review XVIII*, no. 1 (1974): 78

⁵³ Eisenstein, “Montage of Attractions,” 78.

⁵⁴ Eisenstein, “Montage of Attractions,” 78.

“shock effect”⁵⁵ that can be considered analogous to the “attractions” around the same period with Eisenstein. Both of them theorized montage as a compositional method that causes a shock of contradictory elements in the perception of viewer. For Benjamin, who elaborates the nature of modern existence through the physical structure of the modern city, this shock of confrontation and synthesis of disjunctive elements are also considerable for the experience of the modern city.⁵⁶ His analogy of the modern city and the shock experience is a crucial starting point for this study.

Benjamin analyses the term shock through the film, which is a result of technical reproduction. He mentions that the creative process of the art is a duel, and shock experience is the primary unit of this duel.⁵⁷ With the account to Baudelaire, Benjamin defines this duel as the “creative process itself,” depending on the tension between the external world and consciousness.⁵⁸ For Benjamin, shock experience is intrinsic for the rapidly growing and changing modern city. The modern city, which is constantly developing with technological advances, creates continuous and instant impressions. Each of these impressions are possible shocks for the inhabitants. Therefore, the inhabitants of the modern city are always aware to overcome these shocks and develop a shield against the environment that produces instant shocks.⁵⁹ Benjamin exemplifies the shock effect through the perceptual effect of articulation of the images and shots in the film. He mentions that the spectator cannot properly perceive and react to a scene constructed through juxtaposition or sequence of

⁵⁵ Benjamin employs the word of “shock” through his comprehensive analyses on Baudelaire and defines it through several addresses to Freud. For further discussion see: Benjamin, “On Some Motifs in Baudelaire,” 155-200.

⁵⁶ Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” 217-251.

⁵⁷ Benjamin, “On Some Motifs in Baudelaire,” 163.

⁵⁸ Benjamin, “On Some Motifs in Baudelaire,” 163.

⁵⁹ Benjamin, “On Some Motifs in Baudelaire,” 175.

fragments in a limited time. Thus, these operations cause a shock effect, and shock triggers spectators' consciousness and capability to generate meaning.⁶⁰

Either as Benjamin's "shock experience" or the "attractions" of Eisenstein, these primary units of a particular system require a methodology or a structure to exist and be comprehended. Montage is the principle to combine these primary units into a meaningful context as well as makes them perceptible and intelligible in a complex system. In that sense, while Eisenstein's "montage of attractions" intermix effects of stimuli into a narrative, for Benjamin, montage makes the modern city, which consists of instant impressions resulting with shock, intelligible.

Bordwell mentions that Eisenstein's early montage studies were based on the idea of "tension between parts."⁶¹ He resisted the concept of harmonic synthesis of them and claimed that "an artwork must integrate dialectically in a series of materials some methods of elaboration which are not proper to this series but which belong to different series."⁶² As mentioned at the beginning of this part, Eisenstein was inspired by the significant theories that developed under the complex and changing conditions of the Soviet Union. The first phase that Bordwell mentions includes Eisenstein's adoption of Marxist materialist vision, which considers "history as a series of dialectical moments determined by material conditions"⁶³ and engagement of it with montage.

⁶⁰ Benjamin, "The Work of Art in the Age of Mechanical Reproduction," 238.

⁶¹ Bordwell, "Eisenstein's Epistemological Shift," 34-35.

⁶² Bordwell, "Eisenstein's Epistemological Shift," 34.

⁶³ Bordwell, "Eisenstein's Epistemological Shift," 34.

2.2.1 Dialectic of the Montage

For Eisenstein, “montage is conflict (an imagist transformation of the dialectical principle),” and it is the basis of every art.⁶⁴ In terms of its social mission, nature, and methodology, art depends on a dynamic comprehension that is embodied in conflict.⁶⁵ The “Kuleshov Workshop” that Eisenstein attended and influential inquiry of Kuleshov on the arrangement of different shots to construct new meanings formed Eisenstein’s initial ideas on the complex structure of montage, which is based on conflict and resolution. His conception of montage through conflict originates from the Marxist-Leninist theory of materialistic dialectic.⁶⁶ The dialectic is a mode of thinking in which the entire realm of human experience is perceived as being in perpetual conflict whereby a force (thesis) collides with a counterforce (antithesis); the result is an entirely new phenomenon (Synthesis).⁶⁷ The synthesis is not the sum of these two forces but something different from and more unique than them. The synthesis, in turn, becomes the thesis in the establishment of a new dialectic.

Eisenstein mentions in his book *Film Form* five specific categories of montage - metric, rhythmic, tonal, overtone and intellectual - to examine the process of cinematic montage.⁶⁸ Although four of them (metric, rhythmic, tonal, overtone) are physiological perception concepts, intellectual montage refers to the whole thought process of the observer that depends on the dialectic of successive images. According

⁶⁴ Eisenstein, *Film Form: Essays in Film Theory*, 38-39.

⁶⁵ Eisenstein, *Film Form: Essays in Film Theory*, 46-47.

⁶⁶ Cook, “Soviet Silent Cinema and the Theory of Montage, 1917–1931,” 167-178.

⁶⁷ Sergei Eisenstein, “A Dialectic Approach to Film Form” in *Film Form: Essays in Film Theory*, ed., Jay Leyda, (Harvest, 2002), 45-46.

⁶⁸ Sergei Eisenstein, “Methods of Montage,” in *Film Form: Essays in Film Theory*, ed. Jay Leyda. (Harvest, 2002), 72-83.

to him, intellectual montage is characterized by conflict and juxtaposition.⁶⁹ When the conflicting fragments are juxtaposed, they establish dialectics and expose more complex meanings. This intellectual process occurs in the viewer's minds. Thus, meanings also depend on viewers' particular experiences. Therefore, perception of the fragments in a montage and production of the whole has a cognitive process in the mind of viewer.⁷⁰

In order to develop his theory on dialectical montage, Eisenstein frequently consulted the example of the Japanese ideogram. Character-writing of Japanese ideograms depends on combinations of symbols to form an entirely new meaning. For instance, the symbol for "child" and its combination with the symbol for "mouth" produce an ideogram which means "scream" not "child's mouth."⁷¹ Likewise,

bird + mouth = sing

knife + heart = sorrow

water + eye = weep

door + ear = listen ⁷²

In this way, the combination of different signs produces another one that is intangible or abstract. Through that understanding, Eisenstein suggests that a film consisting of sequential images as the sign, can communicate through conceptual abstractions in the same way as an ideogram or other language forms.⁷³ For him, from the most

⁶⁹ Eisenstein, "Methods of Montage," 82.

⁷⁰ Eisenstein, "Methods of Montage," 83.

⁷¹ Cook, "Soviet Silent Cinema and the Theory of Montage, 1917–1931," 167-178.

⁷² Sergei Eisenstein, "The Cinematographic Principle and The Ideogram" in *Film Form: Essays in Film Theory*, ed., Jay Leyda, (Harvest, 2002), 30.

⁷³ Cook, "Soviet Silent Cinema and the Theory of Montage, 1917–1931," 167-178.

basic unit to the entire film, the whole process can be produced through the dialectic structure. As a significant example of the dialectic sequence, Eisenstein outlined the outset of the “Odessa Steps” section of *Battleship Potemkin* in the chapter of *Film Form*, “A Dialectical Approach to Film Form.”⁷⁴ He mentions that each part of *Battleship Potemkin* is divided into two parts which together produce a synthesis. Each synthesis became the thesis of the next part.⁷⁵

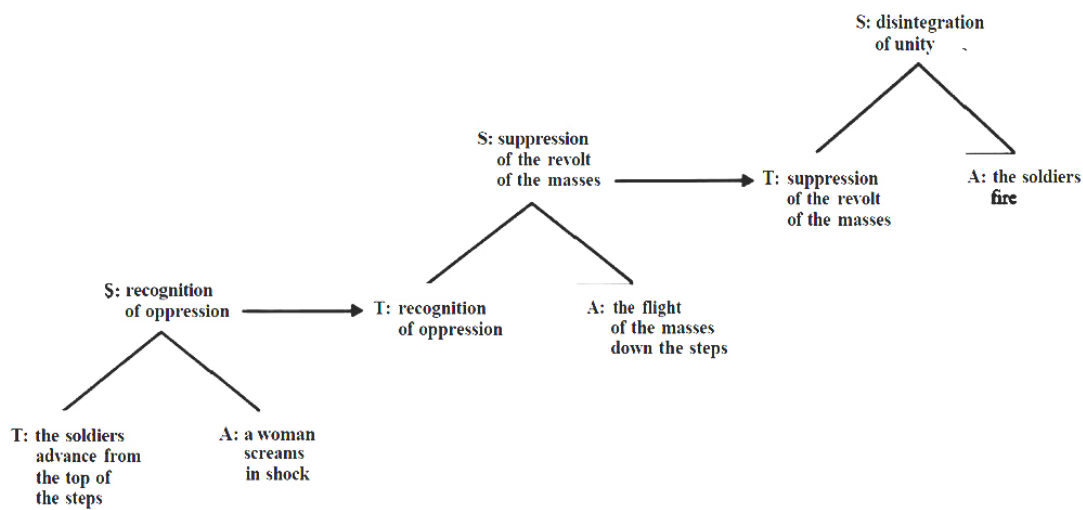


Figure 2.2 Diagram of Dialectical Structure of Odessa Steps part in *Battleship Potemkin* [David Cook, "Eisenstein's Theory of Dialectical Montage" In *A History of Narrative Film* (W. W. Norton & Company, 1996), 172.]

⁷⁴ Eisenstein, “A Dialectical Approach to Film Form,” 45-64.

⁷⁵ Eisenstein, “A Dialectical Approach to Film Form,” 54.



Figure 2.3 Odessa Steps part in Battleship Potemkin [David Cook, "The Structure of Potemkin" In *A History of Narrative Film* (W. W. Norton & Company, 1996), 157-166.]

Eisenstein uses the term “caesurae” to describe “leaping over or transferring to new quality” in action.⁷⁶ For him, a leap is a transition to the opposition. He analyzes the “Odessa Steps” section through this point of view and emphasizes the oppositions that construct the movement line of this section.

There is, before all else, a chaotic close-up rush of figures. And then, as chaotic a rush of figures in long-shot.

Then the chaos of movement changes to a design: the rhythmic descending feet of the soldiers.

Tempo increases. Rhythm accelerates.

In this acceleration of downward rushing movement, there is a suddenly upsetting opposite movement-upward: the break-neck movement of the mass downward leaps over into a slowly solemn

⁷⁶ Sergei Eisenstein, “The Structure of the Film,” in *Film Form: Essays in Film Theory*, ed., Jay Leyda, (Harvest, 2002), 172.

movement upward of the mother's lone figure, carrying her dead son...⁷⁷ [Figure 2.3]

As he exemplifies, the conflict between “close-up” and “long-shot,” “chaos” and “rhythm,” “upward” and “downward,” creates a dynamic condition caused by the dialectic of oppositions. He defines this transition from one condition to another as “ecstasy.” In other words, it is the cause-and-effect of the movement which occurs simultaneously. Perception of the movement in the film is one of the results of this process. Particular reactions and emotions of the spectator are also other results of this process. He calls the expression and behavior of the spectators that emerges as a result of ecstasy as “pathos.” In the later periods, he examined the concept of ecstasy as a means of the fluidity of forms with the account of Piranesi. For him, montage has the capability of rendering the dynamic flow of visuals and also spaces. Therefore, he analyses Piranesi’s *Carceri* with his technique of “ecstatic transfiguration” to examine the problem of visualization of movement.

As mentioned, his montage theory is characterized by the idea of creating a narrative from the juxtaposition of specific, often unrelated parts.⁷⁸ In his book *Film Form: Essays in Film Theory*, he criticizes the earliest filmmakers who “regarded montage as a means of description by placing single shots one after the other like building blocks.”⁷⁹ He continues this argument with the definition of montage as “an idea that arises from the collision of independent shots-shots even opposite to one another.”⁸⁰ In that sense phenomenon of movement, which is the result of sequentially montaged

⁷⁷ Eisenstein, “The Structure of the Film,” 170-171.

⁷⁸ Sergei Eisenstein, “The Cinematographic Principle and The Ideogram,” in *Film Form: Essays in Film Theory*, ed., Jay Leyda, (Harvest, 2002), 37.

⁷⁹ Eisenstein, “A Dialectic Approach to Film Form,” 48.

⁸⁰ Eisenstein, “A Dialectic Approach to Film Form,” 49.

fragments, is reconsidered in the scope of the dialectic approach of Eisenstein. Contrary to the conventional understanding of movement, which depends on images of moving objects following one another, he defines movement as the process of superimposition. He determines the nature of montage and movement as follows:

Placed next to each other, two photographed immobile images result in the appearance of movement. Is this accurate? Pictorially-and phraseologically, yes.

But mechanically, it is not. For, in fact, each sequential element is perceived not next to the other, but on top of the other. For the idea (or sensation) of movement arises from the process of superimposing on the retained impression of the object's first position, a newly visible further position of the object. This is, by the way, the reason for the phenomenon of spatial depth, in the optical superimposition of two planes in stereoscopy. From the superimposition of two elements of the same dimension always arises a new, higher dimension. In the case of stereoscopy, the superimposition of two nonidentical two-dimensionality results in stereoscopic three-dimensionality.⁸¹

From his point of view, two superimposed fragments create depth according to the changing position of an object in the two impressions. The changing impression of the depth and position of an object provides a sense of movement. In other words, the opposition between the two fragments initiates a dialectical process in the observer's mind and provides movement. In a further context, the second phase that Bordwell mentions,⁸² Eisenstein investigated movement in relation to the representation of modern space. This phase covers the period between 1930-1948. During that period, he examined architectural concepts such as movement, path,

⁸¹ Eisenstein, "A Dialectic Approach to Film Form," 49-50.

⁸² Bordwell, "Eisenstein's Epistemological Shift," 33.

mobile spectatorship, and the fluidity of spaces in the context of montage. As a result of this research, he claims that architecture has heralded montage since ancient times.

2.2.2 Moving Spectator and the Promenade Architecturale

In his essay “Montage and Architecture” written between 1937 and 1940 but published in 1989 with the introduction by Yve-Alain Bois, Eisenstein proposes a theory that underlines embodied spectatorship and its mobility in space.⁸³ In this essay, he points out the term “path” and discusses the two different conditions of “path.” The first approach refers to the “cinematic eye.” The cinematic eye manipulates the spectator to follow an imaginary line among a series of objects. The second approach addresses an architectural path that depends on the actual movement of the spectator in the space. According to Eisenstein, “Painting has remained incapable of fixing the total representation of a phenomenon in its full visual multidimensionality.” “Only the film camera has solved the problem of doing this on a flat surface, but its undoubted ancestor in this capability is architecture.”⁸⁴ Through that reference, Anthony Vidler, a significant architectural historian and critic, evaluates the transmission between these two contrasting “paths” real to imaginary movement as “architecture is film’s predecessor.”⁸⁵ He addresses Eisenstein reference to August Choisy’s analysis of the Acropolis of Athens. For him, both possess similar aspects on relationship between architectural space and moving spectatorship. Although, Choisy’s interpretation was not terminologically

⁸³ Eisenstein, “Montage and Architecture,” 110-131.

⁸⁴ Eisenstein, “Montage and Architecture,” 117.

⁸⁵ Anthony Vidler, “Metropolitan Montage: The City as Film in Kracauer, Benjamin, and Eisenstein” in *Warped Space: Art, Architecture, and Anxiety in Modern Culture*, (Cambridge: MIT Press, 2002), 119.

informed by montage in his period, it has common sensibilities with Eisenstein's search.

Through the account of Choisy's analysis of the Acropolis of Athens in "Montage and Architecture," Eisenstein claims that montage had been an incentive power for architecture since ancient times. Choisy demonstrates the non-symmetry of the buildings in the Acropolis of Athens through his drawings. For him, the disordered placement of buildings causes the sequence of vistas which is the essence of the Greek picturesque.⁸⁶ In the same article's introduction, Yve-Alain Bois mentions that,

Choisy was the first to take the issue literally, the first to attempt to retrace in its slightest details the aesthetic motivation of the apparent disorder in the placement of buildings on the Acropolis and to link it precisely to the variable point of view of a mobile spectator.⁸⁷

In that sense, Eisenstein descended Choisy's inquiry. This argument encourages Eisenstein's debate on the analogical relationship between montage and architectural space. Because for Eisenstein, sequentially and montage, which are the common characteristic of architecture and cinema, had been restrained by architects. Through the illustrations of Choisy, Eisenstein claims that the primary motivation of the apparent disorder of the Acropolis is based on cinematic concerns, which design a predetermined "path" for moving spectators. In that sense, Eisenstein introduces the montage by referring the aesthetic and visual motivation of disordered spatial arrangement and stimulates architects to reconsider these concepts that re-emerged

⁸⁶ Eisenstein, "Montage and Architecture," 114.

⁸⁷ Eisenstein, "Montage and Architecture," 114.

with cinematic studies. As Vidler describes it briefly, “for Eisenstein, architecture itself embodies the principles of montage.”⁸⁸

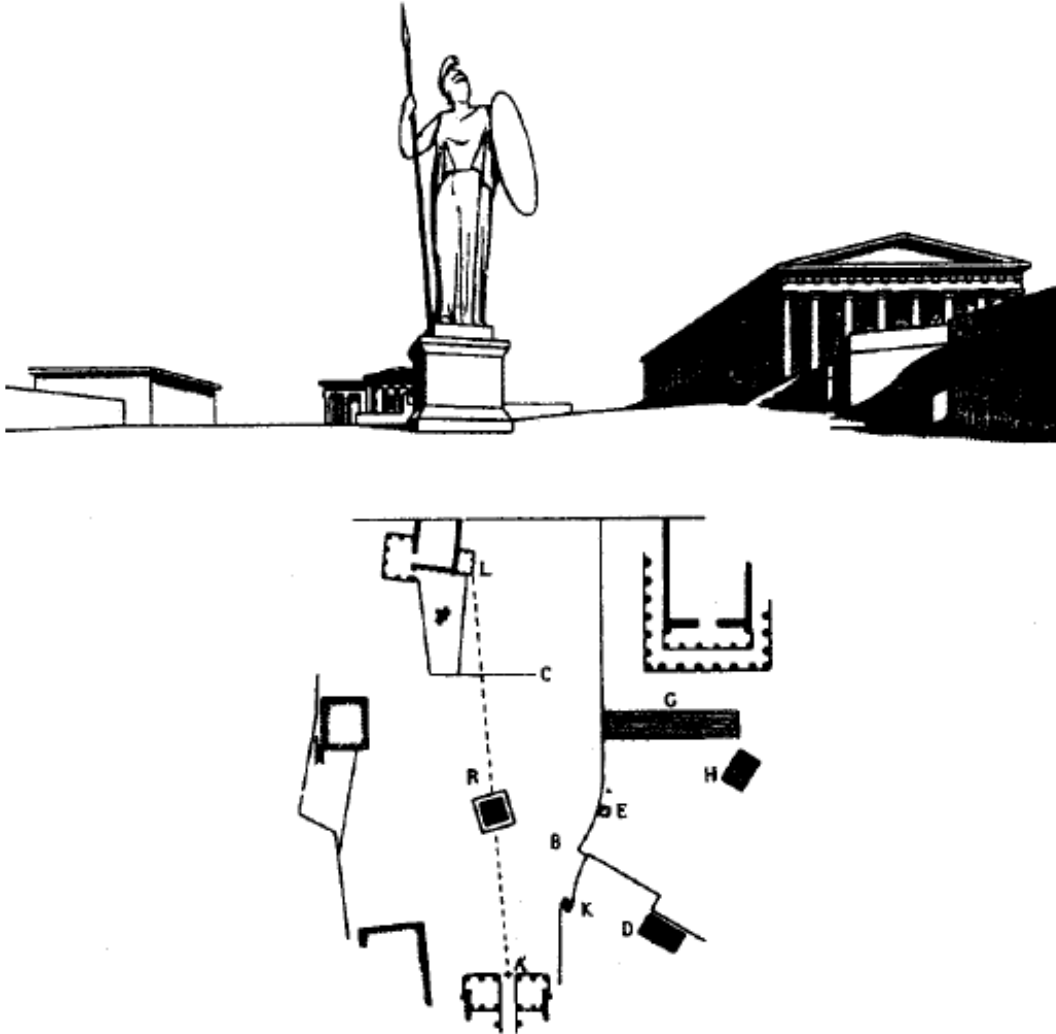


Figure 2.4 Auguste Choisy. The Acropolis, First Sight of the Platform. [Le Corbusier, *Towards a New Architecture*, (Dover Publication, Inc., 1986), 43.]

⁸⁸ Vidler, “Metropolitan Montage: The City as Film in Kracauer, Benjamin, and Eisenstein,” 119.

Vidler also mentions that Eisenstein's architectural "path" is precisely parallels Le Corbusier's "promenade architecturale."⁸⁹ As the primary conception of Le Corbusier's design understanding, the promenade provides a pathway for the spectator or inhabitant to experience the built environment. This pathway consists of sequential images which reveal gradually through the building or city. For him, the promenade contributes to the design with a compositional role; in other words, it contributes definition of the spatial characteristics of a design. For Le Corbusier, the promenade manipulates the observer to a direction of movement and provides new spatial and visual experiences through the sequence of space. Like Eisenstein, Le Corbusier also uses Choisy's drawings of the Acropolis of Athens in his influential book *Towards a New Architecture* in order to elaborate on this argument. He asserts that the non-symmetrical disorder of streets and houses in the Acropolis of Athens presents an obvious rhythm and proportion of mass to space relationship. For him, this disordered and incoherent arrangement of masses is perceived by the brain through eyes, and the "mind derives this satisfaction of high order: this is architecture."⁹⁰

⁸⁹ Vidler, "Metropolitan Montage: The City as Film in Kracauer, Benjamin, and Eisenstein," 119.

⁹⁰ Le Corbusier, *Towards a New Architecture*, (Dover Publication, Inc., 1986), 47.

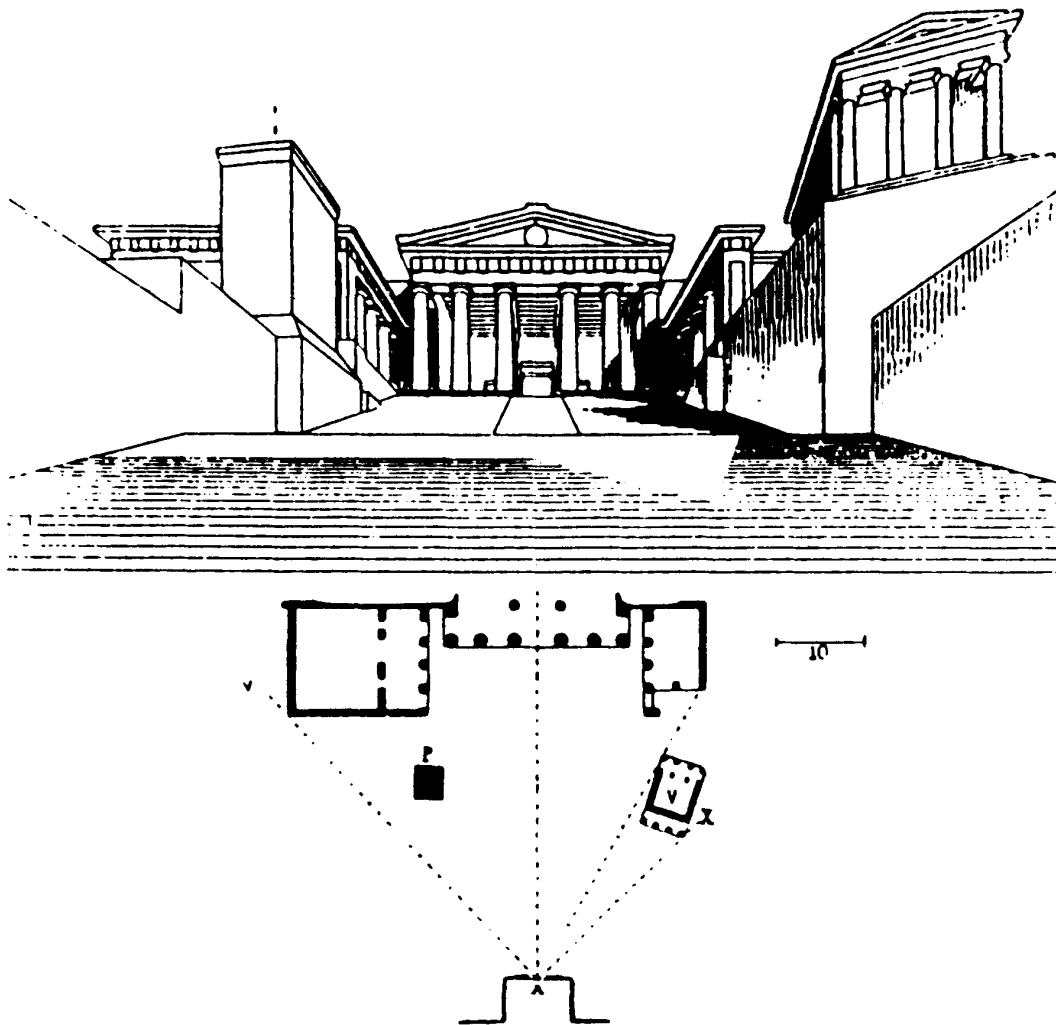


Figure 2.5 Auguste Choisy. Successive perspective of the Acropolis [Sergei Eisenstein, Yve-Alain Bois, and Michael Glenny, "Montage and Architecture," *Assemblage*, no. 10 (December, 1989), 118.]

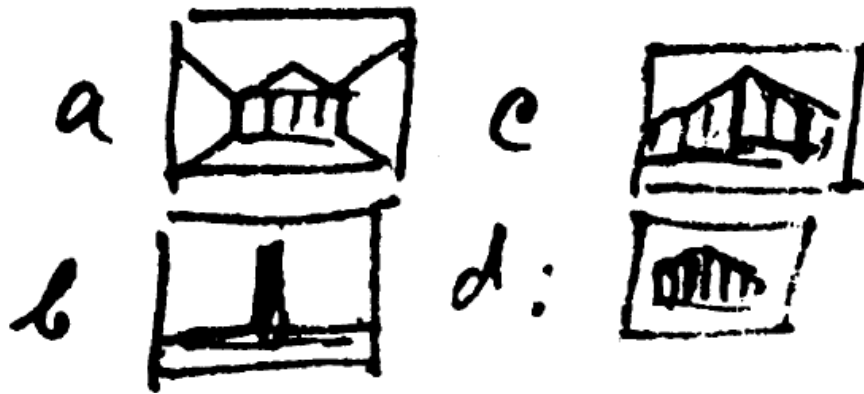


Figure 2.6 Diagrams of successive perspectives of the Acropolis. [Sergei Eisenstein, Yve-Alain Bois, and Michael Glenny. "Montage and Architecture." *Assemblage*, no. 10 (December, 1989), 120.]

Although both tend to unfold the concept of “path” through successive arrangements of buildings and “Greek picturesque” of the site with the account of Choisy’s analyses, the conception of Eisenstein and Le Corbusier on the “path” differ from each other. Eisenstein figured out the “film shot effects” and montaged elements [Figure 2.6] in the successive perspectives illustrated by Choisy [Figure 2.5]. “Film shot effect” refers to a totally new impression produced by emerging shots.⁹¹ Through that analysis and diagrams, Eisenstein speculates on the spectator’s temporal duration on each of the shots. For him, the temporal duration depends on the relationship between the spectator’s movement and the rhythm of the buildings, provided by the variable distance.⁹² Different than Eisenstein, Le Corbusier elaborates another condition of Choisy’s successive perspectives. He emphasizes the “flexibility of the Greek axial planning” through a perspective that demonstrates “Parthenon, the Erechtheum and the statue of Athena in front of the Propylea”⁹³ and the plan of it. [Figure 2.4] He evaluates the whole site as a “massive, elastic, living,

⁹¹ Vidler, “Metropolitan Montage: The City as Film in Kracauer, Benjamin, and Eisenstein,” 121.

⁹² Vidler, “Metropolitan Montage: The City as Film in Kracauer, Benjamin, and Eisenstein,” 121.

⁹³ Corbusier, *Towards a New Architecture*, 43.

terribly sharp and keen and dominating” composition that is fulfilled with various vistas.⁹⁴ Vidler points out that Le Corbusier and Eisenstein’s common reference to Choisy can be regarded as engagement of architectural and filmic modernism; “the rhythmic dance of Le Corbusier’s spectator anticipating the movement of Eisenstein’s shots and montages.”⁹⁵

2.2.3 “Explosion” and “Ecstasy”: Eisenstein’s Critical Interpretation of *Carceri Oscura*

Many of the concepts that Eisenstein worked on were inspired from different names, fields, and contexts. Studies of Marx, Lenin, Pavlov, Freud, Picasso, Dickens, Griffith, El Greco, and Piranesi are just some of the significant of Eisenstein’s inspirations. His interest in many different fields including, philosophy, psychology, literature, and a diversified range of art, has deeply affected his way of thinking. As a result of that, he developed his theories as a heterogeneous combination of these fields. Piranesi is perhaps one of the most prominent among of them. Eisenstein frequently refers to Piranesi and his engravings through his extensive writing collection. His article “Montage and Architecture” published in *Assemblage*, his book *The Film Sense*, and several other articles including “El Greco” and “Piranesi or the Fluidity of Forms” published in his books *Nonindifferent Nature* are some of the writings where Eisenstein elaborates Piranesi and his works. His fascination with Piranesi is based on Piranesi’s technique of spatial layout, framing, and particularly the combination of discontinuous fragments in a montaged way. Piranesi indicates movement through changing perspectives, contrasts in vast details, and distant spaces that stimulate the observer to create a sense of movement. Therefore, his

⁹⁴ Corbusier, *Towards a New Architecture*, 43.

⁹⁵ Vidler, “Metropolitan Montage: The City as Film in Kracauer, Benjamin, and Eisenstein,” 121.

works can be considered as “cinematic” in terms of light, atmosphere, spatial arrangement of his depictions, and their relationship with the spectator.⁹⁶



Figure 2.7 Giovanni Battista Piranesi, Dark Prison (Carcere Oscura).
[<https://www.metmuseum.org/art/collection/search/361825>]

⁹⁶ Vidler, “Metropolitan Montage: The City as Film in Kracauer, Benjamin, and Eisenstein,” 118.

Eisenstein deals with the issue of visualization of movement as a reflection of his interest in the moving spectator and its relationship with space. For Eisenstein, there are several means of visualization of movements. One of them is the “pure line, that is, the specifically graphic outline of a composition.”⁹⁷ This line is “path of the movement,” and “it can be drawn in other ways besides purely linear ones.”⁹⁸ He also mentions that as a means of another way for visualization of “movement can be drawn with the same success by means of changing nuances within the light or the color-imagery structure, or by the successive unfolding of volumes and distances.”⁹⁹ As an example of it, he addresses the Piranesi etchings and their varying contrasts between light and dark. According to Eisenstein,

Piranesi reveals no less emotional a flight with his particular line – a line built from the movements and variations of ‘counter-volumes’ – the broken arcs and vaults of his Carceri, with their intertwined lines of movement woven with the lines of his endless stairs – breaking the accumulated spatial fugue with a linear fugue.¹⁰⁰

His approach to the visualization of movement relies on the fragmentation of successive or juxtaposed layers of architectural space. In other words, the dialectic between changing conditions of space provides a sense of movement. For this reason, fragmenting the space into its layers, including its formal characteristics and the fluidity between these fragments, is essential to achieve the sense of movement. In order to emphasize the fragmentation and decomposition of space, he uses the term “explosion.” For Eisenstein, explosion refers to two different conditions of montage. First, architectural space is a montage of forms, styles, materials, functions, and the

⁹⁷ Sergei Eisenstein, “Form and Content, Practice,” in *The Film Sense*, (Harcourt Brace & Company, 1947), 169.

⁹⁸ Eisenstein, “Form and Content, Practice,” 169-170.

⁹⁹ Eisenstein, “Form and Content, Practice,” 170.

¹⁰⁰ Eisenstein, “Form and Content, Practice,” 171.

most importantly, different perspectives. The dialectic between these is the thing that determines the inhibitor's experience. Second, it is a tool to make visible the transformation of architecture in the historical process. According to him, the historical process has a successive structure, and architecture reaches its current state by transforming the previous approach or style in this successive structure of history. Therefore, in order to comprehend it, it is necessary to explode it into layers.¹⁰¹

In his essay "Piranesi or the Fluidity of Forms," he introduced himself as a "long-time admirer of the architectural violence of Piranesi's Dungeons," but "more an enthusiast than a connoisseur."¹⁰² Throughout the article, he examines the Piranesi's *Carceri* as a means of "explosion" and technique of "ecstatic transfiguration."¹⁰³ As mentioned, ecstasy is the transition from one condition to another. He elaborated this approach with reference to many different disciplines and studies. In the context where his cinematic and psychological studies engaged, ecstatic transfiguration is the initiator of "pathos" which forces the spectator to an external behavior to overcome it. Eisenstein defines pathos as,

...pathos is what forces the viewer to jump out of his seat. It is what forces him to flee from his place. It is what forces him to clap, to cry

¹⁰¹ Vidler, "Metropolitan Montage: The City as Film in Kracauer, Benjamin, and Eisenstein," 118.

¹⁰² Sergei Eisenstein, "Piranesi or the Fluidity of Forms" in *Nonindifferent Nature*, (Cambridge University Press, 1987), 126.

¹⁰³ He firstly performed technique of ecstatic transfiguration in his essay on El Greco's painting.¹⁰³ Throughout this text, he deals with two different versions of "Christ Driving the Money Changers from the Temple" of El Greco. Eisenstein compare these two versions as "a leap from a narrative interpretation to a figurative interpretation." He was dissatisfied with the latest version of painting. He states that, "the picture as a whole does not undergo genuine 'ecstasy,' a genuine 'explosion' in this process." Therefore, he speculates on it to achieve an ecstaticized version of it. See for the further information: Sergei Eisenstein, "El Greco" in *Nonindifferent Nature*, (Cambridge University Press, 1987), 112-123.

out. It is what forces his eyes to gleam with ecstasy before tears of ecstasy appear in them. In word, it is everything that forces the viewer to be beside himself.¹⁰⁴

Herbert Marshall describes “pathos” as the destruction of a structure to execute reincarnation of its opposite in the introduction of Eisenstein’s *Nonindifferent Nature*.¹⁰⁵ As a means of dialectic of fragments, pathos is the initial point of any kind of production which depends on contradictions and disjunctions.

For Eisenstein, ecstasy is one of the crucial and common method of film and architecture to reveal their structure. Moreover, and most importantly, it is the thing that makes the relationship between the montage and architectural composition is more than a primitive analogy. Architecture is a montage of successive fragments of space. Through decomposition and recomposition of these successive fragments in the historical process, architectural styles and approaches have “exploded” into each other.¹⁰⁶

With his sensibility of “explosion” and “ecstasy,” Eisenstein’s reference to the Piranesi’ *Carceri* went beyond mere analysis and evaluation. Although he was highly impressed by *Carceri*’s “complete perfection - the degree of its balanced...meekness,”¹⁰⁷ he also found it as “not ecstatic.”¹⁰⁸ Therefore he suggests

¹⁰⁴ Sergei Eisenstein, “Organic Unity and Pathos” in *Nonindifferent Nature*, (Cambridge University Press, 1987), 27.

¹⁰⁵ Sergei Eisenstein, “Introduction” in *Nonindifferent Nature*, (Cambridge University Press, 1987), vii-xxii.

¹⁰⁶ Vidler, “Metropolitan Montage: The City as Film in Kracauer, Benjamin, and Eisenstein,” 118.

¹⁰⁷ Eisenstein, “Piranesi or the Fluidity of Forms,” 126.

¹⁰⁸ Eisenstein, “Piranesi or the Fluidity of Forms,” 126.

a unique interpretation to perform “ecstatic transfiguration” on the Piranesi’s etchings. This was not the first time that he had performed this experiment. He applied the same approach to El Greco's “Christ Driving the Money Changers from the Temple.”¹⁰⁹ He applies “ecstatic transfiguration” to achieve “explosions” of montage patterns and fragments of the space. Throughout this process, the material elements of the *Carceri* had transformed into others; “where certain planes, endlessly opening up behind others, push the eyes into unknown depths; and staircases, ledge by ledge, grow into the heavens or, like a reverse cascade of these ledges, precipitate downward.”¹¹⁰

His interpretation includes a reproduction of the *Carceri oscura* and a diagrammatic analysis of it. In order to analyze and apply the technique of explosion on the *Carceri*, firstly, he enumerates the entire depiction of fragments in the etching.

A – the general arch confining the entire etching as a whole.

a_1 and a_2 – its sidewalls.

B and C – the arches carrying the basic support of the architectural composition of the whole.

D – the system of passing far into the depths of the lower corner arches, and its depths resting against the wall with the grated window.

E – the ascending staircase, carried off into the depths, behind the columns.

F_1F_2 – the ropes, outlining the center of the composition (F), and underlining its movement into the depths (F_1)

G – the little round window over the “zavalinka”

H – the firm base of the stone blocks of the severe vertical columns.

¹⁰⁹ Eisenstein, “El Greco,” 112-123.

¹¹⁰ Eisenstein, “El Greco,” 132.

J – the heavy masonry of the stone blocks of the severe vertical columns.

m_1m_2 – the little balcony to the right and left near the columns of the foreground. ¹¹¹ [Figure 2.8]

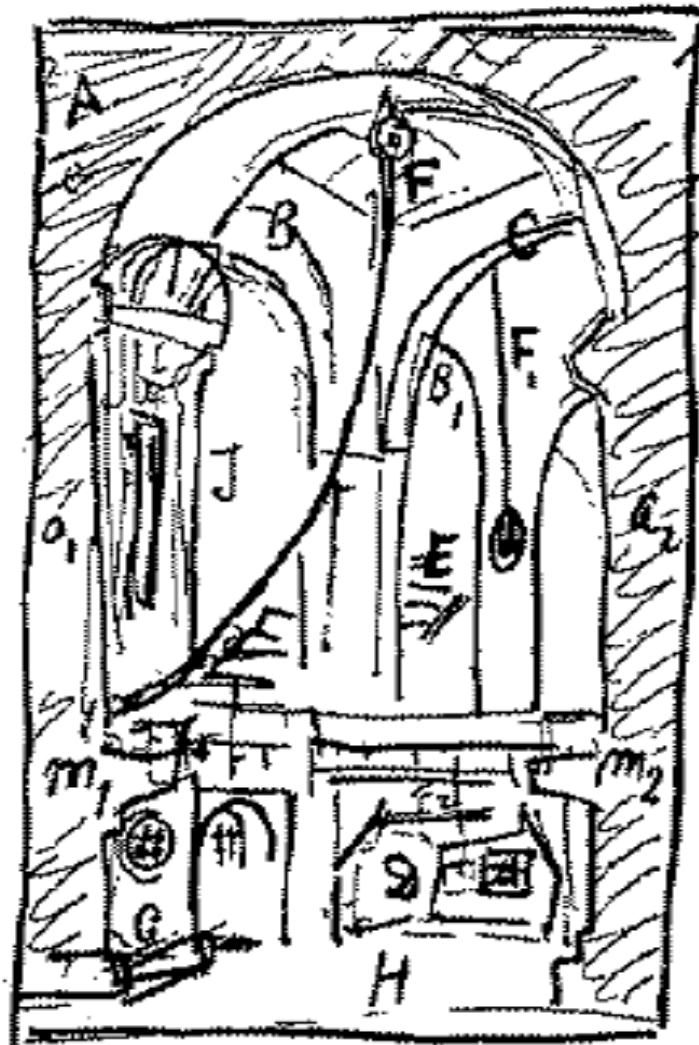


Figure 2.8 Eisenstein's schematic outline of Piranesi's Dark Dungeon [Sergei Eisenstein, "Piranesi or the Fluidity of Forms" in *Nonindifferent Nature*, (Cambridge University Press, 1987), 128.]

¹¹¹ Eisenstein, "Piranesi or the Fluidity of Forms," 127.

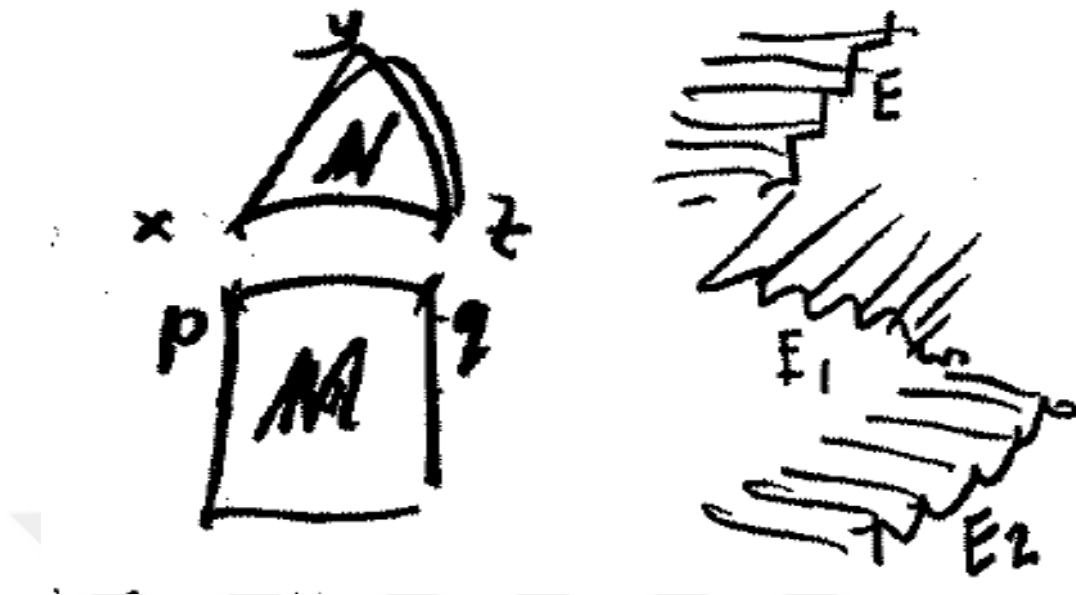


Figure 2.9 Diagram of Ascending Staircase of Piranesi's Dark Dungeon [Sergei Eisenstein, "Piranesi or the Fluidity of Forms" in *Nonindifferent Nature*, (Cambridge University Press, 1987), 128.]

As one of his examples of "ecstatic transfiguration" constructed through the "explosion," Eisenstein speculates on "arch A" which acts as a framework for the etching. He suggests angular wooden rafters instead of semicircular upper stone. According to him, the intersection of wooden rafters provides simultaneous jump out. The columns a_1 and a_2 , which carry arch A, define the borders of the worksheet and limit the artwork in a vertical layout. Eisenstein suggests a horizontal layout to broaden out beyond its limits. In order to provide that, the columns a_1 and a_2 were rearranged to "burst inside the sheet out of its borders."¹¹² His articulation aims to multiply the perspectives in order to create a broad transition space. Therefore, he distorts the most concrete and restrictive element of the whole composition. Eisenstein has produced many interpretations and spatial speculations on the Carceri

¹¹² Eisenstein, "Piranesi or the Fluidity of Forms," 128.

as in the example above. Methodically, he first fragmented them with the explosion, then distorted the fragments and juxtaposed them to achieve the “ecstatic transfiguration.”

Eisenstein mentions that Piranesi also performed a similar approach in the second edition of *Carceri*. The second edition is a retouched and redrawn version of the first one. Eisenstein states that the second edition is more profound and vivid in terms of “depictive, ecstatic revelation.”¹¹³ To achieve that, Piranesi follows three stages of “inner self-explosion of the Dungeons.” The first stage is the dissolution of concrete forms; the second stage is the explosion of objects in the depiction. The last stage encourages the explosion of both form and elements for more and pushes the spatial elements into the depths and foreword in order to extent space.¹¹⁴ As a comparison between the first and last version of *Carceri oscura*, Eisenstein states that,

...concreteness was retained and the means of depiction “flew apart”: Lines disintegrate into cascades of tiny strokes; the density of form, softened by light, spreads into space, the clarity of edges plunges into the overflowing contours of form.¹¹⁵

Eisenstein’s affinity to Piranesi was mainly based on his search for new formal possibilities which achieved by explosion of concrete relations of architecture and spatial arrangements. He was unfolding the concepts “explosion” and “ecstatic transfiguration” through his critical and formal analysis of *Carceri Oscura*. Stan Allen, an American architect, theorist states that Eisenstein’s attitude reveals “Piranesi’s formal language of fragments and disjunctive adjacencies” through in a

¹¹³ Eisenstein, “Piranesi or the Fluidity of Forms,” 134.

¹¹⁴ Eisenstein, “Piranesi or the Fluidity of Forms,” 135.

¹¹⁵ Eisenstein, “Piranesi or the Fluidity of Forms,” 135.

“dialectic relation to the principles of classical solidity.”¹¹⁶ And he also mentions that Eisenstein deals with the whole series of the *Carceri* as “discontinuous fragments of a single sequence,” in other words, as a means of montage. In that context, for Eisenstein, montage has a particular definition which is the “stage of explosion of the movie frame. When the tension within a movie frame reaches a climax and cannot increase any further, then the frame itself explodes, fragmenting itself into two pieces of montage.”¹¹⁷ This definition explains the formulation of montage in a film frame or in Piranesi’s *Carceri*. In other words, it reveals the condition that allows the multiplication of formal possibilities through internal tensions and contradictions in Piranesi’s *Carceri* or in another particular frame, as montage.

2.2.4 Recall to Eisenstein: Tafuri and “The Dialectic of The Avant-Garde”

Cinematic approaches in architecture have been studied since the twentieth century. Promenade architecture, moving spectatorship, formal explosion of space were some of the cinematic concepts cultivated by also architects. Martino Stierli mentions that, although the apparent relevance of Eisenstein writings and theories with modern architecture and the problem of its representation, they were unavailable for a long time in the Western world, especially as a means of architecture.¹¹⁸ Eisenstein’s arguments have just started to be appreciated and discussed since the 1970s through his account.

¹¹⁶ Stanley Allen and G. B. Piranesi, “Campo Marzio: An Experimental Design,” *Assemblage*, No. 10, (December, 1989), 90.

¹¹⁷ Vladimir Nizhny, *Lessons with Eisenstein*, ed. and trans. Ivor Montagu and Jay Leyda (New York: Hill & Wang, 1962), 124; cited in Allen, “Campo Marzio: An Experimental Design,” 92.

¹¹⁸ Stierli, *Montage and the Metropolis*, 216.

Rem Koolhaas and Bernard Tschumi are maybe the most well-knowns among the living architects who make montage an integral part of their both thinking and representation process and design practices 70s onward. Bernard Tschumi, revealed his theoretical manifestation “Manhattan Transcripts” in 1976 through his obvious reference to the cinema. Concepts of the cinema such as transcript, episodes, plot, frame, and sequence are adapted to assert an understanding of space which depends on the spatial practice of its user. Or, Koolhaas’s *Delirious New York*, published in 1978, which is an experimental study and an alternative historiography of modern city and architecture, implicates montage structurally and methodologically.¹¹⁹

But, different than the Tschumi and Koolhaas’ practical affinity to montage, Manfredo Tafuri developed a more historical approach on montage and studies of Eisenstein, around the same period with them. He had written a critical article on Eisenstein’s theory of montage in the light of Piranesi’s works and approaches. The article was entitled as “The Historicity of the Avant-Garde: Piranesi and Eisenstein” and published as a second chapter of *The Sphere and the Labyrinth* in 1987. However, this article was not Tafuri’s first interpretation on montage and avant-gardes. In 1977, he had already been written an article entitled as “The Dialectic of the Avant-Garde” and published it in the journal *Oppositions*. However, this article did not directly refer Eisenstein, while it was unfolding montage practice through the dialectical basis of industrial production in the modern epoch.

In “The Dialectic of the Avant-Garde,” Tafuri conducts his discussion on the architectural avant-gardism and its integration with “shock experience” through particular references of Walter Benjamin, Max Weber, Georg Simmel, Baudelaire,

¹¹⁹ Stierli, *Montage and the Metropolis*, 229.

and other prominent avant-garde artists. For him, the modern city dominated by the laws of production, in other words by montage. To be actively introduced into this realm, the public had to be provoked.¹²⁰ As a means of that aim, avant-garde art act as a provocative action which guides the public. Tafuri states that,

...since the assembled objects belonged to the real world, the picture became a neutral field on which to project the experience of the shock suffered in the city. The problem now was that of teaching that one is not to suffer that shock, but also absorb it as an inevitable condition of existence.¹²¹

Through that interpretation, he considered all the historical avant-garde movements including Constructivism, Cubism, Futurism and Dada, and their works as the “art of protest.” In that context, the principle of montage is a fundamental law for all the avant-garde movements and their actions. Tafuri describes his sensibility of montage with the account of Walter Benjamin and his understanding of “shock experience.” For Tafuri, the modern metropolis and its experience collapsed the perception of its inhabitants, and avant-garde art and architecture is a way to overcome it. Because according to him, the experience of the metropolis and the dialectic of its disjunction conditions have a productive power. He exemplified this understanding with an account of the European avant-garde movement *New Objectivity*. He states that,

Neue Sachlichkeit adapted the method of designing to the idealized structure of the assembly line. The forms and methods of industrial work became part of the organization of the design and were reflected even in the ways proposed for the consumption of the object. From the standardized element, to the cell, the single block, the housing project and finally the city: architecture between the two wars imposed this assembly line with an exceptional clarity and coherence.

¹²⁰ Manfredo Tafuri, “The Dialectic of the Avant-Garde,” in *Architecture and Utopia*, (The MIT Press, 1976), 91-92.

¹²¹ Tafuri, “The Dialectic of the Avant-Garde,” 86.

Each “piece” on the line, being completely resolved in itself, tended to disappear or, better, to formally dissolve in the assemblage.¹²²

This materialistic definition of montage is the crucial point of Tafuri’s avant-garde historicity. For him, the “law of *montaggio*”¹²³ was an inevitable and logical result of the capitalist economy. Montage is the aesthetic correspond of these economic conditions of modernity which depends on standardization, modern labor division, and mass production.

In that sense, it can be said that Tafuri’s interpretation is compatible with Eisenstein’s theory of montage. Both seek for an artistic principle that empowered by industrial production to stimulate awareness of the individuals. In addition to this mutual pursuit, their search for origins of modern sensibility of the architectural space intersect, and it particularly depends on their common fascination of Piranesi. Both emphasize that the origins of the modern conception of space date back to the mid-eighteen century. Martino Stierli mentions that the “origin” of modern architecture is a highly debated subject in the history of architecture.¹²⁴ He gives Sigfried Giedion’s *Space Time and Architecture* and Vincent Scully’s *Modern Architecture* as the examples. Giedion asserts that Baroque architecture is the precursor of the modern conception of flowing space.¹²⁵ Different than Giedion, Scully states that the real breakthrough of the modern space had emerged in Piranesi’s Dungeons, where “the symmetry, hierarch, climax, and emotional release of Baroque architectural space...were cast aside in favor of a complex spatial wandering in which the

¹²² Tafuri, “The Dialectic of the Avant-Garde,” 110.

¹²³ *Montaggio* is an Italian term that is translated English as “assemblage.”

¹²⁴ Stierli, *Montage and the Metropolis*, 217.

¹²⁵ Stierli, *Montage and the Metropolis*, 217.

objectives of the journey were not revealed and therefore could not be known.”¹²⁶ Scully’s interpretation points out the ambiguous state of inhabitants in the modern space through transparency and multiplication of points of view. In that sense, both search for the origins of dynamic spatial arrangement of modern space which allows the movement and possibilities.

Different than the first article mentioned in the previous paragraphs, “The Dialectic of the Avant-Garde,” Tafuri directly addresses Eisenstein in “The Historicity of the Avant-Garde: Piranesi and Eisenstein.” He considers Eisenstein’s study on Piranesi’s *Carceri* as an endorsement of his thesis on the relationship between the avant-garde and architecture.¹²⁷ For him, analysis and unique interpretation of Eisenstein on both works of El Greco and Piranesi were dynamic reactions to the “explosion of the formal tension.”¹²⁸ He also mentions Eisenstein’s definition of montage, which “is the stage of the explosion of the shot... when the tension within the shot reaches its peak and can mount no further, then the shot explodes, splitting into two separate pieces of montage.”¹²⁹ Through that definition, he emphasizes the relationship between shot and montage, which depends on “a dialectic, leap from quantity to quality,” and considers them as stages of a single process, not the separate spheres.¹³⁰ In that sense, his interpretation of Eisenstein’s analysis technique for the *Carceri* series addresses the dynamic composition of disconnected fragments in a single sequence, as Eisenstein’s term “intellectual montage.” Tafuri regards

¹²⁶ Vincent Scully, *Modern Architecture*, (Braziller, 1965), 10-11.

¹²⁷ Manfredo Tafuri, “The Historicity of the Avant-Garde: Piranesi and Eisenstein,” in *The Sphere and the Labyrinth*, (The MIT Press, 1987), 55.

¹²⁸ Tafuri, “The Historicity of the Avant-Garde: Piranesi and Eisenstein,” 56.

¹²⁹ Nizhny, *Lessons with Eisenstein*, 124; cited in Tafuri, “The Historicity of the Avant-Garde: Piranesi and Eisenstein,” 56.

¹³⁰ Tafuri, “The Historicity of the Avant-Garde: Piranesi and Eisenstein,” 56.

Eisenstein's overall study on Piranesi as a "mental operation," which depends on a "telluric force."¹³¹ This force regards the entire composition as a disappointment; therefore, each piece of it is expecting a completely new recomposition.¹³² Concerning this interpretation, Tafuri also claims that Eisenstein's technique of explosion has an instinct of Russian formalists' "semantic distortion."¹³³ The exploded relationships of material elements of *Carceri* gained new meanings through the "violence" inflicted by Eisenstein. In other words, it expresses meanings beyond the originals assigned to it. Dissolution is the final stage of this mental operation that allows the possibilities and movement. Because, although elements in a composition are artificially frozen, dissolution provides a potential sense of movement. In that sense, this method, the ecstatic transfiguration," activates the movement and rescues it from "the resistance of forms."¹³⁴

Tafuri mentions another crucial point of Eisenstein's theory of montage. For Eisenstein, "the ideology of the public has to pass through the filter of a new representationalism," and "...left as the foundation of a renewed rapport between aesthetic provocation and the public."¹³⁵ However, apart from Eisenstein's aesthetic provocation and his leftist formulation of "intellectual cinema," Eisenstein's interest

¹³¹ Tafuri describes "telluric force" as "born of the reaction between the image and its critical contemplation." For further information see: Manfredo Tafuri, "The Historicity of the Avant-Garde: Piranesi and Eisenstein" in *The Sphere and the Labyrinth*, (The MIT Press, 1987), 56.

¹³² Tafuri, "The Historicity of the Avant-Garde: Piranesi and Eisenstein," 56.

¹³³ "It is a distortion between words and their culturally accepted meanings." Definition of American Psychological Association, last accessed November 10, 2021, <https://dictionary.apa.org/semantic-dissociation>

¹³⁴ Tafuri, "The Historicity of the Avant-Garde: Piranesi and Eisenstein," 56.

¹³⁵ Tafuri, "The Historicity of the Avant-Garde: Piranesi and Eisenstein," 60.

in Piranesi aims to unfold internal dynamics of film construction through modern sense of spatial arrangement.

Tafuri asserts the specific reason of Eisenstein's analysis on the Piranesi's Carceri series is the "unique conflict to found in that work."¹³⁶ This conflict is the "crisis of the object," which depends on "ambiguous dimensions attributed to objects by Piranesi."¹³⁷ For Eisenstein, the ambiguity of objects in a composition can be unfolded through the dialectic of contradictions, collusion, and formal dissolution of objects. It is the primary idea of Eisenstein's theoretical and filmic studies.

It is not possible to reach a consistent or static conclusion from Eisenstein's studies on montage due to the eclectic nature of his thought system. And as Bordwell mentioned, because of the shift that he experienced, the definition of montage also transformed. However, it can be said that his theories and studies discussed in this section, put forward an intellectual explosion or as Benjamin's term "profane illumination" to comprehend today's modern cities and space. Deleuze describes Eisenstein's contribution to Soviet cinema and his fascination to law of the dialectic as a way to produce new meaningful wholes as,

In a certain respect, Eisenstein could consider himself leader of the school – in relation to Pudovkin and Dovzhenko – because he was imbued with the third law of the dialectic, the one which seemed to contain the other two: the one which becomes two and gives it a new unity, reuniting the organic whole and the pathetic interval.¹³⁸

¹³⁶ Tafuri, "The Historicity of the Avant-Garde: Piranesi and Eisenstein," 61.

¹³⁷ Tafuri, "The Historicity of the Avant-Garde: Piranesi and Eisenstein," 61.

¹³⁸ Deleuze, *Cinema 2: The Time-Image*, 40.

Most of the materials and aspects that Eisenstein researched and studied were already studied and elaborated by different names in different contexts. But what makes his approach crucial and inspiring is that he juxtaposed these aspects to produce new approaches. In other words, while he was dealing with montage from a materialist aspect in relation to his cinematic studies, montage turned into a dialectical tool that generate his overall thought system and aspects. Thus, it can be said that, although Eisenstein could not put forward an original interpretation like Vertov's "Kino-eye", for this study, Eisenstein's critical methodology to produce new aspects from juxtaposition of the already existing aspects, as unique as Vertov's interpretation.

2.3 Dialectical Image: Unfolding Metropolitan Experience

We tend to think that our awareness is coherent and continuous mental statement. In fact, human consciousness, keep shifting from one percept and through to the next, from actuality to dream, association to deduction and from recollection to imagination. Our very consciousness is an ever-changing collage of mental fragments held together by one's sense of self.¹³⁹

Juhani Pallasmaa

This part of the chapter aims to investigate philosophical, sociological, and artistic strategies that unfold metropolitan experience within the scope of dialectic of urban images. These strategies respond to modern industrial cities, which are full of conflicting fragments. As Walter Benjamin theorized, montage explodes the limits of any kind of multi-layered construction in terms of formally and contextually, to

¹³⁹ Juhani Pallasmaa, "The World is a Collage," in *Collage and Architecture*, (Routledge, 2014), ix.

comprehend with it. Benjamin's philosophical inquiry reveals the experience of both the modern city and the creative process of modern production through Marxist materialism and dialectic. Different than the Eisenstein's investigations on "modern space" and montage, Benjamin offers a critical and materialist expression on the "modernity" and "metropolis."

In Benjamin's historiography studies, montage functions as a theoretical and operational tool which bring together material traces of urban culture to constructing urban history. Nineteenth-century Paris and its material residues are the objects of his experimental attempt to incarnation of modern urban culture. In that sense, Benjamin perused Paris as an extensive and colossal collection of historical materials and phenomena of the nineteenth-century modern city and living. His aspect suggests montage as a materialist decoding process of history to achieve a particular level of awareness and "recognizability of now."

"Dialectical image" that emerges from the montage of the historical objects one of the key elements of this process. Historical object can be any implications that are philosophical, religious, aesthetic, political as well as architectural. The concept of "dialectical image" is crucial to achieve "profane illumination" which is the next stage of Benjamin's "awakening" process. For him, capitalism was a dream that individuals can only be awaken through intellectual "explosion." As a result of this explosion, the stage of "profane illumination" can be emerged against to oppressive conditions of capitalism. He considers that the emerge of avant-garde aspects such as Surrealism can be considered as the "profane illuminations."¹⁴⁰ In his formulation of "profane illumination", the dialectical image is the primary force that stimulates

¹⁴⁰ Walter Benjamin. "Surrealism," *One – Way Street*, (Verso Classics, 1997), 230.

the public and individuals and it can be achieved through materialist historiography of urban modernity.

Benjamin considers, the nineteenth century was a breaking point. It was a rupture in history that resulted with an “urban revolution” like Henri Lefebvre identifies it as “a long historical shift, from an agricultural to an industrial to an urban world.”¹⁴¹ Therefore, according to Benjamin, this historical shift that resulted with an urban revolution, must be liberated from historical process incarcerating in the “once upon a time of classical historiography.”¹⁴² As a means of this inquiry, he offers a new aspect of materialist historiography to reinterpret modernity, he unfolds dialectical relationship between urban forms and their contents. Because, for him, modernity express itself through urban forms that possess montaged multiple layers of urban history.

In that sense, Benjamin proposes materialist historiography as a provocative act that awaken the collective consciousness. For him, “In the fields with which we are concerned, knowledge comes only in lightning flashes. The text is the long roll of thunder that follows. [N1, 1]”¹⁴³ He uses the “flash” as a metaphor to define the dialectical image as an instant impression which causes the shock to stimulate consciousness. For him,

The dialectical image is an image that emerges suddenly, in a flash. What has been is to be held fast—as an image flashing up in the now of its recognizability. The rescue that is carried out by these means—

¹⁴¹ Lefebvre, *The Urban Revolution*, xi.

¹⁴² Walter Benjamin, “On the Theory of Knowledge, Theory of Progress,” in *The Arcades Project*, (Harvard University Press, 2002), 463.

¹⁴³ Benjamin, “On the Theory of Knowledge, Theory of Progress,” 456.

and only by these—can operate solely for the sake of what in the next moment is already irretrievably lost. [N9, 7]¹⁴⁴

In other words, dialectical image proposes a new aspect, “now of recognizability,” which demolishes the progress of history on a straight line. Because, a dialectical image “blasted free from the continuum of history,” and it emerges with the montage of historical objects. It is the result of the alienation of fragments from history and results with the construction of a new consciousness in the temporary now through its shocking experience. The construction of the particular level of historical consciousness depends on the collusion of historical objects. Benjamin employs the dialectical image as the method to engage historiography and the urban image. In that context, he investigated arcades of nineteenth century Paris as the historical object which unfolds the experience of metropolitan capitalism.

2.3.1 Benjamin’s Critical Re-Reading of “Modernity”

For Benjamin, Paris of the nineteenth century was the capital of the world in terms of its architectural expression, which depends on the dialectic between modern industrial production and historicism.¹⁴⁵ In the last decade before his death, he produced numerous studies to comprehend this relationship. His article “Paris, the Capital of the Nineteenth Century” is one of these studies. The article is the sketch of his famous uncompleted seminal work, *The Arcades Project* or *Passagen-werk*,¹⁴⁶

¹⁴⁴ Benjamin, “On the Theory of Knowledge, Theory of Progress,” 473.

¹⁴⁵ Benjamin, “Paris, the Capital of the Nineteenth Century,” in *The Arcades Project*, (Harvard University Press, 2002), 3-14.

¹⁴⁶ The Arcades Project is a book that consists of an extensive collection of Benjamin’s writings that he produced from 1927 to 1940, the year he died. He could not complete this project in his own

and it proposes an outline for this project. It includes six sections which are “Fourier, or the Arcades;” “Daguerre, or the Panoramas;” “Grandville, or the World Exhibitions;” “Louis-Philippe, or the Interior;” “Baudelaire, or the Streets of Paris;” “Hausmann, or the Barricades.”¹⁴⁷ All the sections include a major urban image of Paris such as arcades, streets, panoramas, interiors or exhibitions, and its reinterpretation through the account of a significant figure from the city and its construction history, as highlighted in the titles of the sections.

Constructions of the arcades in the nineteenth century and innovations that were employed in their constructions are the primary concerns of the first section of this article. In that period, the arcades were considered as the immediate results of industrial luxury. New materials, construction methods, and technology of the arcades were the contributors of the “revival of architecture in the classical Greek sense.”¹⁴⁸ Benjamin employs construction of arcades as a historical object of the nineteenth century. As a result of his re-reading of Parisian arcades through the concept of “dialectical image,” he puts a critical reinterpretation on commodity

lifetime. Therefore, this book is not a finished work by Benjamin. It is just a collection of materials from his notes, quotes, and unfinished texts on The Arcades Project. Rolf Tiersmann, who edited and prepared all of Benjamin's works for publication, mentions that almost all of Benjamin's works in the last decade before his death stemmed from this project. His initial writings of the project were on the urban, economic, cultural, and social experiences of Paris in the 19th century. For him, Paris is the capital of the nineteenth century. Therefore, he unfolds the layers of Paris to understand the entire period. Later on, he extended the project with his reviews on the works of Baudelaire.

See: Walter Benjamin, “Paris, the Capital of the Nineteenth Century,” in *The Arcades Project*, (Harvard University Press, 2002), 3-14. Walter Benjamin, “Translators’ Foreword,” *The Arcades Project*, (Harvard University Press, 2002), xi.

¹⁴⁷ Benjamin, “Paris, the Capital of the Nineteenth Century,” 3-14.

¹⁴⁸ Benjamin, “Paris, the Capital of the Nineteenth Century,” 3-4.

culture and modernity though account of Baudelaire, in the part titled “Baudelaire, or the Streets of Paris.”

For Benjamin, Baudelaire was an “allegorical genius,” and his poetry was “the gaze of the allegorist, as it falls on the city, is the gaze of the alienated man. It is the gaze of the flâneur...”¹⁴⁹ “Modernity” is the main emphasis of his poetry and this principal accent is achieved through primal history. In his poems, “modernity” acts as an ambiguous condition of social relation that depends on production and exchange, in Marxist term “commodity fetishism”, not on relationships among people. In that sense, Benjamin reinterprets Baudelaire’s expressions on “modernity” as the embodiment of dialectical image which “is afforded by the commodity per se: as fetish. Such an image is presented by the arcades... Such an image is the prostitute-seller and sold in one.”¹⁵⁰ This is a critical reinterpretation which manifests modernity through dialectical image of commodity, and it is embodied through the body of prostitute or the arcades offering both “seller and sold in one.” Throughout the *Arcades Project*, Benjamin over and over again mentions that dialectic image is a suddenly emergent flash. It is the result of phantasmagoric¹⁵¹ expression of modernity and metropolis which causes the shock and result with awakening of consciousness.

¹⁴⁹ Benjamin, “Baudelaire, or the Streets of Paris,” 10.

¹⁵⁰ Benjamin, “Baudelaire, or the Streets of Paris,” 10.

¹⁵¹ The word "phantasmagoria" indicates a constantly shifting complex succession of things seen or imagined; a bizarre or fantastic combination, collection, or assemblage. See: "Definition of phantasmagoria," Merriam-Webster, accessed November 20, <https://www.merriam-webster.com/dictionary/phantasmagoria>.

As a similar concern, Christine Boyer, who is a significant urban historian, states that in order to revive the utopian concern of architectural and urban forms, the memory of the city, pictorialized space, and time must be stimulated through the writing of history.¹⁵² For her, representational forms of the city and architecture mediate between “the spectator’s perception of reality and what might be reality: they are supplements or substitutes standing in for the real, never establishing a perfect fit nor a mimetic relationship.”¹⁵³

Boyer’s investigation of the collective memory of the city builds on the superimposition of the architectural strata or the historical layers. These layers are touching but not apprising each other. Therefore, they do not constitute the structural form of the city; they just generate the multiplicity of the experience. She states that architectural residues of history whose existence represents a suspicious state offer pleasure to individuals. This pleasure mostly relies on imaginary narrations of spectators caused by erased past functions and purposes of them.¹⁵⁴ In that sense, these fragments or ruins of the history stimulates the attention of the spectator, which allows the reassessment of their existence in the city.

For Boyer, in order to achieve pleasure, the spectator should be able to read the city as a text and must investigate the city both in functional and interpretive ways. She states that modernist theories of urban planning demolished the relationships between figure and form, or a rational and subjective view. Moreover, they ejected the historical references and memory to achieve a regulated and pure city form. However, their vision of the urban space reduced the spectator’s perception and

¹⁵² Boyer, *The City of Collective Memory*, 5-6.

¹⁵³ Boyer, *The City of Collective Memory*, 6-7.

¹⁵⁴ Boyer, *The City of Collective Memory*, 19.

imageability, which makes legible the strata of the city that builds on the relationship between purely visible and intuitive allusion.¹⁵⁵ From this aspect, on the one hand, her rejection of oppressing and limiting force of history and city, is parallel to Benjamin aspect; on the other hand, her search which allows imaginary narrations is opposing the Benjamin's materialistic proposal. So, it can be said that, although they try to evoke different the types of consciousness, they both aim to stimulate them through history and the city.

Boyer mentions that Benjamin's understanding of modern experience is constructed through historical memory and tradition in the period when storytelling still exists.¹⁵⁶ Because storytelling implicates the conventional moral and guidance of the past through shared experiences of the communal life. She states that the collective experience of the past had turned into "a series of fragmented and privatized events" in the modern period. For her, it resulted in a rupture in the continuum of tradition and the replacement of memory with rapid succession.¹⁵⁷ In that sense, it can be said that montage of historical urban images like arcades narrates history or deconstruct narrative which already been narrated by history. As a result of this process, the dialectical image can be manifested and society can reach a certain level of awareness to make intelligible modernity and metropolis.

For Benjamin, the arcades are the initiators of dialectical images, as well as the way to express his own experience of the capitalist metropolis. Benjamin uses the term "phantasmagoria" in order to illustrate his own interpretation of the arcades. He investigates the new economic and technological developments, intellectual

¹⁵⁵ Boyer, *The City of Collective Memory*, 21.

¹⁵⁶ Boyer, *The City of Collective Memory*, 23.

¹⁵⁷ Boyer, *The City of Collective Memory*, 23.

productions and their behavioral effects on the public in the nineteenth century through their analogical relationship with phantasmagoria. For him, commodity culture, which was shaped by ideological, economic, and technological transpositions, was the key point to “enter the universe of a phantasmagoria.”¹⁵⁸ In relation to the concept of phantasmagoria, Benjamin also introduces the concept of the *flâneur*. For him, the manifestation of phantasmagoria as a consequence of the capitalist dream, can be reveal through experience of the *flâneur*. He defines *flâneur* as “who abandons himself the phantasmagorias of the marketplace.”¹⁵⁹

The *flâneur* was one of the key figures of modernity and consumer capitalism in the nineteenth century. He was “the man of leisure who went into the street in search of some satisfaction for his overdeveloped sensibilities.”¹⁶⁰ The word *flâneur* contains various affiliations: “an idler, an artist, a connoisseur and the one, the true sovereign of Paris.”¹⁶¹ In Benjamin’s crucial investigation of Baudelaire’s Paris, which cultivates Benjamin’s examination of modernity and metropolis, the *flâneur* was a critical symbol. From Baudelaire’s point of view, the *flâneur* is not just an idler or passer-by; he is aware of the complexities of modern life; therefore, he investigates the city as a means of consumer capitalism.

The word *flâneur* was first used by Baudelaire in 1863 in his article “*Le Peintre de la Vie Moderne*” (Painter of Modern Life). Baudelaire preferred to describe the

¹⁵⁸ Benjamin, “Paris, the Capital of the Nineteenth Century,” 14.

¹⁵⁹ Benjamin, “Paris, the Capital of the Nineteenth Century,” 14.

¹⁶⁰ Gregory Shaya, “The Flâneur, the Badaud, and the Making of a Mass Public in France, circa 1860–1910,” *The American Historical Review*, No. 109, (September, 2006), 47.

¹⁶¹ Shaya, “The Flâneur, the Badaud, and the Making of a Mass Public in France, circa 1860–1910,” 47.

flâneur as an enthusiastic man. His *flâneur* is a “passionate observer” who wants to remain hidden from the world while observing it. For him, he is a wandering urban explorer who understand the soul of the city and its crowd. Differently, although Benjamin’s *flâneur* is an intellectual man, he is also a melancholic one. He is a man “whose way of life conceals behind a beneficent mirage the anxiety of the future inhabitants of our metropolises.”¹⁶² In other words, *flâneur* is an alienated individual living in the crowd, a victim of the modern city and capitalism.

In that sense, Benjamin’s critical interpretation of *flâneur* is a kind of reaction capitalist consumerism. Because while his *flâneur* is observing the emerging capitalist consumer society in the streets, in the cafes, in the arcades, in the exhibitions, he acts as a critical eye who is touching them but never included them. Another feature of the *flâneur* is that he does not feel the time in the same rhythm with the modern capitalist society, does not live life at the same tempo with them. In other words, he has no worries about time, he does not rush anywhere. He is the exact opposite of the bourgeois of the nineteenth century. He is protesting the tempo of production process operated by machines and division of labors.¹⁶³

Capitalism and modernity are co-existing terms for Benjamin. According to Howard Caygill, who is a philosopher and cultural historian, the historical framework of *The Arcades Project* interprets capitalist modernity as a crisis of experience.¹⁶⁴ For Benjamin, modern means of experience present itself through the creative process of modern production and contradictions of the capitalist metropolis. Therefore, new

¹⁶² Benjamin, “Paris, the Capital of the Nineteenth Century,” 21.

¹⁶³ Benjamin, “Baudelaire,” 337-338.

¹⁶⁴ Howard Caygill, “Walter Benjamin’s Concept of Cultural History,” in *The Cambridge Companion to Walter Benjamin*, (Cambridge University Press, 2004), 73-96.

mediators of modern production like montage are results of the “images in the collective consciousness in which the new is permeated with the old.”¹⁶⁵ In that sense, Benjamin introduces the image as the result of a dialectic process depending on knowledge or reality that makes comprehensible pluralities of urban space.

The modern metropolis that Benjamin examines, distorts and redefines the definition of experience. For him, the modern city offers phantasmagorical visions, pleasurable cityscapes, and streets that encourage the *flâneur* to explore. Through the stroll of the metropolis, the *flâneur's* gaze is grasped by stimuli that cause the shock experience. For Benjamin, human memory and awareness are still manipulated by nineteenth-century images. Therefore, human consciousness and memory are in a state of dormancy. He emphasizes that the reawakening process of human consciousness and memory also has a dialectical structure. He likens the phantasmagoric condition of nineteenth-century cities with a dream consciousness. For him the state of dream is the thesis of this dialectical process.¹⁶⁶ The arcades, streets, *flâneur*, railroad stations, and all the other urban fragments based on nineteenth-century and innovations create a collective dream. Thus, his understanding of history is composed of images, not stories. The image-based historiography of Benjamin awakens the consciousness and acts as an antithesis. The dialectical collision of the thesis and antithesis brings about reawakening. The reawakening formulation of him results with the “now of recognizability.”¹⁶⁷ It is the result of the over-stimuli -shock experience- of dream images and results in achieving a crucial awareness of the present.

¹⁶⁵ Benjamin, “Paris, the Capital of the Nineteenth Century,” 4.

¹⁶⁶ Benjamin, “On the Theory of Knowledge, Theory of Progress, 463–464.

¹⁶⁷ Benjamin, “On the Theory of Knowledge, Theory of Progress, 464.

2.3.2 Metropolis as the Locus of Multiplicities

With the account of Benjamin, this study considers metropolis as a formation that forces the individual to a certain level of consciousness through sequential and instant stimuli. And it proposes montage as a method of arousing consciousness through these stimuli. Max Weber, a sociologist, historian, and one of the significant theorists of modern Western society, unfolds the layers of the modern city to reveal the source of these stimuli. He produced a vast of writings, including *The Protestant Ethic and the Spirit of Capitalism* (1904-05), *Economy and Society* (1922), *The City* (1921), to understand and elaborate on the modern industrial cities in relation to the development of the Western world. His theories aim to reveal the relationship between industrialization, modernity, and capitalism through concepts such as rationalization, secularization, and disenchantment.¹⁶⁸

Weber examined the city as the locus of social, political, and economic relations. This understanding is an essential part of his attempt to comprehend the growth of modern Western society.¹⁶⁹ As a result of this inquiry to reveal the relationship between modernity and the capitalist city, which is the locus of the development of Western society, he published his book *The City*. In the book, Weber mentions that, in the 19th century, the cities in the Western world experienced enormous growth, driven by the Industrial Revolution. Inevitable and prominent growth of the population in certain cities has led to an increased demand for specialized systems and structures such as health, transportation, education, security, and infrastructure.

¹⁶⁸ Jürgen Habermas, "Modernity's Consciousness of Time and Its Need for Self-Reassurance," in *The Philosophical Discourse of Modernity*, (Polity Press, 1985), 2.

¹⁶⁹ Max Weber, "The First Form of American City Theory," *The City*, (Free Press, 1966), 11-20.

In relation to these demands, problems in the fields of finance, engineering, and social welfare arise, and a more complex administration system is needed.¹⁷⁰

Through that account, Weber mentions the changes and problems of the cities aroused with the Industrial Revolution. Towards the end of the 19th century, infrastructure and traffic problems emerged in major American cities with these developments. Most of these cities were built on waterways. Therefore, bridges were built to overcome traffic and transportation problems. As an example, the Brooklyn Bridge was completed in 1883.¹⁷¹ For this period, it was a new groundbreaking development. Around the same period with this development, old horse-drawn carriages, cabs, and omnibuses were struggling to carry the growing population. For this reason, alternative means of transportation were sought to transport large masses of the population. As a result of that, in 1879, the construction of a suspended railway was completed in New York City.¹⁷²

At the beginning of the twentieth century, these developments in transportation systems also affected the visual and spatial arrangement of modern metropolises, and also time and space perception. Christine Boyer mentions that new emerging metropolises of twentieth century which were regulated by modern modes of travel offered a new experience of moving through the city. The new modes of travel eliminated the conventional sense of pictorial surround as the cityscape.¹⁷³ Therefore, unitary perception of the city was transformed into successive and momentary impressions with the new conceptions of movement. This transformation builds on

¹⁷⁰ Weber, "The First Form of American City Theory," 13.

¹⁷¹ Weber, "The First Form of American City Theory," 13.

¹⁷² Weber, "The First Form of American City Theory," 14.

¹⁷³ Boyer, *The City of Collective Memory*, 41.

the dissolution and fragmentation of constant contents of the city. For Boyer, dissolution can be attained by different senses of art and architecture and resulted in “erasure of traditional values, disruption of iconographic connotations and degradation of historical meaning.”¹⁷⁴ In other words, dissolution decode the fixed content of any formation to allow temporary possibilities.

Boyer also mentions that, with railroad travel or any other mobilized travel vehicles, perception of in-between space was destroyed, and it formed the modern panoramization of space.¹⁷⁵ Through the instant visions in rapid succession grasped by the spectator’s eye, space acts a constantly changing frames, like a movie. Because, mobility in space allows the juxtaposition or the collusion of disjunctive and heterogeneous images. In other words, the perception of the modern city is no longer comprehensible from a fixed pictorial enclosure or static perspective. Thus, emerge of new transportation systems, on the one hand, canalized the architects and urban planners through a new visual sensibility hinged on a traveling mobile eye, on the other hand, forced the spectator to activate his awareness to capture the quick succession of images.

In that context, it can be said that metropolis is the embodiment of multiplicities of technological, social, political, and economic layers. These multiplicities of metropolis can be totally separate in terms of both spatially or temporally. With the juxtaposition and collision, montage brings them together to achieve dialectical image and explode the metropolitan experience. In that sense, montage became an essential tool that unfolds the multiplicities of modern city through dialectic between urban image and urban reading. This compositional sensibility of montage also

¹⁷⁴ Boyer, *The City of Collective Memory*, 41.

¹⁷⁵ Boyer, *The City of Collective Memory*, 41.

affects the act of viewing and perception of the spectator, because contradictory and temporal multiplicities of the metropolis demolish the unifying tendencies and result in inevitable ruptures and fragments on the city space. Accordingly, on the one hand, montage have become the critical way to make intelligible dynamic multiplicities of dialectic relationships between the conflicting, heterogenous, compelling and complexing layers of the metropolis; on the other hand, it activates the awareness of individuals to protect themselves from instant excessive stimuli produced by these multiplicities.

2.3.3 Metropolitan Consciousness

Georg Simmel claims that “the deepest problem of modern life” is the preservation of “independence and individuality” in the metropolis.¹⁷⁶ In his influential article “The Metropolis and Mental Life,” he mainly investigates the relationship between the metropolis and the individual aspects of contemporary life to find an answer to this problem. In order to achieve that, first, Simmel mentions the modifications and reactions of people, which are responses to the external stimuli of the metropolis. Second, he unfolds the social structures of metropolis to prescribe certain relationships resulting from urban living.

Simmel uses the term metropolitan individuality in order to unfold the mental effects of urban images and conditions. Metropolis, which produces contradictory, constantly changing, discontinuous impressions at an untraceable pace, triggers a psychological condition on the individuals. This condition forces individuals to be

¹⁷⁶ Georg Simmel, “The Metropolis and Mental Life,” in *On Individuality and Social Forms*, (The University of Chicago Press, 1971), 324.

more aware of obtaining lasting impressions. According to Simmel metropolis is a dynamic organism dependent on differences and produces constant and conflicting impressions. These impressions are results of the “tempo and multiplicity of economic, occupational and social life,” which are the conflicting layers of the metropolis.¹⁷⁷ These conflicting layers, on the one hand, force the individuals to increase their level of awareness through the stimuli; on the other hand, they make the metropolis intelligible through montage. In that sense, he defines the basis of metropolitan individuality as a “continuous shift of external and internal stimuli.”¹⁷⁸

Simmel makes a comparison between the metropolis and a small town in order to clarify the effects of the metropolis on mental life. According to him, a rural area or a small town consists of impressions that are “slower, more habitual, more smoothly flowing rhythm of the sensory-mental phase.”¹⁷⁹ Therefore, rural existence depends on emotional relationships, in contrast to the intellectualistic character of the metropolitan type of individual’s mental life. In that sense, Simmel criticizes the unconscious state of rural existence, which is the result of effortless and uninterrupted impressions. He emphasizes that the mind and consciousness are humans’ most adaptable inner forces. Therefore, the mind should not require any “disturbance and inner upheavals” to understand and adapt to the contradictions of the metropolis. Nevertheless, metropolitan individuals develop a rational shield through mind and consciousness to protect themselves against these disturbances and inner upheavals. In other words, metropolitan type of individuals reacts in a rational manner to stimulus rather than an emotional reaction.

¹⁷⁷ Simmel, “The Metropolis and Mental Life,” 325.

¹⁷⁸ Simmel, “The Metropolis and Mental Life,” 325.

¹⁷⁹ Simmel, “The Metropolis and Mental Life,” 325.

Simmel associates human existence with segregation and differentiation.¹⁸⁰ It means that humans need to differentiate present and previous impressions to obtain lasting impressions. Therefore, a metropolis is an intelligible and dynamic formation that consistently interacts with inhabitants. Simmel uses the terms “pronounced differences and unexpectedness”¹⁸¹ to describe the impressions of the metropolis. In that sense, his approach, which relates the existence of the individuals with their capability of differentiation, overlaps with Marxist dialectic, and provide a theoretical and intellectual foundation for various studies developed in order to unfold “modernity.”

As a significant example, Simmel’s studies on the relationship between metropolis and individuals inspired Benjamin’s works. In 1913, Benjamin attended lectures by scholars such as Ernst Bloch, Gershom Scholem, and Simmel during his university years. These lectures shaped his ideas, particularly on the modern metropolitan experience.¹⁸² Benjamin was greatly influenced by what Simmel calls the “metropolitan individuality.” According to Simmel, the existence of an individual is liberated from feelings and emotional relationships in the metropolis. Therefore, metropolitan-type individual has the opportunity to define themselves more freely. In this respect, the metropolis is the place of liberation, and also it is the center of cosmopolitanism. Benjamin took a keen interest in this cosmopolitan liberation. Moreover, he had a seek to develop his works by taking advantage of the contradiction of liberation and alienation offered by the metropolis. Benjamin’s primary inquiry was the reconciliation of these contradictions presented by the metropolis and comprehending them on a dialectical basis.¹⁸³ In that sense, Simmel’s

¹⁸⁰ Simmel, “The Metropolis and Mental Life,” 326-327.

¹⁸¹ Simmel, “The Metropolis and Mental Life,” 325.

¹⁸² Andy Merrifield, *Metromarksize*, (Phoenix Yayinevi, 2019), 212-214.

¹⁸³ Merrifield, *Metromarksize*, 118.

understanding of the metropolis directed Benjamin to Marxist dialectic. Particularly, Benjamin's conception of "shock" was built upon dialectic of instant impressions of the city.

The transformation of unified cities into multi-layered, complex, and stratified metropolises in the twentieth century has also been one of the main subjects of modern literature, as mentioned in the case of Baudelaire's poetry. Ulf Zimmermann, a German architect, mentions that one of the accomplishments of Walter Benjamin was unfolding how urban conditions of the metropolis engaged with literature and what are the corresponding formal effects of them through the significant accounts of Bertolt Brecht and Baudelaire.¹⁸⁴ Benjamin was born and raised in Berlin, but he spent a significant period of his life as an exile in Paris. For him, Berlin and Paris were the counterparts of his understanding of the metropolis. Therefore, these cities had a formative role in terms of developing his comprehensive studies on the relationship between the metropolis and new literature. During the twenties, as a result of his growing interest in Marx and his new awareness of Brecht and Baudelaire, Benjamin was executing an extensive understanding of modern city and literature through his review collection. Zimmerman mentions that Benjamin reconsiders urban image as a phenomenon in these reviews from two different points of view: city-informed and city-encompassing¹⁸⁵ through his immediate or imaginative experiences. In 1930, he wrote one of these reviews titled "The Crisis of the Novel."¹⁸⁶ The subject of the review was Alfred Döblin's novel *Berlin*

¹⁸⁴ Ulf Zimmermann, "Benjamin and Berlin Alexanderplatz: Some Notes Towards a View of Literature and the City," *Colloquia Germanica*, Vol. 12, No. 3, (1979), 256.

¹⁸⁵ Zimmermann, "Benjamin and Berlin Alexanderplatz: Some Notes Towards a View of Literature and the City," 256.

¹⁸⁶ Walter Benjamin, "The Crisis of the Novel" in *Selected Writings Volume 2 Part 1*, (Harvard University Press, 1999), 299-305

Alexanderplatz.¹⁸⁷ Although the miserable environment of the book's main character Franz Biberkopf in Berlin was quite different from the environment that Benjamin was born in, the depiction of Alexanderplatz, one of the book's central locations, was similar to the modern Berlin that Benjamin was excited about.

Döblin's novel was an inspiration for Benjamin to depict the complexities and contradictions of urban experience. The fictional story of Biberkopf aims to unfold the economic, social, and political realities of Berlin through depictions of the urban environment. According to Howard Caygill, the depiction of urban space and its relationship with the movements of the characters has a structural role in the novel. He states that "Döblin's epic unites the collective experience of a place – Alexanderplatz - with the fate of an individual character, Franz Biberkopf. The place forms the locus of the epic, dissolving the solitude of the individual character into a reflex of urban experience."¹⁸⁸

Benjamin's review unfolds the novel in terms of both content and structure, which depends on montage. On the one hand, the novel proposes an engagement of modernity and the metropolis; on the other hand, it consists of literary implications which address the montage. Therefore, Benjamin defines Döblin's novel as a work of montage in his review. According to him,

The stylistic principle governing this book is that of montage. Petty-bourgeois printed matter, scandalmongering, stories of accidents, the sensational incidents of 1928, folk songs, and advertisements rain down in this text. The montage explodes the framework of the novel,

¹⁸⁷ Alfred Döblin, *Berlin Alexanderplatz / Die Geschichte vom Franz Biberkopf*, (S. Fischer Verlag, 1929)

¹⁸⁸ Howard Caygill, *Walter Benjamin / The Colour of Experience*, (London: Routledge, 1998), 71.

bursts its limits both stylistically and structurally, and clears the way for new, epic possibilities.¹⁸⁹

In other words, for Benjamin, this novel contained disjunctive and heterogenous fragments of modernity in terms of both content and structure. Therefore, it was a work that could be considered as a “literal montage.”¹⁹⁰

¹⁸⁹ Benjamin, “The Crisis of the Novel,” 301.

¹⁹⁰ Benjamin determines the method of the *Arcades Project* as the “literary montage” in the “First Sketches” chapter of the book. In order to describe this method, he states that “I needn't say anything. Merely show. I shall appropriate no ingenious formulations, purloin no valuables. But the rags, the refuse these I will not describe but put on display.” In the foreword of the translators of the *Arcades Project*, Howard Eiland and Kevin McLaughlin state that the book has “the montage form-with its philosophic play of distances, transitions, and intersections, its perpetually shifting contexts, and ironic juxtapositions had become a favorite device in Benjamin’s later investigations; among his major works.” In other words, “literary montage” was a new mode of materialist historiography introduced by Benjamin and depends on dialectic of images.¹⁹⁰ For Benjamin, history is not a smooth process that flows in a linear chronology. Materialist historiography has a destructive or critical momentum that blasts historical continuity to achieve the historical object. The historical object is formed by the “dialectical image.” For Benjamin, “dialectical image satisfies Goethe's requirements for the object of analysis: to exhibit a genuine synthesis. It is the primal phenomenon of history.” Benjamin’s understanding of the dialectical images that cut the movement's flow opposes the Marxist dialectic that “developed social form as in fluid movement.” In other words, for Benjamin, history cannot be comprehensible at a single glance. A montage is a mechanism that captures or freezes the fragments in a flowing process or circumstance to make them visible and comprehensible. In that sense “literary montage” is a way to emphasize ruptures in history and deconstruct the historical narratives thorough dialectical image to reveal essence of them. For him, this process is compulsory for the awakening of the individuals from the capitalist dream of modern epoch.

See: Walter Benjamin, “Translators’ Foreword,” *The Arcades Project*, (Harvard University Press, 2002), xi. Walter Benjamin, “First Sketches,” *The Arcades Project*, (Harvard University Press, 2002), 860-943.

As both Benjamin and Caygill mention, the novel has an epic characteristic in terms of its narrative structure. Epic is a genre of narrative that Benjamin began to be aware of and reconsider with his friend Brecht. Brecht's theatrical theories and practices on the epic were the primary initiator of Benjamin's concern on the montage. Because montage was one of the critical characteristics of Brecht's epic theatre, and interruptions, fragmentation, and conflications adapted by montage were the primary concerns of it.

Epic theater was one of the instruments that Brecht developed with the influence of Marxism and created to activate the consciousness of the proletarian audience. Benjamin mentions that Brecht defines his understanding of epic theatre as non-Aristotelian drama.¹⁹¹ For him, epic theatre opposes the Aristotelian formulation of dramatic theatre, whose formulation depends on the spectator's capacity for empathy.¹⁹² In other words, Brecht's formulation of epic theatre refuses the merge of the spectator and character's emotions through identification. Rather than empathy, epic theater aims to arouse astonishment or, in Benjamin's words, "shock" in order to make the spectator intellectually understand the dilemmas of the characters in his dramatic play.

In his article titled "What is Epic Theatre?" Benjamin mentions that the primary intention of Brecht was emotionally aroused the interest of the audience in order to increase their social and political awareness.¹⁹³ In that sense, Brecht's understanding of "epic theatre" cognates with what Eisenstein calls "intellectual montage." In the introduction of Benjamin's book *Understanding Brecht*, Stanley Mitchell states that,

¹⁹¹ Walter Benjamin, "What is Epic Theatre?" *Understanding Brecht*, (Verso Books, 2003), 18.

¹⁹² Benjamin, "What is Epic Theatre?" 18.

¹⁹³ Benjamin, "What is Epic Theatre?" 15-16.

for Benjamin, montage is a “modern, constructive, active, unmelancholy form of allegory, namely the ability to connect dissimilars in such a way as to “shock” people into new recognitions and understandings.”¹⁹⁴ Benjamin considers that “shock” is the primary experience of modern urban and industrial life’s disjunctive, contradictory, and conflicting conditions. In that sense, he proposes montage as the “ability to capture the infinite, sudden or subterranean connections of dissimilars, as the major constitutive principle of the artistic imagination in the age of technology.”¹⁹⁵

Interruptions are one of the primary techniques of Brecht theatre to direct the spectator to a particular level of consciousness. Benjamin’s understanding of the “shock” coincides with Brecht’s “interruptions” in epic theatre. Benjamin reinterprets “interruptions” in relation to the montage principle. At its most basic definition, an interruption is a formal procedure that results in a frame or freeze of action or a change of action’s direction.¹⁹⁶ An interruption could be anything that pauses the progress, such as a gesture, a song, or an action. According to Benjamin, an interruption “does not act as a stimulant; it has an organizing function.”¹⁹⁷ It pauses the action halfway and thus forces the audience to take a position against this action, and the actor also takes a position towards in his own role. In other words, it cuts the dramatic process of action in order to achieve the fragments which “remain fully capable of life”¹⁹⁸ and “always works against creating an illusion among the audience.”¹⁹⁹ Thus, an emotional illusion based on empathy with the character is not

¹⁹⁴ Benjamin, “What is Epic Theatre?” xiii.

¹⁹⁵ Benjamin, “What is Epic Theatre?” xiii.

¹⁹⁶ Benjamin, “What is Epic Theatre?” 23-25.

¹⁹⁷ Benjamin, “What is Epic Theatre?” 100.

¹⁹⁸ Bertolt Brecht, *Brecht on Theatre: The Development of an Aesthetic*, (New York: Hill and Wang, 1964), 70.

¹⁹⁹ Benjamin, “What is Epic Theatre?” 99.

intended. Instead, an approach that alienates the audience and puts a distance between the character is exhibited. In his book, *the development of an Aesthetic*, Brecht mentions that in the epic theatre, the spectator is not allowed to obtain an experience “uncritically and without practical consequences.”²⁰⁰ The main aim of epic theatre is that convey a particular condition or subject to awaken the audience's consciousness. He states that “The dramatic theatre’s spectator says: Yes, I have felt like that too,” “the epic theatre’s spectator says: I’d never thought it.”²⁰¹ This level of awareness is provided by the alienation process. Brecht explains how this alienation process works:

The production took the subject-matter and the incidents shown and put them through a process of alienation: the alienation that is necessary to all understanding. When something seems the most obvious thing in the world, it means that any attempt to understand the world has been give up.²⁰²

In that sense, audience of the epic theatre, critically reacts what he observed, like reaction of Benjamin’s *flâneur* to metropolis. Both, are alienated from their context and take distanced position to develop their consciousness. Therefore, it can be said Benjamin’s dialectical image resulting with awakening of consciousness was derived from the Brecht’s interpretation of alienation.

2.3.4 Metropolitan Shock

Dialectical image has a similar process with Brecht’s “interruptions” or Eisenstein’s “attractions.” While Benjamin’s dialectical image freezes or frames the history to

²⁰⁰ Brecht, *Brecht on Theatre: The Development of an Aesthetic*, 71.

²⁰¹ Brecht, *Brecht on Theatre: The Development of an Aesthetic*, 71.

²⁰² Brecht, *Brecht on Theatre: The Development of an Aesthetic*, 71.

achieve a configuration of “shock”, Eisenstein’s technique of explosion achieves an ecstatic transfiguration of space. Both indicate pauses and ruptures in a continuous process or in a whole. “Shock” is a term that Benjamin adapts from his readings of Baudelaire. He employs the shock in two different contexts, which are the modern city and the creative process of art. In his influential essay “On Some Motifs in Baudelaire,” Benjamin defines the shock through references of Sigmund Freud and Baudelaire. With the account of psychoanalysis studies of Freud, Benjamin interprets the shock as a condition of over-stimulation. Shock depends on mediation between human perception and an external force. Benjamin mentions that, from the Freudian point of view, consciousness functions as a protection against stimuli. For Freud, “the more readily consciousness registers these shocks, the less likely they are to have a traumatic effect.”²⁰³ In other words, consciousness acts as a “protective shield,” and shocks are the “threat of the outside world.”

While psychoanalytic theories determine Benjamin’s definition of shock, his reading of Baudelaire determines its relation with modern city and artistic work. Benjamin mentions that Baudelaire defines tension between the shocks of the external world and consciousness as a “duel.” This duel is the essence of any kind of creative process and artistic work.²⁰⁴ For Benjamin, Baudelaire’s poems illustrate his own experience of the artistic production process. As an example of it, Benjamin states that “In the opening stanza of “*Le Soleil*,” Baudelaire portrays himself engaged in just such fantastic combat; this is a passage in *Les Fleurs du mal* that shows the poet at work.”²⁰⁵

Through decrepit neighborhoods on the outskirts of town, where
Slatted shutters hang at the windows of hovels that shelter secret lusts;

²⁰³ Benjamin, “On Some Motifs in Baudelaire,” 161.

²⁰⁴ Benjamin, “On Some Motifs in Baudelaire,” 163.

²⁰⁵ Benjamin, “On Some Motifs in Baudelaire,” 164.

At a time when the cruel sun beats down with redoubled force
On city and countryside, on rooftops and cornfields,
I go out alone to practice my fantastical fencing,
Scenting chances for rhyme on every street corner,
Stumbling over words as though they were cobblestones,
Sometimes knocking up against verses dreamed long ago.²⁰⁶

For Benjamin, this poem was a depiction of Baudelaire's own duel to produce an artwork. This duel consists of conflicts and violence that are conducted through "intermittences between image and idea, word and thing."²⁰⁷ These dualities cause shock, which has a determinative role for Baudelaire's personality and his understanding. In other words, for Baudelaire, this process is the way to arouse consciousness acting as an initiator for creative and aesthetic production. For Benjamin, Baudelaire's shock, which is results from a duel of the creative process, cognates with the experience of the modern city. In order to point out how Baudelaire connects the figure of shock and the metropolitan masses, Benjamin mentions Baudelaire's dedication in *Spleen de Paris* to Arsene Houssaye. Baudelaire wrote:

Who among us has not dreamt, in his ambitious days, of the miracle of a poetic prose? It would have to be musical without rhythm and rhyme, supple and resistant enough to adapt itself to the lyrical stirrings of the soul, the wave motions of dreaming, the shocks of consciousness. This ideal, which can turn into an *idée fixe*, will grip especially those who are at home in the giant cities and the web of their numberless interconnecting relationships.²⁰⁸

²⁰⁶ Charles Baudelaire, *The Flowers of Evil*, (Oxford University Press, 2008); cited in Benjamin, "On Some Motifs in Baudelaire," 164.

²⁰⁷ Benjamin, "On Some Motifs in Baudelaire," 164.

²⁰⁸ Benjamin, "On Some Motifs in Baudelaire," 165.

According to Benjamin, this passage interprets two different attitudes. The first, it indicates Baudelaire's intimate concern of the relationship between the concept of shock and individuals. The second, it reveals Baudelaire's understanding of metropolitan masses.²⁰⁹ The metropolitan crowd of Baudelaire is not "stand for classes or any sort of collective; rather, they are nothing but the amorphous crowd of passers-by, the people in the street."²¹⁰ For Benjamin, a modern city is a place of dangerous intersections which "involves the individual in a series of shocks and collisions;" shocks and collisions cause the nerve impulses in a rapid succession flow, "like the energy from a battery."²¹¹ Benjamin considers that this process of consciousness and experience of the shock are complex kinds of training to which modern city has subjected the human sensorium.

To summarize this chapter, modernity requires the reconciliation of formal, intellectual, and physical oppositions, conflicts, and differences. Therefore, montage is an omnipresent aspect that allows the interpretations of multiplicities in modernity. As the significant practitioners and investigators of montage, Benjamin and Eisenstein experienced the same period, which directed their studies to similar inquiries. The dialectical relationship between image and reading was embodied in their multiple investigations and manifestations. Although both were not architects, architecture and the city were critical to interpreting their aspects on modern existence and perception. While Eisenstein searched for the traces of dynamic, temporal, and ever-changing conditions in modern architectural space to understand the nature of modern perception, Benjamin looked at the city for the traces of modern existence and living. Therefore, for them, montage became the power to read modern city, space and existence. Through the account of their theoretical and intellectual

²⁰⁹ Benjamin, "On Some Motifs in Baudelaire," 165.

²¹⁰ Benjamin, "On Some Motifs in Baudelaire," 165.

²¹¹ Benjamin, "On Some Motifs in Baudelaire," 175.

search, this study considers montage as an esthetic principle and conceptual tool that also allows the production of collage and photomontage. Because as detailed in the previous part, montage has the capability of constructing the wholes from pre-existing fragments, or deconstructing the wholes which already been constructed to make them intelligible. As a means of that next two chapters, unfolds these two significant practices, collage and photomontage which are highly engaged with architectural and urban studies, and empowered by montage principles. And it is aimed to uncover traces of montage in these practices.



CHAPTER 3

COLLAGE: DESTROYING THE EXCLUSIVE AUTHORITY

So, a collage is not only meant as an object, something made, a result, but what is perhaps far more interesting: a process. Moreover, that behind this way of doing something which as a result then leads to a collage, the collage could be meant as an attitude of mind.²¹²

Bernhard Hoesli

In the next two chapters of this study, use of collage and photomontage will be discussed as related practices of montage and architecture to investigate the experience of modern space and conditions of modernity. Montage has a generative role for all kinds of modern production, including city and architecture, which requires a method for combinations of disjunctive fragments. Therefore, for this study collage and photomontage are the visual mediums taking advantage of the principles of montage, which basically depend on juxtaposed or sequential fragments in order to produce new meanings. In this study, the relationship between montage and modern city is established through two main aspects. The first one refers to a more practical relationship that investigates the collage, photomontage, or other visual practices as the physical productions of the montage, which are functioning as projective and critical design tools for architectural and urban studies. The second one refers to a more conceptual relationship that collage and photomontage are considered as related practices of montage in terms of investigating the experience

²¹² Barnard Hoesli quoted in: Christina Betanzos Pint, "Introduction" in Bernhard Hoesli: Collages, ed. Christina Betanzos Pint, (University of Tennessee Press, 2001), 1.

of modern space. This conceptual relationship between collage and modern space mainly builds on, polyfocality, ambiguity, transparency, layering figure and field fragmentation, temporality and heterogeneity. In that sense, this part of the thesis aims to investigate these concepts that reveal nature and scope of collage.

Collage has various interpretations by different fields in different contexts. It is derived from the French verb *collé* which translates to English as "to glue."²¹³ Etymologically, *collé* emphasizes the tradition of handcraft and manual production. In that sense, it is differentiated from the photomontage which is also produced manually, but points out to re-use of technologically and industrially reproduced fragments. Thus, photomontage can be considered as technically extension and conceptually opposition of collage. In that sense, collage has importance to be the precursor of photomontage in terms of their technique that brings fragments together to produce new meaning through juxtaposition or sequence.

As mentioned, collage is a medium that is used by many different disciplines, from artists to poets and architects, for different purposes and in various contexts. It is one of the essential practices in modern and contemporary art. Collage emerged with Cubism and has become an important part of the design and analysis processes of architects. As a general definition, collage combines extraneous pictorial fragments into a new organization that assigns new meanings and roles to the fragments.²¹⁴ Considering the very first examples of the collage by the Cubist artists Pablo Picasso, Georges Braque, and Juan Gris, collage was an influential medium due to the dynamism it represented through its material and formal quality. The dynamic

²¹³ Merriam-Webster, accessed November 29, <https://www.merriam-webster.com/dictionary/collage>

²¹⁴ Jennifer Shields, *Collage and Architecture*, (New York, Routledge, 2014), 19-20.

structure of the collage is capable of generating three-dimensional concepts through a two-dimensional medium. Therefore, a collage is a work of art as well as a tool for design, criticism, and analysis. In that sense, it is often used by architects as well as artists.

3.1 Cubist Collage: Multiplicity of Visual Representation

The approaches of the Cubist artists are important to understanding the dynamics that create a collage. In the nineteenth century, the monocular attitude of perspective started to be criticized. Because the monocular regime of perspective gives exclusive authority to a specific point of view. Moreover, this specific point of view eliminates the varieties and possibilities of visual depictions. Especially with the Cubist painting and collage, polyfocality²¹⁵ started to be a concept that also affected the development of modern architecture. Because, on the one hand, the polyfocality of collage allows a variety of points of view, styles, and levels of reality. On the other hand, it represents the pluralistic and democratic manner of modern space.²¹⁶ The plurality of reality and interpretation of them are very idea of modern art which is creating significance for also collage and photomontage. According to Raoul Hausmann, who theorized and engaged with montage as a productive and constructive device, “montage is a form of explosion of viewpoints...with its opposing structures and dimensions, allows the greatest technical diversity or the

²¹⁵ “*Polyfocality*” is a concept that first introduced by the art Historian Werner Hofmann. He used this term in order to depict the period before the Renaissance art and refer plurality of reality and interpretation. See: Martino Stierli, *Montage and the Metropolis*. (New Haven and London: Yale University Press, 2018), 11.

²¹⁶ Stierli, *Montage and the Metropolis*, 4-16.

clearest working out of the dialectical problems of form.”²¹⁷ Although, Hausmann’s interpretation and engagement of montage was a result of his fascination of photomontage, his statement reveals montage as a principle for any kind of creative production including collage in terms of explosion of viewpoints. In that sense, it can be said that plurality and polyfocality are concepts that Cubists developed through collage also have been the subject of photomontage, painting and film. Because polyfocality is one of the key characteristics of modern period as mentioned in the introduction. And it allows confrontation of new spatial possibilities that require multiple acts of viewing.

The first significant examples of the collage were introduced by Cubist artists Pablo Picasso, Georges Braque, and Juan Gris. While they were synthesizing the two and three-dimensional elements, they considered collage as a medium in between them. In the spring of 1912, Picasso executed the first intentional collage, *Still Life with Chair-Caning*, which consists of a chair caning, rope, and oilcloth on the surface of an oval canvas. The significant art historian Christine Poggi mentions that even today, *Still Life with Chair-Caning* maintains its importance as to suggest the use of everyday life materials and invades the privileged domain of painting.²¹⁸ In those days, Picasso did not immediately chase its potential. In 1912 summer, Picasso and Braque had an intensive working period together, and they were producing *papiers collés*²¹⁹ and other experimental works on depth and texture. As a result of the

²¹⁷ Raoul Hausmann, “Photomontage,” in *Photography in the Modern Era*, ed., Christopher Phillips, (Aperture, 1989), 178-181.

²¹⁸ Christine Poggi, “The Invention of Collage, Papier Collé, Constructed Sculpture and Free-Word Poetry,” in *In Defiance of Painting: Cubism, Futurism, and the Invention of Collage*, (Yale University Press, 1992), 1.

²¹⁹ *Papiers collés* is a French term translated as pasted paper. It is a specific form of collage that is more relevant to drawing rather than painting. Georges Braque was the first artist who used it in a

exchanges between Picasso and Braque in this period, a series of new techniques and materials, including colored papers, wallpaper, musical scores, newspapers, and magazines, were introduced by them.²²⁰ These materials are pasted to the surfaces in such a way that they can no longer function in the actual means, and they were combined in order to represent everyday life through juxtaposition of these various materials, bold geometric forms, fragmentation, and abstraction.

In most of the collage works, Cubist artists used the fragments of still-life elements that were taken apart from their context used in a literal way, and they were referring to the original whole.²²¹ Despite their literal use of the fragments in the collages, these materials gain new identities through multiple and variable perspectives. Peter Bürger, who is a prominent German literary critic, in his seminal book *Theory of the Avant-Garde*, mentions that collage is a primitive form of montage and “illusionism” is the essential for it.²²² It can be said that, there is always a tension in the works of the Cubist caused by two techniques, “illusionism,” which refers to reality fragments that have been glued on the canvas, and “abstraction,” which is the technique of rendering the portrayed objects. Despite the corruption that performed by reality fragments, they remain largely “subordinate to the aesthetic composition.”²²³ From this perspective, collages of Cubist, opposing the photomontages of the Dadaist.

systematic way. See: Poggi, “The Invention of Collage, Papier Colie, Constructed Sculpture and Free-Word Poetry,” 1-30.

²²⁰ Poggi, “The Invention of Collage, Papier Colie, Constructed Sculpture and Free-Word Poetry,” 4-6.

²²¹ Dalibor Vesely, *Architecture in the in the Age of Divided Representation: The Question of Creativity in the Shadow of Production*, (Cambridge, MA: The MIT Press)

²²² Peter Bürger, *Theory of the Avant-Garde*, (Minneapolis: University of Minnesota Press, 1984), 50, 73-75.

²²³ Bürger, *Theory of the Avant-Garde*, 73-75.

Because for Bürger, photomontages of Dadaist are not “primarily aesthetic objects, but images for reading.”²²⁴ Thus, although in the conventional sense, collages of Cubists considered as art works, photomontages of Dadaist are seen as the visual mediums that offers pragmatic purposes like informing society or a reaction to the political situations.



Figure 3.1 Pablo Picasso. Still Life with Chair Caning. 1912. [<https://www.pablocicasso.org/still-life-with-chair-caning.jsp>]

²²⁴ Bürger, *Theory of the Avant-Garde*, 75.

Rosalind Krauss, who is an American art critic and art theorist, mentions Saussure's structuralist operations in order to discuss the conditions of the Cubist collage. In her book *The Originality of the Avant-Garde and Other Modernist Myths*, she mentions two main conditions that she performed on the collage. These conditions address the "system of differences" suggested by Saussure for the functioning of the linguistic sign.²²⁵ The first condition is the absent status between signified and signifier.²²⁶ The opposition between signifier and signified stresses out to substitute, proxy, stand-in condition of the sign.²²⁷ In other words, for Saussure, meaning is not the "outcome of a correlation between a sound (or word)," rather, "meaning is the result of a system of substitutions."²²⁸ As mentioned in the previous chapter, montage also has a similar system to produce meaning depending on dialectic of fragments, shots, or images. Thus, in terms of generating meaning, montage and collage overlaps, and this overlapping condition reveals why this thesis proposes montage as the principle of modern production.

Krauss mentions Pierre Daix's catalog raisonne, *Picasso: The Cubist Years 1907-1916* ²²⁹ to unfold collage elements in relation to Saussure's structuralist systems.

²²⁵ Rosalind Krauss, "In the Name of Picasso," in *The Originality of the Avant-Garde and Other Modernist Myths* 1985, (Cambridge, MA: The MIT Press, 1986), 33-37.

²²⁶ According to Saussure signifier is a material constituent (written trace, phonic element) and the signified, an immaterial idea or concept. Krauss Mentions that, although Saussure's linguistic analysis was the former to Daix's indication, Daix seems like unaware of the Saussure's analysis. Because he never mentions Saussure and his studies. For further information see: Rosalind Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* 1985, (Cambridge, MA: The MIT Press), 23-42.

²²⁷ Krauss, "In the Name of Picasso," 23-42.

²²⁸ Krauss, "Introduction," 3.

²²⁹ Pierre Daix, *Picasso: The Cubist Years 1907-1916*, (New York Graphic Society/Little, Brown, 1980), 123.

Daix was a friend and biographer of Picasso. He expanded limited art vocabulary through insisting on “characterizing collage-elements as signs.” Daix suggests a subdivided structure which consists of a signifier and signified in order to unfold collage as the sign. The signifier is “the affixed collage-bit or element of schematic drawing itself,” signified is the object itself which is “the referent of this signifier: newspaper, bottle, violin.”²³⁰ He also indicates that rather than an object itself, signified can be a “free-floating property, like a texture—for example, wood, signified by a bit of wood-grained wallpaper—or a formal elements such as verticality or roundness.”²³¹ Daix’s understanding elaborates cubist collage as a system of sign which “exchanges the natural visual world of things for the artificial, codified language of signs.”²³² As an instance, Krauss mentions that the appearance of the f-shaped violin sound holes on the collage of Picasso simply signifies the presence of the musical instrument because they label a given collage surface with the term violin. Daix’s signification process of collage that based on differentiation, assimilation and segregation through the presence of real objects, has a similar aspect with signification of metropolis as an intelligible formation. As previous chapter mentioned, metropolis consistently interacts with inhabitants through contradictory, constantly changing, discontinuous impressions at an untraceable pace. As Simmel formulated, individual need to differentiate present and previous impressions to capture lasting impressions. In that sense, both Daix and Simmel interpret similar attitude to comprehend with two different multilayered compositions which are city and collage. Both interpret their aspects through dualities like signifier and signified, or present and preceded impressions. Although the dualities they apply to produce meaning are different, the result of the interaction of these dualities and their methods overlap. For this thesis, these overlapping inquiries and aspects confirms that all

²³⁰ Daix, *Picasso: The Cubist Years 1907-1916*, 123; cited in Krauss, “In the Name of Picasso,” 32.

²³¹ Krauss, “In the Name of Picasso,” 32.

²³² Krauss, “In the Name of Picasso,” 32.

practices and processes based on combination of fragments or layers, pass through similar stages and result of similar conditions.

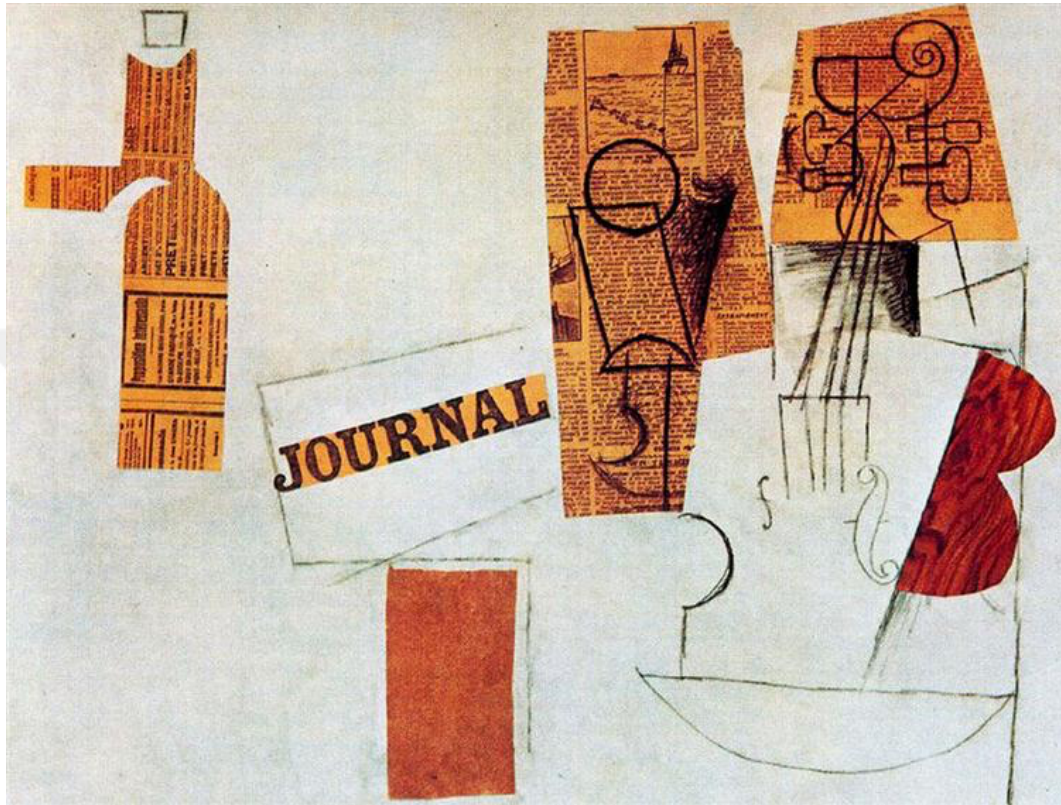


Figure 3.2 Pablo Picasso. Glass and Violin. 1912.
[<https://sis.modernamuseet.se/objects/3707/bouteille-verre-et-violon>]

Krauss refers “difference” as the second condition of collage in relation to Saussure’s structuralism. She explains functions of difference as “we might think of the traffic-light system where red means stop only in relation to an alternative of green as go.”²³³ For Saussure, “in language, there are only differences... A linguistic system is a

²³³ Krauss, “In the Name of Picasso,” 35.

series of differences of sound combined with a series of differences of ideas.”²³⁴ The principle of differentiation deals with the “sign whose meaning is never absolute. Rather it is a choice from a set of possibilities, with meaning determined by the very terms not chosen.”²³⁵ In order to exemplify this condition, Krauss deals with Picasso’s *Violin and Fruit* collage. According to her, while Picasso was implicating the closed silhouette of musical instruments through the piece of wood grain, opposed to the closed form, he emphasized openness through transparent colorism. In terms of “both line and color, closure and openness, plane and recession,” elements of Cubist collage were fully diacritical and established sets of difference.²³⁶ Krauss describes and summarizes the structuralist condition of Cubist collage as follows:

What collage achieves, then, is a metalanguage of the visual. It can talk about space without employing it; it can figure the figure through the constant superimposition of grounds; it can speak in turn of light and shade through the subterfuge of a written text. This capacity of "speaking about" depends on the ability of each collage element to function as the material signifier for a signified that is its opposite: a presence whose referent is an absent meaning, meaningful only in its absence. As a system, collage inaugurates a play of differences that is both about and sustained by an absent origin: the forced absence of the original plane by the superimposition of another plane, effacing the first in order to represent it. Collage's very fullness of form is grounded in this forced impoverishment of the ground—a ground both supplemented and supplanted.²³⁷

Through that account, Krauss problematizes the understanding that considers collage as a “modernist genius.” According to her, collage enhances the “viewer’s experience

²³⁴ Ferdinand de Saussure, *Course in General Linguistics*, trans. Wade Baskin, (New York, McGraw-Hill, 1966), 120.

²³⁵ Krauss, “In the Name of Picasso,” 35.

²³⁶ Krauss, “In the Name of Picasso,” 37.

²³⁷ Krauss, “In the Name of Picasso,” 37-38.

of the ground, the picture surface, the material support of the image.”²³⁸ Within the collage system, the experience of the viewer is not an “object of perception, but as an object of discourse, of representation.”²³⁹ This experience is charged by “absence and buried origin,” which depends on masked and riven ground of collage. For her, the “absence and buried origin” of collage elements direct opposition to modernism’s inquiry for “perceptual plenitude and unimpeachable self-presence.” Because the system of collage which thrives with loss of the origin is never objectified the elements of collage but just represent them. Although for the case of Cubist collage, “differentiation” functions for representation of object, or its absence and buried origin, for the case of metropolis, “differentiation” is a stage of montage to make layers and experience of the city visible and intelligible.

System of collage which depends on the set of possibilities, differences, and absent status of original plane of collage elements, performed through modernist notions of plurality and heterogeneity. Heterogeneity questions the origin of the fragments and resists fixed and singular meanings; instead of that, meanings are produced through a structural system based on adjacency and difference. In other words, fragments produce meaning through their relationship with other fragments that they overlapped or are adjacent to them. Cubist understanding of perceiving space and depth was a breaking point for their period. They were criticizing the conventional understanding of perspective, which gives absolute dominance to a point of view. Therefore, Cubist collages and paintings suggested multiple viewpoints through the absent status of the elements and ground.

²³⁸ Krauss, “In the Name of Picasso,” 38.

²³⁹ Krauss, “In the Name of Picasso,” 38.

Fragmentation of objects and ambiguous formal expression were mutual in the works of Cubists. These techniques provide to perceive depth and three-dimensionality from multiple viewpoints. In order to obtain them, Cubists applied layering and transparency to their works. Through these methods, they defined an uncertain and changeable relation between object and field to perceive new conditions of modernity. These new conditions lay on the new spatial possibilities, which are the result of industrial and technological developments. Overlapping the multiple viewpoints and fragments alternate the impression of background and foreground. But the affair between figure and field is not formal, but it depends on the context in the works of Cubists. Braque explains this aspect as follows:

...it seems to me just as difficult to paint the spaces between as the things themselves. The space between seems to be as essential an element as what they call the object. The subject matter consists precisely of the relationship between these objects and between the object and the intervening spaces. How can I say what the picture is of when relationships are always things that change? ²⁴⁰

In the later period, Colin Rowe and Robert Slutzky mention these concepts in their article “Transparency: Literal and Phenomenal.” They describe this affair as “phenomenal transparency.” According to them, transparency is an ambiguity between figure and field as well as a multiplicity of viewpoints. He states that, “transparency mean a simultaneous perception of different spatial locations. Space not only recedes but fluctuates in a continuous activity.”²⁴¹ This is a dynamic and temporal condition, and depends on the viewer’s particular contribution and

²⁴⁰ Quoted in; Nadine Pouillon & Isabelle Monod-Fontaine, *Braque, Œuvres de Georges Braque 1882-1963*, (Musée Nationale d'Art Moderne Centre Georges Pompidou, Paris, 1982), 150.

²⁴¹ Collin Rowe and Robert Slutzky, “Transparency: Literal and Phenomenal.” *Perspecta*, Vol. 8 (1963), 23.

experience.²⁴² In that sense, it can be said that, Rowe and Slutzky's interpretation on transparency is one of the significant yields of engagement of modern architecture and Cubist collage.

3.2 “Affirmation of the New:” Collage as the Tool of Constructivist Propaganda

In the early period of the invention of collage, it rapidly engaged with other groups outside France. The Italian Futurists who were fascinated by modern technology and modern life and the Russian Avant-Garde, who was highly politicized, were the first groups of artists who were impressed and responded to the Cubist artists. Collage has been a tool in which they express their political statements and convey their ideas about the social structure. Kazimir Malevich was one of the pioneering Russian artists and theoretician who founded Suprematism (1912-19). In the works of Malevich, there was a noticeable impact of Cubism, especially in terms of formal impression. He produced his first collage works just two years after Picasso's first collage attempts. In the later period, with the significant impact of Malevich, Russian Futurism and Suprematism yielded Constructivism in relation to the social insurrection caused by the Russian Revolution.

²⁴² Rowe and Slutzky, “Transparency: Literal and Phenomenal.” 45-54.



Figure 3.3 Kazimir Malevich. Dynamic Suprematism. 1915-1916.
[<https://www.tate.org.uk/art/artworks/malevich-dynamic-suprematism-t02319>]

Constructivist artists aimed to conduct art and design for the social purposes. They seemed photomontage which is a premise form of collage as an effective political tool due to its photographic potential. Therefore, they used it to create propaganda posters of Soviet regime and tried to manifest ideals of new social structure.

According to Aleksei Gan who was one of the significant figures of the Constructivism, there are three determinative principles of Constructivism: tectonics, facture and construction.²⁴³ In relation to the industrial constructivism, he defines “tectonics” as engagement with industrial materials and production systems such as assembly. So, for him, process of creative production is similar to the mechanic construction. The term “faktura” refers to the process of construction and he placed great emphasis on the material and texture qualities. Lastly, the concept of “construction” compensates role of artist with engineer in relation to the space and form production.²⁴⁴ In that sense, the Constructivism assign a role of engineer to artist in order to achieve a rationally, scientifically and objectively arranged art works like manufactured objects.

In 1920, Constructivist artists published a fundamental text, *The Realistic Manifesto*,²⁴⁵ [Figure 3.3] to determinate motivation of Constructivism and criticize Cubism and Italian Futurism. They proclaimed their incentive as,

The fulfillment of our perception of the world under the aspects of space and time: that is the only goal of our plastic creation... We disown volume as a plastic form of space. One cannot measure a liquid in inches. Look at our real space: What is it if not a continuous depth? We proclaim depth as the unique plastic form of space.²⁴⁶

²⁴³ John Ellis Bowlst, “Constructivism and the Industrial Arts,” In *Russian art of the avant-garde: Theory and criticism 1902-1934*, (New York: The Viking Press, 1976), 205-230.

²⁴⁴ Jennifer Shields, *Collage and Architecture*, (New York, Routledge, 2014), 63-67.

²⁴⁵ Naum Gabo and Antoine Pevsner, “*The Realistic Manifesto*,” in *Art in Theory, 1900-2000*, ed., Charles Harrison and Paul Wood, (Malden: Blackwell, 2003), 297-299.

²⁴⁶ Gabo and Pevsner, “*The Realistic Manifesto*,” 298.



Figure 3.4 Naum Gabo and Antoine Pevsner. Realistic Manifesto (Realisticheskii Manifest). 1920.
[<https://www.moma.org/collection/works/173291>]

Collage works of Constructivist artists were mostly consist of intersecting, layered and scaleless geometric forms. There is an obvious emphasis on diagonal axis and infinity of space. Constructivist artist engaged their theories and works with science and mathematics in order to experience space and time relativity. Therefore, idea of intersection of abstract forms in mathematical space dominate their work of collage.

²⁴⁷ According to El Lissitzky who was mentored by Malevich and had a significant impact on development of Suprematism, Constructivism is a “revolution in art begun by giving form to the elements of time, of space, of tempo, of rhythm, of

²⁴⁷ Gabo and Pevsner, “*The Realistic Manifesto*,” 298.

movement.”²⁴⁸ As the founder of Suprematism, Russian artist and theoretician Malevich, pointed out the use of primary geometric forms such as circle and square. This inquiry of a new order and purity was also a result of his desire for a new social structure. Formally, his aspect originated from Cubist artist’s geometric abstraction. Therefore, it is possible to see the obvious formal influence of cubism in his work.

In spite of the formal impact of Cubism which built on abstraction, materiality was highly critical point for Constructivist collages. In 1921, El Lissitzky, who was the pupil of Malevich and significant name of Russian avant-gardes, claimed that, “Material acquires form in construction.”²⁴⁹ Thus, they experimentally used various precisely cut materials including paper, metal, wood and glass to reveal their capacity of defining certain forms, figures and lines. As the result of interaction between Dada, De Stijl and Constructivist artist, in 1922 Dada-Constructivist Congress was arranged.²⁵⁰ Among the attendees there were Constructivist artist El Lissitzky, De Stijl artist Theo van Doesburg, Dada artists Kurt Schwitters and Hans Arp and Bauhaus artist László Moholy-Nagy. [Figure 3.5] As the common pursuit, they were searching for geometric abstraction as a means of representation of modern space and form. They mostly engaged with axonometric representation which emphasis infinite conception of space, instead of perspective which dominates space through a fixed point of view.

²⁴⁸ Gabo and Pevsner, “*The Realistic Manifesto*,” 298.

²⁴⁹ Christine Railing, “The Idea of Construction as the Creative Principle in Russian Avant-Garde Art,” *Leonardo*, Vol. 28, No. 3 (1995), 196.

²⁵⁰ Congress of the Constructivists and Dadaists, 1922, accessed November 29, https://monoskop.org/Congress_of_the_Constructivists_and_Dadaists



Figure 3.5 Dada-Constructivist Congress Participants. 1922. From top to bottom and from left to right: 1st row: Lucia Moholy, Alfréd Kemény, László Moholy-Nagy. 2nd row: Lotte Burchartz, El Lissitzky (with pipe and cap), Cornelis van Eesteren, Bernhard Sturtzkopf. 3rd row: Max Burchartz (with child on his shoulders), Harry Scheibe, Theo van Doesburg (with paper hat), Hans Vogel, Peter Röhl. 4th row: Alexa Röhl (in all black), Nelly van Doesburg, Tristan Tzara, Nini Smit, Hans Arp. 5th row: Werner Graeff and Hans Richter (on ground). [https://monoskop.org/Congress_of_the_Constructivists_and_Dadaists]

Constructivist artists searched for a *new* geometric order in relation to their political pursuit to a *new* social order. Particularly, El Lissitzky produced a series of collages named “Proun,” “Projects for the establishment of the new” which consists of photographs, line drawings, colored papers and paintings as the result of his desire to the new society that emerged after the Russian Revolution.²⁵¹ El Lissitzky was capable in many fields such as architecture, photography, design, and exhibition. His

²⁵¹ El Lissitzky, *De Stijl*, Year V, No. 6, (1922): 81-85.

works were combination of photographs, drawings and colored papers. Through his competence on these fields, he engaged art and architecture in order to represent forms of three-dimensional space.



Figure 3.6 El Lissitzky. Proun 19D. 1920 or 1921 [<https://www.moma.org/collection/works/79040>]

In the Soviet regime period, Lissitzky and other artists such as Aleksandr Rodchenko and Gustavs Klucis used collage as a powerful political weapon. Different than the other leading Soviet artists of his time, the works produced by Lissitzky contained

architectural inquiry. “Prouns” consist of interlocking simple geometric forms.²⁵² His style on the one hand bears the traces of formal expression of his mentor Malveich, on the other hand bears the traces of his architectural education in Germany. Different than flat geometric forms of Suprematism he employed axonometric compositions and tried to reflect a sense of virtual architectural space.²⁵³ For him these works are intermediary between art and architecture. This mutual relationship he tried to establish between art and architecture became the basic idea of his later productions.

3.3 “Vision in Motion:” Collage as a *Photoplastic* Attempt to Reveal Modern Experience

Vision in motion is simultaneous grasp. Simultaneous grasp is creative performance – seeing, feeling and thinking in relationship and not as a series of isolated phenomena. It instantaneously integrates and transmutes single elements into a coherent whole.²⁵⁴

László Moholy-Nagy

Bauhaus artist László Moholy-Nagy was also highly influenced by Constructivist artists’ investigation of materiality and conception of space and depth. His works mostly combination of precisely cut fragments of photographs, line and tonal drawings on the prominent white background. Like other important artists of their epoch, their works also aimed to conciliate art and society through advance of

²⁵² Bowlt, “Constructivism and the Industrial Arts,” 151-158.

²⁵³ Patryk Tomaszewski, “The Many Lives of El Lissitzky's PROUN 19D (1920 OR 1921),” (30 Jan. 2019), post.moma.org/the-many-lives-of-el-lissitzkys-proun-19d-1920-or-1921/.

²⁵⁴ László Moholy-Nagy, *Vision in Motion*, (Chicago: The Wisconsin Cuneo Press, 1947), 12.

technological age.²⁵⁵ In his book *Vision in Motion*, he claims that because of the rapid modernization of society, individuals disregard their senses. But for him, “man is the sum of his psychophysical, intellectual and emotional potentialities” and “his reasoning power parallels the emotional forces.”²⁵⁶ Therefore, people need to be aware of both intellectually and emotionally to overlap the impression and information that they know and feel. It is the only way to achieve the social reform which builds upon engagement of authentic human experience with mechanized, modern industrial world. In that context, artist takes a role as to “put layer upon, stone upon stone, in the organization of emotions; to record feelings with his particular means, to give structure and refinement as well as direction to inner life of his contemporaries.”²⁵⁷ In other words, aim of the artist search for seen or unseen possibilities of modern world and society, and make them visible and intelligible for the individuals.

Moholy-Nagy's vision for engagement of the sense with conditions of modern age is apparent in his collages he called *photoplastic*. Like El Lissitzky's inquiry of a “new society” that he affirmed through *Prouns*, Moholy-Nagy also performs a formal attitude to emphasize new reality of modern world. For him, “vision in motion” is act of seeing while moving and it is the new dimension which is yet-unseen reality of modern world. It is the way to capture moving objects either “in reality or in forms of visual representation.”²⁵⁸ Capturing moving object in terms of both intellectually and emotionally has two significances. First of all, it allows the spectator to reproduce the original motion mentally or emotionally. In other words, any kinds of modern vision or creation can only be achieved by balanced order of the intellectual, emotional, social and technological components. The second,

²⁵⁵ Jeannine Fiedler, *László Moholy-Nagy* 55, (London: Phaidon Press, 2001), 3.

²⁵⁶ Moholy-Nagy, *Vision in Motion*, 10.

²⁵⁷ Moholy-Nagy, *Vision in Motion*, 11.

²⁵⁸ Moholy-Nagy, *Vision in Motion*, 12.

“vision in motion” also generates projective and productive dynamics of modern world. For Moholy-Nagy, it is an intuitive power that exists in “creative workers, too, in philosophers, poets, scientists, technologists.”²⁵⁹



Figure 3.7 László Moholy-Nagy. Behind the Back of the Gods. 1928.
[<https://www.metmuseum.org/art/collection/search/265277>]

²⁵⁹ Moholy-Nagy, *Vision in Motion*, 11.

He reveals his visions formally through his collage works. To imply depth and movement he employed diagonal lines, and juxtaposition of figures with these lines causes the tension that construct spatial dimension of the collage. These diagonal lines also serve to achieve a geometrical order which act as the guidelines to read collage and script hidden in it. In other words, through the geometrical order proposed by the artist, observer tries to digest visual narrative and capture associative relationships of the collage in an infinite space. As an example, in his collage or as he termed in “photoplastic,” *Behind the Back of the Gods*, main narrative generated through two circle and diagonal perspectival lines. These lines connecting the two circles to each other both provide the perception of the movement and determine the direction of the movement. Through these guidelines, movement is inserted the composition, and figure of young woman is interpreted as jumping or falling through a trampoline.

As an avant-garde artist, Moholy-Nagy aimed to train the human intellect to achieve a balanced social organization in which “everyone is utilized to his highest capacity.” Because like his contemporaries, he also realized that new era that the industrial revolution opened up, uncovered new dimensions, new relations, new visuality and new reality. But old ideologies, methodologies and practices failed to translate this experience of “new” into cultural, social, artistic and architectural reality. “Vision in motion” was the solution of this problem of comprehending and producing new experience of modern industrial world. His solution, “vision in motion” cognates with Eisenstein’s understanding of “intellectual montage” or what Benjamin calls “dialectical image.” Because for him “vision in motion is simultaneous grasp” and a creative act that is the result of seeing, feeling and thinking.”²⁶⁰ Therefore it is a

²⁶⁰ Moholy-Nagy, *Vision in Motion*, 153.

simultaneous and temporal act like other contemporary visions which unfold new dimensions and layers of any kind of modern production through similar intentions.

3.4 Collage as an Architectural Design Tool

Observe with what tools man experiences architecture – thousands of successive perceptions creating his architectural sensation. His stroll, his moving around is what counts, the driving force behind the architectural happenings. The die is therefore not cast on a fixed point, one that is central, ideal, rotary and with circular vision all at the same time.²⁶¹

Le Corbusier

The methods and concepts of the Cubists and Constructivists artist to represent modern world were also a breaking point for conception and production of modern space and city. In later periods, their works investigated by architects including Le Corbusier, Mies van der Rohe, Colin Rowe, Aldo Rossi and many others, to unfold conditions of geometric order, transparency, juxtaposition of figure and field, and emphasize the generative power of them to construct modern space and city.

Cubist collages are consciously produced in order to criticize and change the artistic methods that have prevailed by perspective since the Renaissance. Therefore, they introduced new aesthetic and artistic concerns on the color, form, tactile, and so on. Cubist concepts such as fragmentation, layering figure and fields, transparency, and

²⁶¹ Quoted in; Christopher Green, “The architect as artist,” in *Le Corbusier Architect of the Century*, (Arts Council of Great Britain, 1987), 130.

simultaneity, created a turning point for architects and artists in terms of space interpretation. These conceptual innovations were employed by architects in the research and practice. This section of the study includes three important architects of the modern and postmodern period. Each of them has made collage an integral part of their design and theoretical works. They are precedent for three different situations with their different perspectives on collage. As the first name, Le Corbusier is the example of conceptual aspect which investigates the concepts of collage such as transparency, ambiguity and mobility, and integrated them his design process. As the second name, Mies van der Rohe is the example of practical aspect which investigates possibilities of collage practice itself and produce collages in order to represent his architectural intentions. Contrary to Corbusier, for Mies, collage is not a part of the design process, it is a tool that conveys the intentions in the designed product. As the last, aspect of the Aldo Rossi covers both conceptual and practical aspect of the collage. While his definition of ideal city depicts a collage which is juxtaposition of what Rossi called architectural types in built environment, he also practically uses collage to represent his ideas. Rossi's study is essential in terms of expressing two approaches in a single study.

3.4.1 “Collage Attitude” of Le Corbusier

As a significant architect of modern period, Le Corbusier was highly impressed by re-conception of space and ambiguity of field which suggested by the Cubists artists. In 1917, when he settled in Paris, he developed Purism which is based on purity of the geometric forms of objects depicted in their still-life works as a variant of Cubism with Amédée Ozenfant who was a French Cubist painter and writer. As a consequence of his close interaction with Ozenfant, he employed the concepts of collage and used them in the design process of architectural and urban projects. Bernard Hoesli who was the assistant in Le Corbusier's studio and, directed the design and construction processes of some of the significant projects of him,

described Le Corbusier's design methodology as a "collage attitude" which based on transparent form-organization.²⁶² Le Corbusier's initial collage works were examining the collages as a means of combination of irrelevant fragments. He produced his early collages in the design process of his tapestries as a means of sketches of final fabrication. Like collages of Picasso or Braque, Corbusier also used colored papers, wallpaper, newspapers, magazines and gouache as materials.

Le Corbusier employed collage through both actual and conceptual aspects. In the sense of the actual execution of collage, he often utilized the *papiers collés* during the preliminary stages of his works. These collages were the mediums in which he experimented with material, geometric and formal expressions. In other words, these collages functioned like the sketches, diagrams or models of architectural ideas in the design process. In that sense, actual usage of collage was functioned as a design and investigation tool in his works. And the second, conceptual aspects of collage took the critical role in his examination and experimentation of Cubist design strategies, particularly "phenomenal transparency," and penetration of these strategies into his spatial studies.

In that period, transparency was a concept highly discussed and elaborated under the dominance of two different sources. As the first, paintings of analytical cubism one of the sources of dominance and inspiration, especially for the concept of phenomenal transparency. "Frontality, suppression of depth, contracting of space, definition of light sources" were some of the themes that operated the first aspect.²⁶³ Technological developments and machine aesthetics dominated the second aspect of this discussion in relation to the photographic practices. Moholy-Nagy defines the

²⁶² Shields, *Collage and Architecture*, 211-217.

²⁶³ Rowe and Slutzky, "Transparency: Literal and Phenomenal," 46.

most spectacular attribute of twentieth century as transparency.²⁶⁴ Because, for him, transparency manifests a futuristic feature that reveals space and time relation on the static plane. It allows the simultaneity and ambiguity through blending the outline and structure, or inside and outside into a coherent whole.²⁶⁵ In that period, superimposition of photographs through transparency was often exploited in motion pictures as a means of a new visual language that manifests new conception of space and time.²⁶⁶

Architectural transparency and its dominance on the form organization were another critical concern of the twentieth century. As one of the influential and critical text on transparency in the postwar period, in “Transparency: Literal and Phenomenal,” Collin Rowe and Robert Slutzky distinguishes literal and phenomenal transparency as “inherent quality of substance, as in a glass curtain wall; or it may be an inherent quality of organization,” and they claim that Cubism was the only source of the “phenomenal transparency.”²⁶⁷ For Hoesli who had integral role in the execution of some of the Le Corbusier’s projects,

Transparency is organization of form produces clarity as well as it allows for ambiguity and ambivalence. Transparency then is imposed order and freedom of choice at the same time. The transparent organization of ambiguous would seem a particularly useful way to create order at a time seeking emancipation from obligation, at a time of multiple and often irreconcilable conditions for a building, and perhaps contradictory expectations that ought to be met by successful design.²⁶⁸

²⁶⁴ Moholy-Nagy, *Vision in Motion*, 252.

²⁶⁵ Moholy-Nagy, *Vision in Motion*, 252.

²⁶⁶ Moholy-Nagy, *Vision in Motion*, 252.

²⁶⁷ Rowe and Slutzky, “Transparency: Literal and Phenomenal,” 46.

²⁶⁸ Rowe and Slutzky, “Transparency: Literal and Phenomenal,” 98.

Bernhard Hoesli who was a colleague of Rowe and Slutzky and a member of Texas Rangers, interested in the relationship between the Cubism and modern architectural space. He was subsidiary to Rowe and Slutzky in development of phenomenal transparency concept. He was also practicing the collage as a design method. Although most of Hoesli's collages were abstract and conceptual, in theoretical framework he was focusing on the spatial overlap and phenomenal transparency and their relevance to design process. His theoretical studies and pedagogical intentions²⁶⁹ were an inquiry to investigate richness of representational and spatial potentials of the collage. Hoesli's "Addendum," in Rowe and Slutzky's *Transparency*, he proposes transparency as a design tool that provide intelligible order. In other words, inhabitants can be the participants of the design through ambiguity and ambivalence. So, they can contribute the definition of the space with the multiple interpretations. He states that: "Transparency arises wherever there are locations in space which can be assigned to two or more systems of reference where the classification is undefined and the choice between one classification possibility or another remains open."²⁷⁰ Thus, it is a tool that emphasizes the potential of possible evaluation and contributions of user.

In that sense Hoesli's approach and interpretation of transparency was analogous to intellectual montage definition of Eisenstein. Both welcome the meanings and interpretations of spectators and encourage them to contribute and evaluate the

²⁶⁹ Hoesli was an educator at the University of Texas at Austin. He incorporated concept of phenomenal transparency into architectural curriculum and students assigned to analyze painting of the Cubist in order to investigate relationship between formal properties and design. Later, his studies created theoretical framework for Colin Rowe and Fred Koetter's *Collage City* which criticizes unified understanding of city planning and instead defending multivalent understanding through suggesting collage as a metaphor.

²⁷⁰ Bernard Hoesli, "Addendum," in *Transparency*, (Basel: Birkhauser, 1964), 61.

production. As another common inquiry, the aspect of phenomenal transparency that Rowe and Slutzky developed and rooted from the Cubist collage, indicates the design through ambiguity and ambivalence. In that sense, their inquiry of transparency is a kind of implicit manifestation of Vertov's "kino-eye," Benjamin's "*flâneur*," Eisenstein's "moving spectator" or Moholy-Nagy's "vision in motion." What they all have in common is to propose a tool that can reveal the multi-layered structure of modern space and the city. The points where they differ are due to the different practices and scales, they intensified. While some tried to grasp the modern experience at the urban scale, some aimed to grasp it at the structural scale and some even at the human scale. However, experiencing modernity and modern production through a temporal, mobile and ambiguous point of view is common to all and it is the result of their implicit or obvious search for montage.

Transparency is a highly examined and studied concept, not only in architecture, but also in the various field such as film, photography in relation to the concerns such as light effects, reflection and mobility. But works of Le Corbusier can be considered as the one of the earliest architectural efforts of "phenomenal transparency." He was keen on to imply Cubist concepts, temporality and simultaneity, in his architectural and artistic works, and proposed superimposition as a means of general order and depth to achieve a dynamic spatial composition. His projects such as Unité d'Habitation, Casa Curutchet, Villa Stein have the traces of dynamic spatial conditions of "phenomenal transparency" derived from Cubism. Villa Stein of Le Corbusier is one of the significant examples which is mentioned by Rowe and Slutzky to identify "phenomenal transparency." They execute a critical analysis on phenomenal and literal transparency through comparison of the Villa Stein of Le Corbusier and Bauhaus building of Walter Gropius. They state that Villa of Le Corbusier has the essences of the phenomenal transparency "which has been noticed as characteristic of the post cubist tradition. However, according to them Bauhaus obviously manifests a completely different conception of space than this

tradition.”²⁷¹ Villa Stein has the evidence of “phenomenal transparency” which suggests a juxtaposition between exterior layer of space and planimetric layer of space. It has the stratifications and interlocked condition of these stratifications which depends on two or more references. This overlapped system provides an ambiguous spatial hierarchy which requires moving observer who is oriented simultaneously in an extended and interlocking space. Ambiguous spatial order is a result of an “implicit gridding of space” which arranges the foreground, middle ground and background in a “fluctuating configuration” which is the genesis of the cubist motif.²⁷²

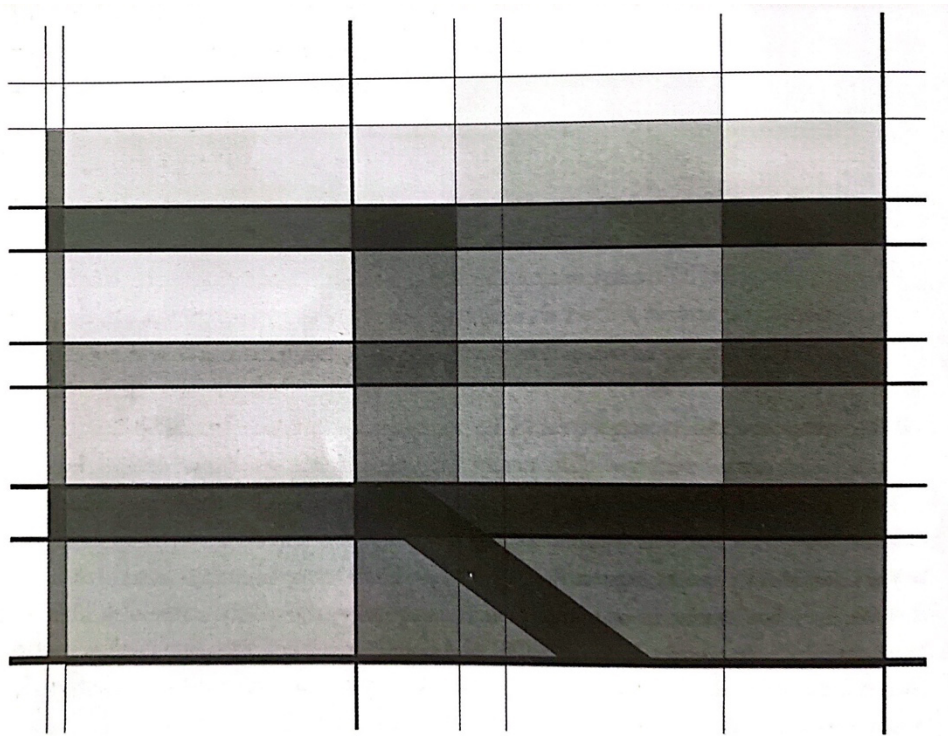


Figure 3.8 “Phenomenal Transparency” Diagram of Villa Stein [Jennifer A. E. Shields, *Collage and Architecture*, (New York: Routledge, 2014), 32.]

²⁷¹ Colin Rowe and Robert Slutzky, *Transparency*, (Basel: Birkhauser, 1964), 52.

²⁷² Rowe, and Slutzky, *Transparency*, 34-44.

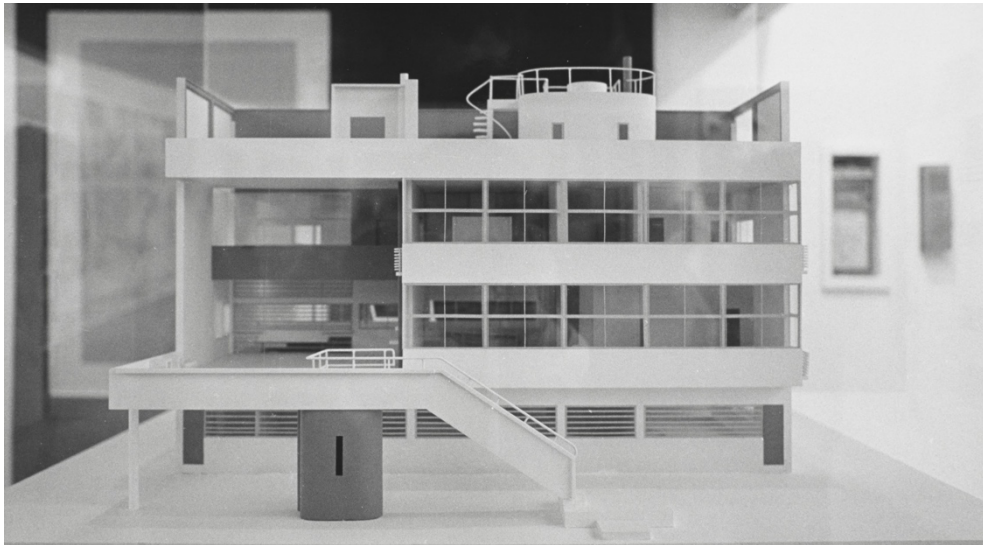


Figure 3.9 Installation view, "Le Corbusier 'Les Terrasses' The Villa Stein at Garches 1927" part of the exhibition, "Four Americans in Paris: The Collection of Gertrude Stein and her Family" December 19, 1970–March 1, 1971. Photographic Archive. The Museum of Modern Art Archives, New York. IN950.42.

Photograph by Ludwig Glaeser.

[https://www.moma.org/calendar/exhibitions/1960/installation_images/22963]

Casa Curutchet is another example of Le Corbusier's embodiment of collage practices. Because "collage attitude" of him can be observable in this project at multiple scales. As an example, in Casa Curutchet, site of the project surrounded by buildings on three sides and other side opens onto a large urban park. This adjacency to other building and the park has significantly affected the spatial and volumetric organization of Casa Curutchet. The voids in the volumetric organization of the project not only allow the view of the park to be experienced, but also make the park an element of the building by exuding the park into the inner courtyard. Vegetation generates a green threshold between the spaces and becomes an integral part of the building. Voids and volumes intertwine via a ramp which circulates the site. The vertical and horizontal vision provided by the ramp suggests multiple spatial experience and viewpoints.



Figure 3.10 Maison du Docteur Curutchet.

[<http://www.fondationlecorbusier.fr/corbuweb/morpheus.aspx?sysId=13&IrisObjectId=5405&sysLanguage=en-en&itemPos=28&itemCount=>]

Casa Curutchet consists of Le Corbusier's design strategies and compositional devices which are parts of his collage attitude. Juxtaposition of vertical and horizontal planes, ambiguous spatial conditions, irregular forms and their engagement with geometric order, material diversity are some of the guidelines and concepts which are derived from the collage making practice, as a result of deep engagement of Le Corbusier's with Purism and Cubism. Shields mentions Alejandro Lapunzina's statements from his book *Maison Curutchet*.²⁷³ According to Lapunzina, there are three concepts that Le Corbusier acquired from his convergence with Cubism and Purism. He states that architecture of Casa Curutchet consists of "layered, vertical planes; juxtaposition of foreground, middle ground and background; compositional devices"²⁷⁴ Casa Curutchet consists of vertical and horizontal planes which provides enclosure and spatial definition. Material and spatial conditions are varied through vertical planes which also encourage the movement and specify the pause occasions. At the plan scale, project is a juxtaposition of a geometric order which defined through regulating lines and

²⁷³ Alejandro Lapunzina, *Maison Curutchet*, (Princeton Architectural Press, 1997), 164.

²⁷⁴ Shields, *Collage and Architecture*, 215.

organic forms which create an ambiguous spatial condition and visual relief. Horizontal planes which are organized as free plan are juxtaposed with the L-section which seen as an indication of phenomenal transparency by Hoesli. In that sense, the organization of the project is evidence of the “collage attitude” of Corbusier.²⁷⁵

Numerous Cubist collage making strategies implicated in Le Corbusier’s projects. Concepts of phenomenal transparency such as simultaneity, superimposition, ambiguity between figure and ground are substantial in his architectural works. With the twentieth century, Le Corbusier and other significant modernist architects make collage integral part of his design as a means of investigating both material and spatial superimposition. Because collage suggests multiple conceptual potentials in terms of formal, material and representational. Thus, as a consequence of these various potentials, collage is exploited by artists and architects as a means of different aspects. In this respect, what makes Corbusier important for this thesis is what Hoesli calls “collage attitude.” On the one hand, his architectural design process and method have an analogous relationship with the way a Cubist artist produces collages. On the other hand, he penetrates Cubist strategies into his architectural design. In other words, his affinity of collage was not just based on actual use of collage practice, it was also a methodological and conceptual affinity.

3.4.2 Rendering the Ideal: Collage Practices of Mies van der Rohe

Different than Corbusier, Mies van der Rohe who was another significant name of Modern architecture, valued collage as a means of examining materiality and conceptualization of the built environment in the architectural design through a more

²⁷⁵ Hoesli, “Addendum,” 85-119.

actual usage. Mies van der Rohe was a German architect and he highly influenced intellectual and social sphere of Berlin in 1920s. In that period, he met with El Lissitzky and Theo van Doesburg who was the founder of De Stijl, in First International Dada Fair. And he also has close contact with Dada and the Bauhaus artists. During these years, he developed his collage technique and other concepts such as tectonic legibility and materiality. He examined the relationship between the collage and the conceptualization of the architectural space.

His architectural representation has taken advantage of both montage and collage. Photomontages of Mies van der Rohe will be discussed in more detail in the next section. But basically, his photomontages were examining the experience of architectural proposal within the actual context. In order to do that, he used photographs of scaled models or drawings, he cut and pasted them into image of the possible context. Most of his photomontages search for the architecture and built environment relation. Differently, his studies on collage concentrate on the presence of atmosphere, space, and materiality in architecture. Collage was the essential part of his theoretical and practical works. He believed that collage was the medium that best expresses and reflects his works. Sometimes he even preferred collage over photographs to represent his constructed projects. Lena Büchel comments on his approach in her essay “Between Reality and Ideal: The Function of Collage in Mies van der Rohe’s Oeuvre in Relation to the Design Context”. According to her:

The collages served to convey an architectural idea, and indeed, even after the project was concluded, Mies preferred to include the collages as illustrations when presenting the apartments, finding Hedrich and Blessing’s photographs of the open-plan rooms unsatisfactory. Mies thus decided to give precedence to the ideal image of his architecture rather than

to photographic representation, even when the building had been completed.²⁷⁶

In that sense drawings and collages are more prominent in Mies van der Rohe professional carrier than the photographs, especially for the representation of the completed works. This is not because the photograph cannot represent reality, it is because the collage represents the designer's approach and intention better.

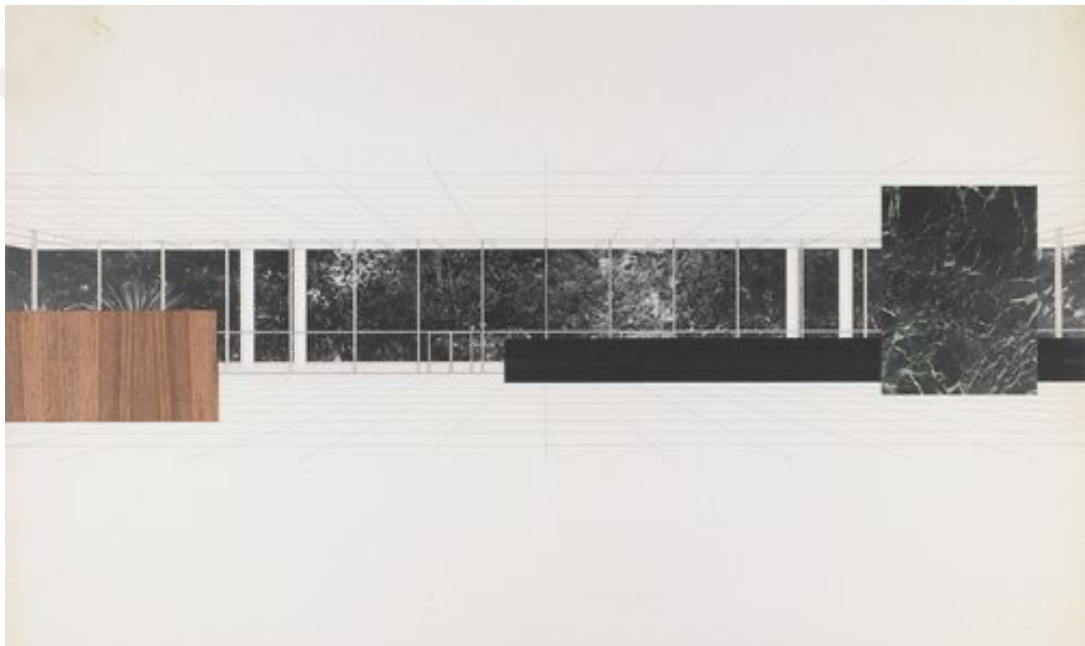


Figure 3.11 Mies van der Rohe. Administration Building project. 1957.
[<https://www.moma.org/collection/works/114375>]

²⁷⁶ Andreas F. Beitin and Lena Büchel, “Between Reality and Ideal: The Function of Village in Mies van der Rohe's Oeuvre in Relation to the Design Context,” in *Mies Van Der Rohe Montage Collage*, (Buchhandlung Walther König, 2017), 140–151.

For Mies van der Rohe, collage was both a generative and a representational tool. While collage was a part of the design process, it was also used for documentation of designer' intentions. In that sense, he produced the collages with two main approaches. First as mentioned, they were searching for the architectural possibilities in the built environment, second, they represent Mies van der Rohe's multivalent suggestions of the tactile qualities and render how people experience and occupy space through his proposals on form, color and texture. Therefore, grids, columns and texture were primary elements of his collages.²⁷⁷

His early group of the collages were part of projects for "court-houses" mentioned by Philip Johnson in the 1947 MoMA exhibition catalogue. Court-houses are one-story buildings which have a simple arrangement. It is aimed to practice principles of the structure, organization of furniture and engagement of painting and sculpture with architectural space. Mies van der Rohe integrated Court-house collages with his syllabus during his Bauhaus period in 1930's and assigned his student to develop structural compositions to cultivate rhythm, proportion, material skills through court-house collages. These collages consisted of collaged wall coverings of hand drawings with a specific focus on the enclosed inner courtyards opening through a garden.²⁷⁸

Later on, in the period that he lectured in the Illinois Institute of Technology, he carried on this approach to United States and used collage as a teaching method and

²⁷⁷ Daniel Barker, "Collage, Perspective, and Space: The Consequences of the Method of Mies Van Der Rohe," in *Architecture Undergraduate Honors Theses*, (University of Arkansas, 2021), 4-10. Retrieved from <https://scholarworks.uark.edu/archuht/> 45

²⁷⁸ Beitin and Büchel, "Between Reality and Ideal: The Function of Village in Mies van der Rohe's Oeuvre in Relation to the Design Context," 140-151.

a way to indicate his architectural and aesthetic approaches. He believed that perspective drawing has a stronger impression than the plan or section drawing in the architectural education. Moreover, collaged perspective drawings create an instant effect to cultivate the ideas on color, texture and atmosphere of the spaces in the minds of students. In the same essay by Büchel, she mentions reference of Mies van der Rohe to Walter Peterhans's visual design theory in his teaching period at the IIT. Peterhans was also has a Bauhaus background. During the IIT period, he was working under Mies van der Rohe. As a consequence of his close interaction with Mies van der Rohe, Peterhans built up a program which is named as 'visual training'.

²⁷⁹Büchel mentions Peterhans's statement on this program to explain their intentions and aims:

...train the eye and sense of design and to foster aesthetic appreciation in the world of proportions, forms, colors, textures, and spaces.'... visual training has quickly shown itself to be a greatly superior method (*compared to sketching) since it begins at a deeper level in training the eye for architectural conception and quality and for formal creation in the widest sense.²⁸⁰

Court-house collages were not just the representation of the specific project. Instead, they are reflection of Mies van der Rohe's search on modern living space. For him, architecture communicate visually by eyes because of static conception of space and it does not require bodily movement. In other words, architectural space frames exterior space and simulates the attitude of an image on a two-dimensional surface. Therefore, he gives a critical importance to perspective drawing which proposes a virtual depth and keep a distance with viewer. Martino Stierli mentions a postmodern

²⁷⁹ Beitin and Büchel, "Between Reality and Ideal: The Function of Village in Mies van der Rohe's Oeuvre in Relation to the Design Context," 140–151.

²⁸⁰ Beitin and Büchel, "Between Reality and Ideal: The Function of Village in Mies van der Rohe's Oeuvre in Relation to the Design Context," 140–151.

critique on Mies van der Rohe's approach. Although architecture of Mies van der Rohe associated with "flowing space" which requires dynamism through ambiguity between exterior and interior space, his frontal perspective collages declare opposite to this. Monocular attitude of the perspective suggests a static and restricted condition. Therefore, despite it is aimed to construct a blurred, flowing conception of interior and exterior space, spaces are spatially distinct but just visually connected because of the nature of perspective.²⁸¹ At this point, it can be said that although Mies van der Rohe's intention was present his architectural and spatial approaches through collages and photomontages, some of the techniques that he used for production of collages contradict with his intentions.

3.4.3 "Analogical City:" Collage as a Collective Construction of the Physical Environment

As a postmodernist and inspiring example, *La città analoga* collage by Aldo Rossi has traces of both actual and conceptual practice of collage which make it crucial case for this thesis. From the conceptual aspect, Rossi defines the city as a sum of different architectures from different contexts. He states that:

The city, which is the subject of this book, is to be understood here as architecture. By architecture I mean not only the visible image of the city and the sum of its different architectures, but architecture as construction, the construction of the city over time. I believe that this point of view, objectively speaking, constitutes the most comprehensive way of analyzing the city; it addresses the ultimate and definitive fact in the life of the collective, the creation of the environment in which it lives.²⁸²

²⁸¹ Stierli, *Montage and the Metropolis*, 159-174.

²⁸² Aldo Rossi, *The Architecture of the City*, (The MIT Press, 1966), 21.

His understanding investigates relationships between individual elements of architecture and architecture as a whole. For him architectural type is reference for all of architecture. It has the power to manifest itself in history in various examples, and it is recurring patterns and forms that emerge in different times in the history. Continuity of architectural patterns and forms in history can only be possible with the help of architectural types. In the book *The Architecture of the City* Rossi emphasizes the continuity of these urban types. In order to explain urban types, he uses the term permeance as to convey sense of persistence of types over time through various kinds of uses. The persistence of the architectural forms of the city ensures that the urban dynamics are transferred and preserved throughout history. For him, urban dynamics exists in architectural elements and these dynamics still express themselves in the architectural forms.

His understanding which emphasizes the individual elements of architecture and their existence in different contexts has considerable similarities with principles of the collage. According to Rossi form remains but functions and how people inhabiting in it changes. So, type is an architectural instrument that links the past and the future, allowing people to recognize architectural origins and urban dynamics and Rossi calls this condition as “propelling permanence”²⁸³. In that sense, it can be said that, the idea of architectural type has a similar attitude with fragments of a collage. Both keeps their formal qualities; however, they are assigned new roles and meanings in different contexts and wholes. When the city is considered from Rossi's point of view, architectural types act as fragments of collage. Different wholes and meanings are formed from the combination of different fragments.

“The Analogous City” collage is one of the significant works of postmodern period that can be investigated in the scope of collage practice. It can be considered as a

²⁸³ Rossi, *The Architecture of the City*, 60.

precedent for both conceptual and actual usage of collage in terms of the idea and production technique. From the 1960s to the 1970s, the analogy has become one of the themes Rossi has been focusing on and increasingly investigating. This approach, based in Italy, began to take shape around writers such as Italo Calvino, Enzo Melandri and Umberto Eco. In the period when Italian intellectual and political life underwent major transformations, analogy established a relationship between different forms of knowledge as a critique of conventional forms and rationality.²⁸⁴ This approach, which establishes a relationship between different objects by identifying similarities and differences between them, has set up a new methodological reference for many different fields such as literature, philosophy, linguistics, history and architecture, etc. Identification of different fragments through the analogy has a similar attitude with Benjamin's "dialectical image," or Eisenstein's "intellectual montage," or Simmel's "pronounced differences" in which each of them aims to reveal complex relationships between parts or fragments to comprehend them.

Rossi was an architect who used analogy as an instrument that creates compatibility between the urban types. Rossi's understanding of analogy and how he relates it to the city and architecture is closely related to his theory of type. Type and analogical city concepts developed parallel to each other, as a sum of his research and studies in the 1960s and 1950s. All these concepts emerged and developed through conceptions in his book *The Architecture of the City*.²⁸⁵ As a critical example of Rossi's description of the analogical city is described through a painting by Canaletto of the Rialto Bridge in Venice. The painting consists of three different buildings of

²⁸⁴ Daniel Sherer, *The Architecture and Art of the Analogous City*, Catalogue essay, (Princeton University, 2017), 8.

²⁸⁵ Esin Kömez Dağlıoğlu, "Reclaiming Context Architectural Theory, Pedagogy and Practice since 1950," (PhD diss., Delft University of Technology, 2017), 94.

Andrea Palladio in an actual cityscape of Venice. At the center of the painting, there is a bridge project that Palladio made for Venice but actually never executed. Rossi states that:

To illustrate this concept, I gave the example of Canaletto's fantasy view of Venice, a capriccio in which Palladio's project for the Ponte di Rialto, the Basilica of Vicenza, and the Palazzo Chiericati are set next to each other and described as if the painter was rendering an urban scene he had actually observed. These three Palladian monuments, none of which are actually in Venice (one is a project; the other two are in Vicenza), nevertheless constitute an analogous Venice formed of specific elements associated with the history of both architecture and the city. The geographical transposition of the monuments within the painting constitutes a city that we recognize, even though it is a place of purely architectural references.²⁸⁶

According to Rossi, these three Palladian monuments constitute an analogous Venice. All these three projects are set on the same canvas and described as if the painter were rendering an urban scene. However, none of these Palladian structures exist in Venice, and even one of them has never been built. For him, imaginary Venice which constructed top on the real one.²⁸⁷ Rossi, who exemplifies this painting of Canaletto for his own works, uses two different approaches while using analogy as an instrument in his own works. Dislocation of place and dissolution of scale are the main two aspects of this approach.

"The Analogous City" panel is a result of his search on analogy and architectural types. It was produced by Aldo Rossi and his colleagues Eraldo Consolascio, Bruno

²⁸⁶ Aldo Rossi, "Preface to the Second Italian Edition," in *The Architecture of the City*, (Cambridge: The MIT Press, 1969), 166.

²⁸⁷ Rossi, "Preface to the Second Italian Edition," 166.

Reichlin and Fabio Reinhart for the Venice Biennale of Architecture in 1976. The drawing is an ideal city representation that emphasizes the collective production of the physical environment rather than the individuality of each artifact that forms the city. According to Rossi, it is a metaphoric work that gives reference to the European city and its reconstruction. The collage was composed of fragments from around forty different projects that date back to the fifteenth century B.C. to the present days, and it includes Rossi's individual works, as well as fragments from works of Palladio, Borromini, Michaelangelo, Bramante, Piranesi, Le Corbusier, Terragni and so on. So that, the collage mixes ancient and modern, topography and history, Medieval, Renaissance, and Enlightenment architecture, built and unbuilt, with objects and figures.²⁸⁸ The overall design of the panel is based on the combination of both pictorial views and cartographic representations. Rather than the individuality of the fragments that form the collage, the panel implied the collective making of the physical environment. For example, the plan of the San Cataldo Cemetery seamlessly juxtaposed with Cesare Cesariano's reconstruction of "Vitruvian City", combination of these two different pieces create a radial urban composition. The whole work consists of overlapping the facades and plans of Rossi's projects with various primary shapes, classical orders, and historical monuments.

²⁸⁸ Cameron McEwan, *The Architecture of Analogy: An Inquiry into Aldo Rossi's Theory of the City, the Discipline, the Type*, (PhD Thesis, University of Dundee, 2014),

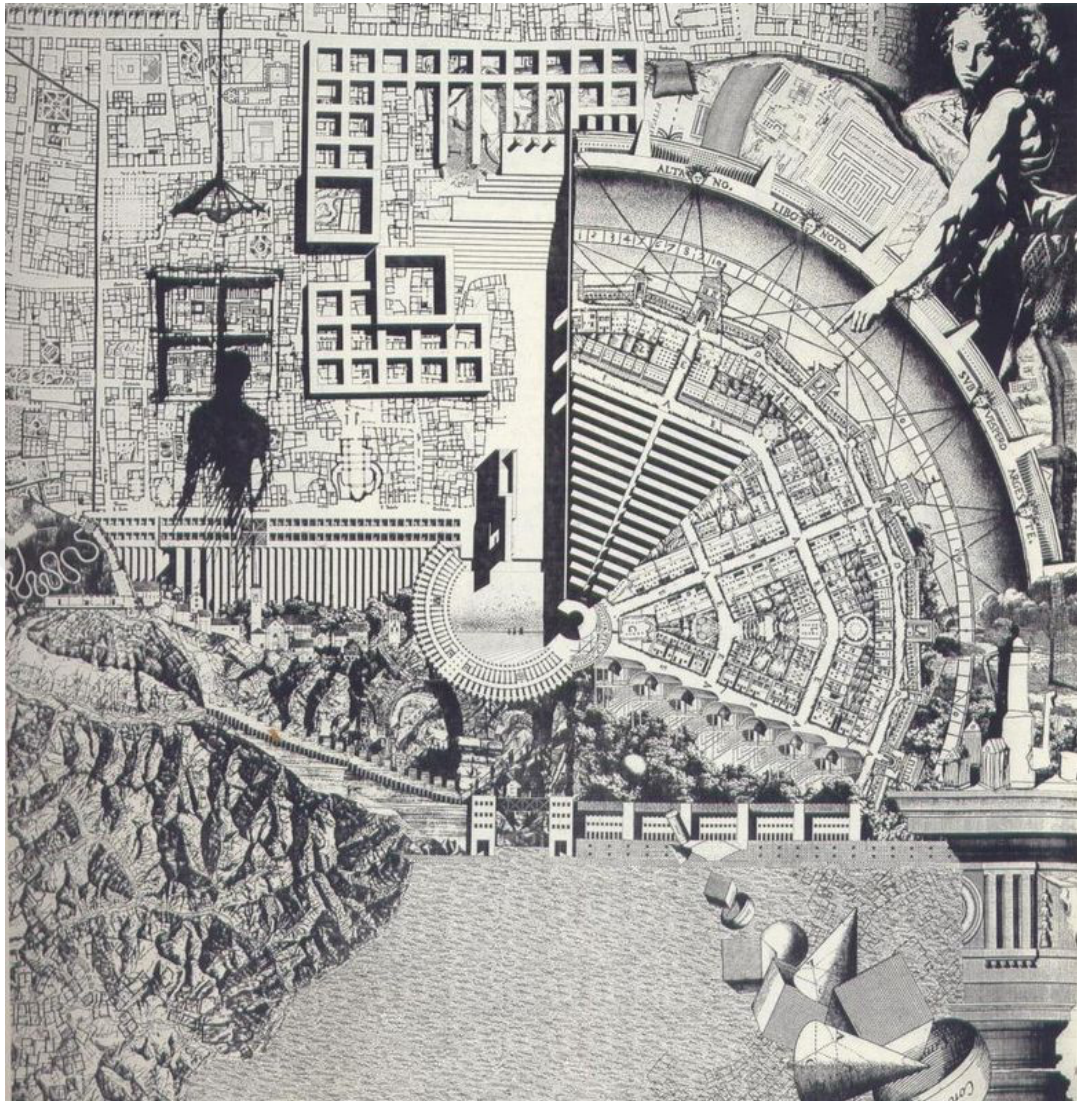


Figure 3.12 Aldo Rossi. Analogical City Panel. 1976.
[\[https://website.museumofanthropocenetechnology.org/cat-nr-22\]](https://website.museumofanthropocenetechnology.org/cat-nr-22)

The Analogous City panel is an example of depiction of a city by using the identifiable or referenced forms. Rossi gives importance to concepts of fragments that have subsisted or disappeared in collage while he was disregarding the scale and context of these fragments. So, there is no existing site but fragments from natural and urban landscapes in the panel which composed of typological memory of the city. As an architectural instrument, typology, let the memory to be carried over the time. According to Rossi type is the product of history and it is the spatial

organization of buildings. It is a logical principle that guides the form.²⁸⁹ In the Analogous City panel, type has used a tool that generated over memory, both individual and collective, and it carried the meaning of adopted forms from the original context to a new site. Rossi, who advocates that architecture should gain its own identity in order to achieve formal autonomy, sees typology as a means to achieve that. Rossi says that urban memory preserves these types and transfers them to the next generations and this collage is also a production of this approach. In that sense, Rossi's approach is significant and distinctive. "The Analogous City" collage has a different position than the previous examples, which generates architectural space and represents it. It suggests the collage as a method for the creation of the ideal city. For Rossi, collage is not only a form of representation but a tool that produces the city itself.

Dominance of collage in architectural and urban studies as a means of production of postmodern city is obliged to the *Collage City* of Colin Rowe and Fred Koetter. They interpret the failure of totalitarian aspect of modernist urban planning, and propose the collage as a new model for urban design.²⁹⁰ They search for a compromise between modern and traditional city. Therefore, they encourage the architects to read and penetrate into preexisting fragmentary tissue of city which resembles a palimpsest, instead of persisting to work on a tabula rasa.²⁹¹ The compromise that they suggest based on the "difference." But their aspect of "difference" not based on dialectic. It is derived from Gestalt theory. The use of figure-ground maps to reveal the fragments of modern and traditional cities, was a result of the authors' relevance to Gestalt principles.²⁹² In that sense, the conceptuality of *Collage City* and its

²⁸⁹ Rossi, *The Architecture of the City*,

²⁹⁰ Colin Rowe and Fred Koetter, *Collage City*, (Cambridge: The MIT Press, 1984), 149.

²⁹¹ Rowe and Koetter, *Collage City*, 51-83.

²⁹² Rowe and Koetter, *Collage City*, 62-63.

methodology is broadly different than the montage theories which unfold the modern city through dialectical difference that mentioned in the previous chapters. Therefore, although *Collage City* is a critical and influential theory that has been frequently discussed since the 70s, it falls outside the scope of this thesis.

The architects mentioned in this chapter are prior in terms of their conceptuality and actual practice of collage in architectural studies. Le Corbusier, Mies van der Rohe and Aldo Rossi who were the prominent architects of modern and postmodern periods, represent the different uses and reflections of collage in architecture. While Corbusier internalized the collage as an attitude that he performed in the design process, Mies van der Rohe utilized from practical aspects of the collage. As a blend of the two, Aldo Rossi has incorporated collage into his architectural work, both practically and conceptually. Because for him, collage is both form of representation and tool that produces the city.

For this thesis, collage cognates with montage in terms of examining the relations and possibilities that emerged through combination of disparate, even conflicting fragments. Although the practical execution of collage predates the intentional use and conceptualization of montage, they are the result of similar pursuits and considerations. At the beginning of the twentieth century, collage has become a tool for representing and analyzing the conditions of modern space. Investigating new formal conditions, the role of materiality, conceptuality of space, and their relationships become the significant consequences of the Cubists, Constructivists, and Modernist artists and architects' search who fascinated by the collage and made it integral part of their design methods. As a means of investigating a new conception of space, time and modern city, collage was offering enormous potential for artists and architects like montage. So, they were impressed by the uniqueness of the collage and used it as an analytical and interpretive mechanism.



CHAPTER 4

PHOTOMONTAGE: A CRITICAL METAMORPHOSIS OF COLLAGE

Although the invention of collage by Cubists was a highly artistic inquiry, photomontage implicated the process of industrial production and mechanic reproductivity. It was revealed prominently just after the First World War by Dadaists. In that period, as well as Russian Avant-Gardes, German Dada artists such as Raoul Hausmann, Hannah Höch, John Heartfield and George Grosz were experimenting the technique of photomontage. German Dada which was founded within the chaotic political and cultural structure of World War I, criticized the existing cultural and aesthetic values through the photomontages they produced. German Dada was also highly politicized like the Russian Avant-Garde. They were rejecting the social and political structure that led by the war. However, unlike the groups that preceded them, they desired to be called themselves as “mechanics” rather than artists. Therefore, German Dada artists discarded the drawing and painting, and instead of them they used photograph which is one of the important results of technological advancement of twentieth century. According to them, in terms of both production process and source of materials, photomontage implicates the industrial production. While it is still a controversial issue whether photomontage was invented by German Dada artists or by Russian Constructivist artists, this invention conceived many possibilities with it.



Figure 4.1 First International Dada Fair, Berlin, 1920.
[https://monoskop.org/Vladimir_Tatlin#/media/File:Art_is_Dead_Long_live_Tatlins_New_Machine_Art_1920.jpg]

In the summer of 1920, the First International German Dada Fair was held in Berlin with a slogan "Art is Dead - Long live Tatlin's New Machine Art". They were interested in the possibilities of mechanical reproduction, not the artistic concepts. In that respect, while photomontage extending the methodology of collage, it was opposing the collage in the conceptual inquiry. According to Stierli, there are three key points to differentiate collage and photomontage. Both collage and montage combine heterogeneous elements and aim to reveal relationships between these fragments. However, while conflict and contradictions constitute an important productive force for the photomontage, collage insists on the unity of artistic expression.²⁹³ It can be said that this contrast stems from the different motivational sources of the contexts and areas in which photomontage and collage are handled. As a common feature of the fields performing the montage and the photomontage, they are all fascinated by the immediate impression or "shock effect" created by the collision of the disjunctive fragments. Because for them, montage also has social, cultural and political mission. This collision represented an awakening of society and individuals from a dream state, or their advancement of consciousness. However, collage which came into prominence with Cubism, does not acquire such a social mission. It is the product of the artistic and aesthetic pursuits. From this aspect, while photomontage cognates with montage, it differentiates from the collage.

Stierli identifies the second difference through the proposal by Ulrich Weisstein²⁹⁴ who produced significant works on literary theory and comparative literature. He

²⁹³ Stierli, "Mies Montage," 61.

²⁹⁴ Weisstein proposes the "quotation" as the literary equivalent of montage and collage. For him metaphorical existences of collage and montage in a poem can be revealed through at least three different stages: "1) that which constitutes the poet's original contribution, 2) that which consists of borrowed esthetic materials, and 3) that which embodies elements drawn from real life." While the first two stages are mutual for both collage and montage, for Weisstein, the third stage does not empower the

states that the main scope of collage is concerned through intersection of reality and art, montage should be limited within the photographic mediums.²⁹⁵ In Weisstein's proposal montage and photomontage acts as the synonyms of each other. Because, he employs their methodology, not the artistic or visual expressions. And for him, both photomontage and montage are derived from photographic domains. However, his approach does not fully coincide with the objective of this thesis. Because while this study aims to reveal the nature of montage in photographic and cinematic fields, it aims to expand scope of montage through urban and architectural studies.

Lastly, collage and photomontage have different manners in terms of visual and tactile quality. Collage consists of "reality fragments"²⁹⁶ which are parts of everyday life objects. Collage suggests to unfold tactile perception of these fragments, montage is not.²⁹⁷ This difference also stems from their theoretical backgrounds. Collage, which was an experimental laboratory for Cubist artists' search for formal and material possibilities, intersected the everyday life objects with their works. However, the main source of montage is photographic or intellectual images. This

montage but offers an artistic force for collage. Because for him, "Generally speaking, it is advisable, to use the terms montage and quotation only where intra-artistic processes (preferably within the same medium) are concerned, whereas collage should be limited to cases where art and reality intersect."

For further information see: Ulrich Weisstein, "Collage, Montage, and Related Terms: Their Literal and Figurative Use in and Application to Techniques and Forms in Various Arts," *Comparative Literature Studies*, Vol. 15, No. 1, (1978): 124-139.

²⁹⁵ Weisstein, "Collage, Montage, and Related Terms: Their Literal and Figurative Use in and Application to Techniques and Forms in Various Arts," 124-139.

²⁹⁶ "Reality fragments" is a term that Peter Buerger mentions in his book *The Theory of Avant-Garde*. It refers to parts of everyday objects in the collage works of Cubists. According to him reality fragments remain largely subordinate to the aesthetic composition, which seeks to create a balance of individual elements (volume, colors, etc).

²⁹⁷ Stierli, "Mies Montage," 54-72.

material-based differentiation between collage and montage does not have a significant effect that changes or directs the objective of this thesis. When all these similarities and differences are considered, photomontage, which combines photographic fragments on a two-dimensional static surface, methodically overlaps with collage, but collides with it conceptually and intentionally. In Stierli's proposal also, montage and photomontage are not precisely distinctive like Weisstein's proposal. His attitude employs them as the overlapping concepts. However, the conceptual and methodological distinction of the collage from them can be clearly observed. In this respect, this part of the study considers photomontage as a metamorphosed form of collage, and examines it through conspicuous and abrupt change in motivational and incentive sources.

4.1 Dada Photomontage: Manifesto and Revolution

During the First World War keeping the spirit of war alive was one of the critical issues. German Dada artists stood against to acts of the German government and military that manipulate the news and images to direct society. In order to protest that attitude they used political power of photomontage like Russian Avant-Gardes. The cutting and pasting technique of photomontage excited them. Because the scissors and glue they substituted for paint and brushes were part of their protest that reject the conventional role of artist. They identified themselves with the term "*monteur*," which means the technician who assembles parts of machine in German. Because, according to them, the work of the artist was mechanical not the artistical. They took a stand against the traditional definition of the artist and the approach that glorifies him/her. In order to distinguish their production and approach from the collage of the Cubists, they named their production as photomontage. Hannah Höch who is one of the pioneering figures of the German Dada and photomontage, says that "We called this technique photomontage, because it contained our aversion at playing the artist. We considered ourselves to be engineers, we professed to

construct, to “assemble” our work (like a fitter).”²⁹⁸ Unlike the Cubist collages, most of the first photomontages which have political content, were used as magazine illustrations, some of them disappeared, and some of them were used as the background for new photomontages. In this way, they indicated their rejection of the permanence of the art work.

These prominent German Dada artists in Berlin who had been politicized, were highly intertwined with leftist newspapers such as *Die Aktion* and *Die freie Straße*.²⁹⁹ They were quite obsessed with local and national politics. Therefore, they transformed generative power of German Dada into a matter of revolution. Raoul Hausmann who was one of the key figures of alliance between the November Revolution and German Dada in Berlin, stated that,

Some months later the military defeat and the revolt of the sailors forced the generals to accept the truce of November 11, 1918. That was the revolution. The end of the dreams of the imperialist, all-powerful German dominance. Spartacus was in the streets, everywhere, and Dada emerged in the agitated Berlin.³⁰⁰

In that period, correlation between German Dada and socialism highly dominated their works. Martin Puchner who is a significant literary critic and philosopher, called this correlation between international dadaism and international socialism as a “strange dialectic,” which can be obviously observable in their respective manifestos.³⁰¹ In 1919, Raoul Hausmann, Jefim Golyscheff, and Richard

²⁹⁸ Ruth Hemus, *Dadas Women*, (London: Yale University Press, 2009), 99.

²⁹⁹ Martin Puchner, *Poetry of the Revolution: Marx, Manifestos, and the Avant-Gardes*, (Princeton University Press, 2006), 156.

³⁰⁰ Quoted by Puchner, 2006,156; from Raoul Hausmann, “Dada empört sich, regt sich, und stirbt in Berlin,” in *Dada Berlin*, 4.

³⁰¹ Puchner, *Poetry of the Revolution: Marx, Manifestos, and the Avant-Gardes*, 146.

Huelsenbeck published a manifesto which is an obvious evident of socialist concern of Dada. As the central demand of German Dada, they stated that, “The international, revolutionary unification of all creative and intellectual people of the entire world on the basis of radical communism.”³⁰² Through these accounts it can be said that, the socialist manifestation that dominated the atmosphere of Berlin, was also a critical domain and force for almost all members of German Dada. Collages and photomontages were the primary mediums of their political expressions in this context. Most of the German Dada manifestations were the compositions that could also communicate visually. They were arranged through juxtaposition of words and pherases that were freed from the geometric order or restriction of sentence.

German Dada was highly influenced by Filippo Marinetti’s declaration of *Futurist Manifesto*³⁰³ through a series of advertising techniques, as a means of conveying their political considerations.³⁰⁴ Marinetti published in newspapers and on billboards as advertisements and also distributed leaflets on the street to reach wider readership.³⁰⁵ German Dada artists’ appropriation of Marinetti’s advertising techniques shaped their new forms of political propaganda. They employed both technical and aesthetic

³⁰² Jefim Golyscheff, Raoul Hausmann, and Richard Huelsenbeck, “What Is Dadaism and What Does It Want in Germany?” in *Dada Berlin*, 61, 62.

³⁰³ *Futurist Manifesto* was the result of Marinetti’s pursuit of the new world and new art and their interpretations through dispersed text, fragmented words, onomatopoeias, and distorted letters. He suggested destruction and reconfiguration of words and sounds as a means of ideological, aesthetic and social upheaval. See for further information: Martin Puchner, “The Futurism Effect,” in *Poetry of the Revolution: Marx, Manifestos, and the Avant-Gardes*, (Princeton University Press, 2006), 69-107. And Filippo Marinetti, “The Founding and Manifesto of Futurism,” (1909), last accessed December 2021, <https://www.italianfuturism.org/manifestos/foundingmanifesto/>

³⁰⁴ Puchner, *Poetry of the Revolution: Marx, Manifestos, and the Avant-Gardes*, 159.

³⁰⁵ Eli Anapur, “Importance of the Futurist Manifesto” (2016), last accessed December 2021, <https://www.widewalls.ch/magazine/futurist-manifesto>

techniques. Dispersed texts, fragmented words and slogans juxtaposed with images which alienated from their origins. In terms of heterogeneity of fragments and proposing multiple viewpoints, photomontage sustained Cubist strategies.



Figure 4.2 John Heartfield. Cover of *Der Dada* No.3, 1920.
[<https://www.theartstory.org/artist/heartfield-john/>]

itself is a socialist critique of separation of social world into autonomous spheres and systems.³⁰⁶

Manifesto and photomontage were coexisting forms of expressions for German Dada. The engagement of photomontage and manifesto was visible in most of the German Dada artists. In 1918, Hausmann published a manifesto called “Synthetic Cinema of Painting.” This manifestation was embodied in his photomontage Dada-Cino.³⁰⁷ [Figure 4.4] Although he did not directly refer to the montage in his manifesto, he implied that the montage had an influence on the way cubism and futurism tended to represent the complexity inherent in human experience.³⁰⁸ For him, “humans are simultaneous, monster of the self and the strange, now previously, later, and present.” In that sense, photomontage which is “revolutionary in form as well as content,” were proposing a unique and powerful force to reveal all the complex relationships. Later on, Hausmann termed combination of photographs and printed text in photomontages as a “static film.”³⁰⁹

³⁰⁶ Puchner, *Poetry of the Revolution: Marx, Manifestos, and the Avant-Gardes*, 160-161.

³⁰⁷ Puchner, *Poetry of the Revolution: Marx, Manifestos, and the Avant-Gardes*, 160-161.

³⁰⁸ Raoul Hausmann, “Synthetic Cinema of Painting (1918)”, *Dada*, ed., Rudolf Kuenzli (Londra: Phaidon, 2006), 222.

³⁰⁹ Raoul Hausmann, “Photomontage,” in *Photography in the Modern Era: European Documents and Critical Writings 1913-1940*, ed., Christopher Philips, (New York: Metropolitan Museum of Art, 1989), 179.



Different than the Hausmann, Hannah Höch, the only female member of Berlin Dada, produced striking examples of photomontage, in terms of both content and technique. He used iconic and well-known figures in his photomontages to construct multi-layered narratives. In that sense, as one of the most well-known photomontages of Höch, *Cut with the Kitchen Knife Dada through the Last Weimar Beer-Belly Cultural Epoch of Germany* [Figure 4.5], expressing collusion of German Dada manifestations with other prominent art and political manifestations of Marx, Rathenau, Einstein and so on to depict the complex structure of her epoch that dominated by modern culture, technology, and the definition of “new women.” Different that the other German Dada artists, one of Höch's critical concerns was the representation of women, whose social status was redefined through changing gender roles in the Weimar Republic.

In 1918, women acquired the right to vote. After the war, more and more women were participating in the working life. A large number of magazines were published, addressing “new women” and transformation of female identity.³¹⁰ Through *Cut with the Kitchen Knife*, she implicated several sensibilities on “new woman.” A map at the bottom right shows the countries in which women can vote. At the center of the photomontage there is the figure of artist and activist Käthe Kollwitz, who was the first female professor at the Prussian Academy of Arts. Even, the implication of “cut with the kitchen knife” in name of the photomontage, was an effort to engage domestic sphere with German Dada. In that sense, attitude of Höch was an act against to masculinist manifestos to recompose them in a more critical and revolutionary manner.

³¹⁰ Leah Dickerman, *Dada*, (Washington: National Gallery of Art, 2005), 472.



Figure 4.5 Hannah Höch. *Cut with the Kitchen Knife Dada Through the Last Weimar Beer-Belly Cultural Epoch of Germany*. 1919–1920. [<https://smarthistory.org/hannah-hoch-cut-kitchen-knife-dada-weimar-beer-belly-germany/>]

4.2 Representing New Experience of Modernity Through Urban Forms

Dadaists' source of inspiration and motivation were different from each other, as well as their technique of photomontage. Different than the German Dada artists Hanna Höch, Raoul Hausmann, John Heartfield and George Grosz who claimed themselves as the investigator of the photomontage and used it for political and social purposes, Paul Citroen rediscovered the photomontage and revealed potential of the it to highlight transformation of the modern city. He produced montages on new urban developments and the “shocking” experience of the metropolis. His urban photomontages were the main domain of his fame in the 1920s' avant-garde circles.

During his years in the Bauhaus, Citroen highly influenced by Laszlo Moholy-Nagy, who was an inspiring Bauhaus instructor and engaged with his aspects on collage and photomontage. Citroen especially impressed by Moholy-Nagy's experimental productions on the modern metropolis and their spatial organizations. Moholy-Nagy was the first name who introduced photomontage in a written source in German-speaking context.³¹¹ His seminal book, *Painting, Photography, Film* was the result of his experimental studies on representation of metropolis and its architectural organization.³¹² In the last chapter of the book, “Dynamic of the Metropolis – Sketch for a Film Also Typophoto,” he produced a manuscript sketch in which he transformed the technique of photomontage into film. [Figure 4.6] He stated that, “the intention of the film ‘Dynamic of the Metropolis’ is not to teach, nor to moralize, nor to tell a story; its effect is meant to be visual, purely visual.”³¹³

³¹¹ Stierli, *Montage and the Metropolis*, 43.

³¹² László Moholy-Nagy, *Painting, Photography, and Film*, (London: Lund Humphries, 1967)

³¹³ Moholy-Nagy, *Painting, Photography, and Film*, 122.



Figure 4.6 Laszlo Moholy-Nagy. *Dynamic of the Metropolis*. 1921-1922. [László Moholy-Nagy, *Painting, Photography, and Film*, (London: Lund Humphries, 1967), 124-137]

His intention did not establish absolute logical connection between the visual elements. He just aimed to participate viewer into dynamic composition of modern city. In that sense Moholy-Nagy investigated the perception and nature of modern city through the photomontage. He reveals modern conception of space and its dynamism through the emphasis on new means of transportation such as electric trams, cars, cabs, bus and so on. Urban motifs and fragments of modern industrial cities such as high-rise buildings, railway, highway, bridges, tunnels, boulevards were also one of the critical concerns of Moholy-Nagy's works. In addition, his photomontages contain inhabitants of metropolis who are operating the transportation vehicles. The dominance of the singular view point was a criticized condition by all avant-garde artists of the modern period. In that sense, Moholy-Nagy's interpretation of vehicles as the extensions of human body was directly referring the emerge of mobile and embodied spectatorship as a means of perception of metropolis.

Moholy-Nagy's works and approaches were the important source of inspiration for his student Paul Citroen. Polyfocality, mobile and embodied spectatorship, emphasis on new means of transportation and new urban forms were also mutual in Citroen's photomontages. Accordingly, as an example of his photomontages, *Metropolis* reacts to changes of the urban fabric and city life with the influence of modernism. He mainly focusses on fragmented and interrupted spatiality of modern city.³¹⁴ While he is emphasizing the perceptual discontinues and multi-layered structure of the industrial metropolis that is not adequate for single act of view. Changing urban spaces and their appearance under the conditions of modernism determines the fragments of his photomontages. On the one hand he gives reference to new topologies such as train stations and skyscrapers and their imperceptible scales, on the other hand it highlights the new material uses and technologies.

³¹⁴ Stierli, *Montage and the Metropolis*, 32-44.

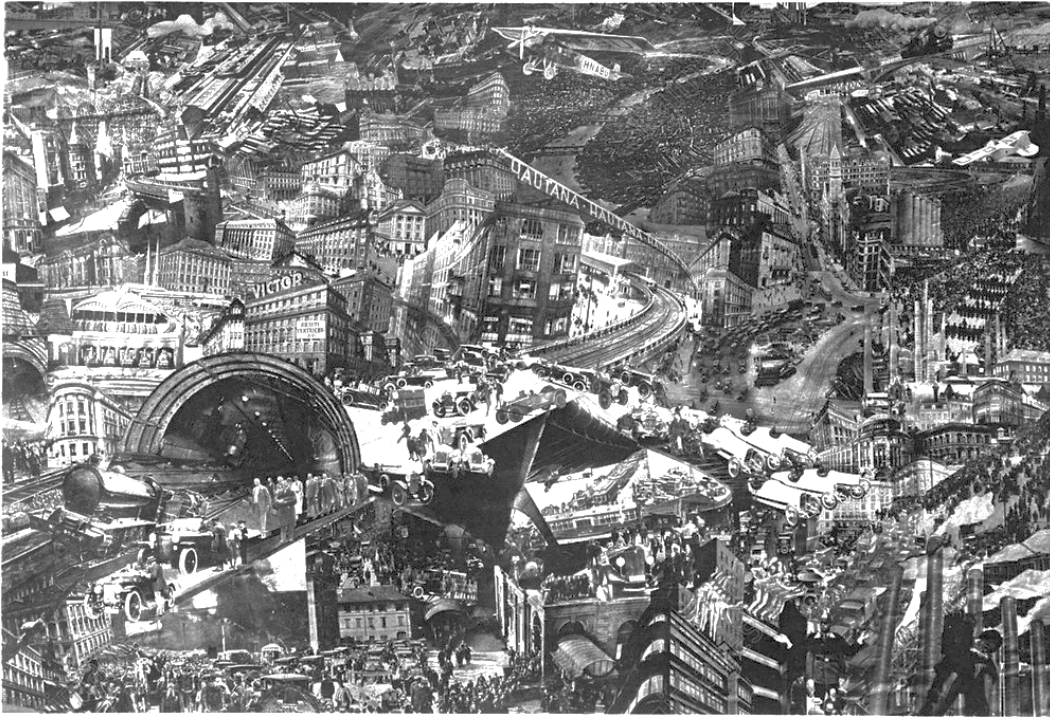


Figure 4.7 Laszlo Moholy-Nagy. *The Merchant of Berlin*. 1929. [<https://www.akg-images.de/archive/Der-Kaufmann-von-Berlin-2UMDHUWL73MXQ.html>]

Although Moholy-Nagy and Citroen had an intense exchange in terms of technique and elements of photomontage during their Bauhaus years, they differ in some points on expression of metropolis. In 1929, Moholy-Nagy produced a photomontage named, *The Merchant of Berlin* [Figure 4.7], which is apparently aware of Citroen's *Metropolis* [Figure 4.8]. While, in *The Merchant of Berlin*, Moholy-Nagy expressed his experience of metropolis through motifs of modern means of transportations vehicles and structures, Citroen mostly focused on the new urban typologies emerged with industrialization. Their differentiation is also evident in the arrangement of the fragments. In *The Merchant of Berlin*, the bold employment of diagonal elements is apparent. Whole composition arranged through under the dominance of railroad which diagonally intersect with vehicles and people in motion. This diagonal intersection, at the center of the composition, dynamically organizes the rest of the photomontage. Differently, Citroen's *Metropolis* has a grid-like arrangement. There is a more democratic and balanced distribution of fragments opposes the hierarchical

structure of perspective. His account for photomontage also a criticism on view of linear perspective, which operate the space from a single point of view. Dominance of the fixed point of view was no longer sufficient to perceive and represent the discontinuous and heterogeneous modern metropolis. According to him perspective gives an exclusive authority to a singular point and experiences of represented space is just allowed in a linear direction. In that manner, monocular regime of perspective eliminates the plurality of reality. As it is obviously apparent in Moholy-Nagy, Citroen or other avant-garde artists work, photomontage allows the viewer to experience the city from many different points of view.





Figure 4.8 Paul Citroen. Metropolis. 1923.
[<https://www.dazeddigital.com/artsandculture/article/13351/1/top-five-bauhaus-art-as-life>]

As repeatedly mentioned, the methods and inspirations followed by the Dadaists to produce their photomontages were different from each other. Hanna Höch produce photomontages dominated by iconic figures and photographic fragments, often focus on the role of women in the new society. Raoul Hausmann produce photomontages through text fragments as a means of social and political manifestations. Or, Moholy-Nagy and Citroen explored the metropolis to reveal modern experience through photomontage of urban fragments. Whatever their method or inspiration source, all had in common was that they split reality into fragments in order to assign them new roles and meanings. The process of fragmentation and reconstruction of reality from these fragments describes their understanding of photomontage. Juxtaposition, fragmentation, and sequence are primary operations of photomontage to produce meaning.

4.3 Axonometric Projection and Photomontage: Criticism of the Perspectival Determinism

A photomontage consists of image and text fragments which define new relations and meanings. Their new uses and definitions attract and retain viewers' attention. Like collage, photomontage also suggest polyfocality and heterogeneity. Nevertheless, different than the collage, mechanic and dynamic condition of photomontage create a strong relation with the city and modern culture. The intellectual process (experience of the "shock") which is a consequence of confrontation of contradictory elements, is accountable for both photomontage and the city.

Multiplying the view points and demolishing exclusive domination of static points are mutual in all the creative processes of modern period. In order to understand specific contribution of the photomontage, collage and montage to representation of

architectural and urban space in relation to this fact, it is important to mention other mediums of spatial representation, especially developed under the dominance of perspectivism.

When Vitruvius was describing fundamental principles of design in his book *De Architectura*, he defines forms of architectural expressions (Greek *ideai*) as ground plan, elevation, and perspective. According to him these three types of architectural drawing are product of “careful and laborious thoughts” and desire for “discovery of new principles”. On the other hand, despite the oppressive architectural expression of perspective, it is not originated to architectural representation theories. The idea of creating illusion of the depth dates back to ancient times, but its first proper examples executed in Middle Ages through isometric projections. With the invention of vanishing points by the Italian Renaissance architect Filippo Brunelleschi, perspective emerged as a new way of expression of the depth through a unified scene. Although Brunelleschi’s highly architectural inquiry, later on perspective associated with painting more than architecture. According to Leon Battista Alberti who produced extensive studies on perspective, it is a tool for painters not for architects. However, contrary to Alberti, Raphael believes that perspectives of the buildings impress and persuade the clients. His approach has similar concerns with today's digital renderings.³¹⁵ When the perspective is considered in terms of city and urban representation, there are other important points that need to be mentioned. After the invention of central perspective, a singular and prioritized point of view depicts the city through “uniform system of linear coordinates.” Art historian Samuel Edgerton makes a comparison of two topographical views of the Florence in his book *The Renaissance Rediscovery of Linear Perspective*. He mentions that these two city

³¹⁵ Alberto Pérez-Gómez and Louise Pelletier, *Architectural representation and the perspective hinge*, (MIT Press, 2000),

illustration is not the “before” and “after” of a town. They reveal the two different artist’s point of views. First one is a part of a fresco painted by Bernardo Daddi from about 1350. Second one is a painting named as the Map with a Chain by Lucantonio degli Umberti from about 1480.³¹⁶

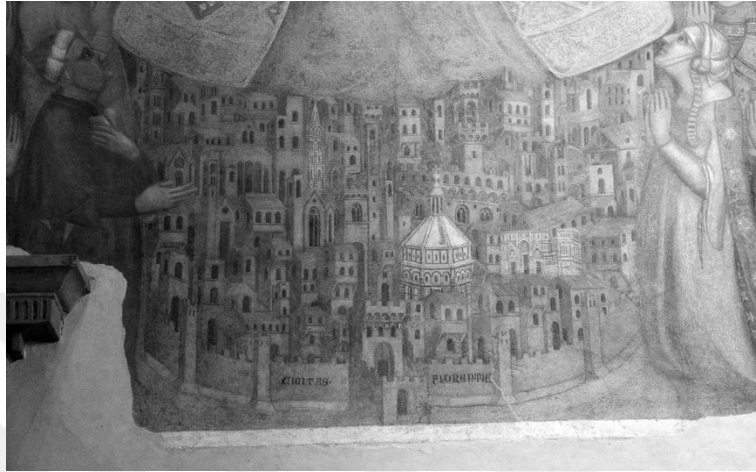


Figure 4.9 Bernardo Daddi Bigallo. *Madonna of Mercy*. 1350. [Samuel Edgerton, *The Renaissance Rediscovery of Linear Perspectiv*, (Newyork: Basic, 1975), 8.]



Figure 4.10 Lucantonio degli Umberti. *Map with a Chain*. 1480.
[http://employees.oneonta.edu/farberas/arth/arth213/introductory_documents.html]

³¹⁶ Samuel Edgerton, *The Renaissance Rediscovery of Linear Perspective*, (Newyork: Basic, 1975), 9-11.

Bernardo Daddi's *Bigallo Madonna of Mercy* [Figure 4.8], is an "un-centralized representation" of Florence which has no concern about the homogeneity and continuity of the urban scene. Even it has an approach that distorts the reality and what is seen in order to achieve a particular aesthetic effect. The painter aims to depict what he experiences before what he sees. Edgerton states, "Rather, he believed that he could render what he saw before his eyes convincingly by representing what it felt like to walk about, experiencing structures, almost tactilely, from many different sides, rather than from a single, overall vantage." Even he asserts that, first illustrations depict the city like how "...a modern tourist arriving for the first time in Florence with heavy baggage an unfamiliar pensione address in hand..."³¹⁷ experiences the city. His statements depict an embodied viewer who experiencing the fragments of a medieval city from every sides not from a prior point of view. On the contrary, Map with a Chain based on linear perspective which orders space through a privileged point of view. Other objects and the field in the picture represent themselves in a relation to this fixed and static point. Edgerton mentions, "The artist need only fix himself in one position for the objective field to this single vantage point. He can then represent the objects in his picture in such a way that the viewer can apprehend the scene exactly as if he were standing in the same place at the artist."³¹⁸ In that sense, the viewer is only allowed to experience the city from the artist's point of view. But this is an insufficient method to capturing and perceiving the dynamic and heterogeneous conditions of the city.

Through this comparison of different city depictions of Florence, Edgerton investigates conceptualization of the space and how does viewer perceive them. Edgerton mentions a theory that is developed by perceptual psychologist James J.

³¹⁷ Edgerton, *The Renaissance Rediscovery of Linear Perspective*, 10.

³¹⁸ Edgerton, *The Renaissance Rediscovery of Linear Perspective*, 7-12.

Gibson in order to expand his comparison. Gibson mentions two kinds of perception in order to explain sense of the sight. First one is the “visual world” which is the extensive sense of seeing. For him, sight is not an autonomous sense, it needs to other senses to obtain experience of three dimensionality and complete form of objects. In the visual world, viewer is aware on material, size, form and other specifications of the object within its own autonomy without in a relation with other objects and references. Conversely, “visual field” which is the second one, requires a fixed eye and distorting the form, size and distance according to this fixed eye.³¹⁹ In other words, viewer experiences objects through its relation and position to other objects and references.

Gibson names as “depth shapes” what viewer see in the visual world and “projected shapes” what viewer see in the visual field. According to him depth shape is a total entity including form and dimension and the broadest impression of an object which is experienced by multiple viewpoints in a bodily movement. However, projected shape is the perception of an object from a limited viewpoint and vision. Therefore, it is not the object itself but it is a distorted projection.³²⁰

Coming back to the modern era and Citroen’s Metropolis, it is evident that both Citroen and Bernardo Daddi have similar attitudes in terms of their mode of city depictions. In the light of theory of Gibson, it can be said that, both are conscious of the “visual world” and heterogeneous, discontinuous conditions of the city. At that point it can be said that, although there are almost six centuries between the two examples, similar concerns and conditions of city are valid for both of them. While

³¹⁹ James J. Gibson, *The perception of the Visual World*, (Boston: Houghton Mifflin, 1950), 39-54.

³²⁰ Gibson, *The perception of the Visual World*, 21- 39.

this situation makes the principles of photomontage sustainable, it problematizes the superficialization of the photomontage and its elimination from the design processes.

As another important representation tool of the architecture, axonometric projection emerged relatively late than other conventional representation tools in architecture. Until the late nineteenth century, it was adopted by the mechanical engineering because of the precise measurements which is crucial for functioning and buildability. Its engagement with architecture is generally ascribed to Auguste Choisy and his axonometric representations which illustrates his books *Histoire de l'architecture* and *L'Art de Bâtir chez le Romains*. However, it was started to be popular in early period of the twentieth century, almost around the same period of photomontage. Considering the impact of Cubism on representation forms at the beginning of the twentieth century, the popularization of the both photomontage and axonometric projection at the same period is reasonable.

Both axonometric projection and photomontage (as well as collage and other representation forms generated by the principle of the montage) are consequences of the investigation of the perceptual ambiguity, in-determinability and criticism of the perspectival determinism in the light of Cubism. As mentioned, investigation and construction of the new, and destruction of the old definitions, forms of representations, are one of the main challenges of the Modern period. As a harsh statement on the old forms of the representations and the approaches, El Lissitzky says that “In the period between 1918 and 1921 a lot of old rubbish was destroyed. In Russia too we have torn A. [art] from its holy pedestal ‘while spitting on its altar.’”³²¹ And he continues in the same article as “Perspective limits space; it has

³²¹ Alfred Werner and Sophie Lissitzky-Kuppers, “El Lissitzky: Life--Letters—Texts,” *Art Journal*, Vol. 28, No. 3, (1969), 344.

made it finite, closed.”³²² For Lissitzky and other non-objective painters such as Kazimir Malevich, Wassily Kandinsky, or Piet Mondrian, infinite extension in depth has become crucial because of their excitements on the constructing a new reality with scientific means. For them axonometry was a tool that extents depth into the infinity which goes forward and backward and collapse the distance. Therefore, axonometric projection become the primary tool of irrational space which is defined by Lissitzky through his studies on relationships between space and object.

Axonometric projection is capable of representing geometries in a reversible infinite space. Reversibility of space addresses the simultaneity of the multiple viewpoints and representation of the objects in an ambiguous spatial field. It was a period that concepts of ambiguity, transparency and spatial indeterminacies formed the art and architecture. Therefore, it can be said that, all the instruments of the modernity including photomontage take advantages of these concepts. However, axonometric drawing only offers the opportunity to experience the object in an infinite and reversible space for the viewer. In the case of the axonometric projection, there is still no participation of the viewer. In that aspect, axonometric drawing is distinguished from the photomontage with a consideration on object and spectator relationship. While axonometric projection rescues represented object from a fixed point of view and it allows multiplicity of possible representations, photomontage encourages the spectator to participate in mental representation of the object and it even allows the spectator to produce meanings beyond the designer's intention.

At that point, although photomontage and axonometric projection have some significant common points that were derived by modern concerns, they were

³²² Werner and Lissitzky-Kuppers. “El Lissitzky: Life--Letters—Texts,” 344.

distinguished by their fulfillment of contradictions of modernity and modern city. Because, modern city, which is composed of contradictory and disjunctive fragments, requires the participation of the viewer in order to be perceived. Therefore, it can be said that, while axonometric drawing can be an effective tool in perceiving individual fragments from different points of views, it is insufficient to perceive and interpret the combination of different and contradictory fragments.

Consequently, despite their significant differences, conventional architectural representation tools including perspective and axonometric drawing, represent space and city within the framework of geometric and optical principles. Infinite or finite, depth is a primary issue for them. On the other hand, primary concerns of the montage are the experience of the observer and the conditions of the modern city which based on fragments and contradictions. Montage has the capable of construct a new vision and reality through these conditions. Montage practices including film and photomontage, question the other practices which define the depth from a perceptually and literally. This approach is emphasized by Stan Allen who states that:

These montage practices challenge the conceptual and perceptual model of space in depth. Yet space does not disappear. On the contrary, these surfaces imply a new kind of space. Construction “with intervals” suggests that in montage, it is not the elements that are significant, but the space in-between that defines the potential depth.³²³

For him space that is constructed by photomontage depends on the intervals which are transparent and in-between, underscores perception and contribution of the

³²³ Stan Allen, “Constructing with Lines: On Projection,” *Practice: Architecture, Technique+Representation*, (Routledge, Abington, 2009), 2–40.

observer. In other words, the depth is the close gap between two fragments where the intellectual process of observer takes place. This in-between condition of intervals is mutual in the montage, photomontage and collage. It is the initiator of all the intellectual responses of artists and architects to modern city and space.

4.4 Urban Photomontage: Informed by Existing

The concepts and use of the photomontage have been reconsidered by significant architects of modern and postmodern period. However, drawing occupied the expression of design ideas as the primary tools for centuries. Therefore, the relationship of photography and photomontage with modern architecture was not seen as necessary as drawing when they emerged. When photography was emerged, it was thought that it is an insufficient tool in terms of capturing the dynamic conditions, but the static nature of the buildings covered the technical imperfection of this medium. This method that records built environment, was thought to offer a mechanical objectivity away from the subjective approach of the observer and designer, and photography has started to gain significance in architecture also. However, in the nineteenth century it was believed that photography documented the reality truthfully, by the twentieth century this approach also began to be criticized. Photography considered as a tool that produces its own reality by capturing moments and frames selected by the photographer. Despite the criticisms, this situation led to the discovery of new potentials. Modern architects who noticed that photographs can be manipulated to reflect concept and abstract ideas, use it as a new form of architectural representation, and they reproduced their ideas by manipulating reality through photography which is also the basis of montage.

Engagement of retouched or manipulated photographs with architecture dates back to the late nineteenth century. The emergence of architectural photomontage is based

on manipulated photographs. Manipulated photographs highlight the particular conditions and features of buildings. This method which is the last step before printing process was called "machine retouching" in the architectural printing industry and used frequently until the mid-nineteenth century.³²⁴ This method emphasizes the objects by isolating from the background and foreground or other surroundings. In terms of the difference between manipulated photographs and photomontages, manipulated photographs do not include cut parts from different sources. Instead, it could contain a drawing that is inserted to the isolated building or object for a new proposal. In that sense, it became a fascinated tool for architects who want to depict the expression of a project or a building on the existing surrounding.



Figure 4.11 Friedrich von Thiersch. Project for a new castle and parish church. Photomontage. 1899.

³²⁴ Stierli, *Montage and the Metropolis*, 80-93.

The first uses of the photomontage in architecture purposed by Friedrich von Thiersch in order to understand the relationship of the building with the urban context by inserting imaginary structures over existing sites photographs. This approach was suitable especially for the projects which has monumental scale or historically significant buildings. One of his initial works which is an unexecuted project for a new castle and parish church in 1899. The project was designed as an expansion of the existing medieval castle.³²⁵ Thiersch's usage of this method has a concern with instant expression of the project to convince the client.



Figure 4.12 Ludwig Mies van der Rohe. Bismarck Monument Project. Photomontage. 1910. [<https://www.moma.org/collection/works/87492>]

³²⁵ Stierli, *Montage and the Metropolis*, 80-93.

As mentioned in the previous chapter, Mies van der Rohe took advantage of both montage and collage during his architectural practice. The early examples of Rohe's photomontage practice consisted of manipulating photographs of an existing site with the insertion of project's photograph of the models or drawing, as in the example of Thiersch. In the period that he engaged with photomontage, it was already a widely used technique and many of his colleagues were using it. Rohe produced his earliest photomontages for an open competition in the 1910. It was a competition for national Bismarck monument. He juxtaposed photograph of the model that he produced for competition project with the site photographs that provided by the jury.³²⁶

As a subsequent example, Friedrichstrasse skyscraper photomontages of Rohe emphasizes the dialectic nature of photomontage through an apparent conflict and disjunction between skyscraper and urban context. His way of underscoring the contradictions in the city is different from metropolis photomontages of the German Dadaists which are fragmented and heterogenous. Although his approach does not literally combine the disjunctive and contradictory fragments, he stimulates contrasts between old and new through representing opposite notions. In contrast to the previous example of Thiersch's Bismarck Monument, Rohe does not intended to demand affirmation through a presentation. Instead, he proposes a vision which synthesizes the traditional city and new urban forms. He does not consider the coexistence of the new and the old as a contradictory situation that should be perceived, but he asserts this new situation of modern city as a proposal.

³²⁶ Stierli, *Montage and the Metropolis*, 80-93.



Figure 4.13 Mies van der Rohe. Friedrichstrasse skyscraper. Photomontage. 1921.



Figure 4.14 El Lissitzky. Wolkenbügel. Photomontage. 1924-25.
[\[http://archinect.com/features/article.php?id=62725_0_23_0_M\]](http://archinect.com/features/article.php?id=62725_0_23_0_M)

As an example of similar approach, Lissitzky's famous photomontages of the Wolkenbügel project was also a search on modern city which based on a synthesis of new and old. In order to produce this photomontage, he produced a series of technical drawings and perspectival drawings of the project. He proposed his project on an existing urban location which is Nikitsky Square, in Moscow. It is a project that depicts mass transportation, the use of new technological materials and dynamic configuration, which give addresses to technological advancements and the modern conception of urban space. It is important to mention, it was a period that art and architectural circles highly interrelated to each other. Therefore, it is not surprising to find so much similarity in the examples given. In that sense, like Mies van der Rohe, Lissitzky also searched for a new vision on the modern city. However, he visual expression of both focus on individual fragments of the modern city. They do not offer larger and extensive content about the impression of the modern city. Their

approach mostly aims to reveal the relation of fragments of the modern city with context.

Similarly, with the post-modern architectural theory, photomontages became the means of searching for how architecture could relate with existing urban texture and how ideal city could be. Existing or pre-existing cities were the main source of their investigation of contemporary city. However, beside the individual fragments of city, their photomontages represent more larger-scale proposals different than the previous examples of Rohe or Lissitzky. 1960's was a significant period when speculative drawings have become the tool of post-modern discourse which has the desire to understand and reposition the modern city. Architects realized the capacity and potential of photomontage as analytical and speculative tools.³²⁷ Sumptuous and utopian urban projects of 1960's projected building impression on the existing cityscape or landscape. As the primary precedents, Archigram, the Smithsons', Archizoom, Superstudio and early period of OMA produce theoretical projects on the city through drawings. In order to produce these projects, they used new mediums like collages, photographs and montages that emerged with technological advances in the twentieth century, in addition to conventional drawings.

For the neo-avant-garde architect collaborators of that period such as Archizoom and Superstudio, photomontage was a tool that allow them to reflect their ironic, dystopian or futuristic discourses. They used that method as a way to produce critical

³²⁷ Emre Altürk, *Drawing Architecture Theory on the City*. (PhD diss., Delft University of Technology, 2009), 6-7.

In order to understand the function and the different types of drawings in architectural theory, Emre Altürk proposes a threefold structure: descriptive/referential, analytical, and speculative drawings. According to him, descriptive drawings take the role in the projective part of the theory. These kinds of drawings explain the theory, which is articulated with the text through visuals. But, while this approach regards the text as the main tool of theory, it makes drawing an auxiliary instrument.

discourse, rather than an idealized expectation of the project and reality. This technique, which combines architectural drawings and photography, creates contrast between the hypothetical and real. And they produce their discourse on the city by making use of this contrast. Although their approaches were different from each other, they use similar concepts like globalization, mass-production, and industrialization in the visuals that they produced. And they related these concepts with existing cities to manifest architectural and urban scenarios. Although, some of the projects depict new urban statements through speculative drawings, some of them criticize existing situations. So, they used various methods to develop, understand and communicate with existing cities.

In December 1966, “the Superarchitecture” exhibition was organized by these neo avant-garde architectural groups, Superstudio, in the Italy. They wrote this very controversial manifesto; “Superarchitecture is the architecture of superproduction, of superconsumption, of superinduction to superconsumption, of the supermarket, of the superman, of the super gasoline.”³²⁸ After that, in 1969 at the Trigon exhibition in Graz they introduced one of the major projects of them “II Monumento Continuo.” And in order to reach the wider audience they published the project in *Domus* with a title “Superstudio: Discorsi per Immagini / Superstudio: Speaking through Images.”³²⁹ “II Monumento” is a utopian project which is suggesting a continuous structure on the actual places. So, set of images that they produce consist of drawing of a three-dimensional grid structure on the real places. The fact that the study was based on actual places relieved it from being a completely utopian project and associated it with the context. They developed the project in following years and publish in the in *Casabella* with the title “*Deserti naturali e artificiali*/ Natural and

³²⁸ Martino Stierli, “Photomontage in/as Spatial Representation,” *Photoresearcher*, (2012): 32-43.

³²⁹ Superstudio, “Superstudio: Discorsi Per Immagini” *Domus*, (1969): 44-45.

Artificial Deserts.” They produced story [Figure 4.16, 4.17] boards to interpret their intention through a narrative which they called “parable.” They were describing the project in those storyboards as:

...we can imagine a single architectural construction with which to occupy the optimal living zones, leaving others free. The architectural model of total urbanization is the logical extrapolation of 'oriented history', from Stonehenge to the VAB to the continuous monument. A single form of architecture, capable of shaping the earth (measuring it, like longitude and latitude), a recognizable architecture.³³⁰

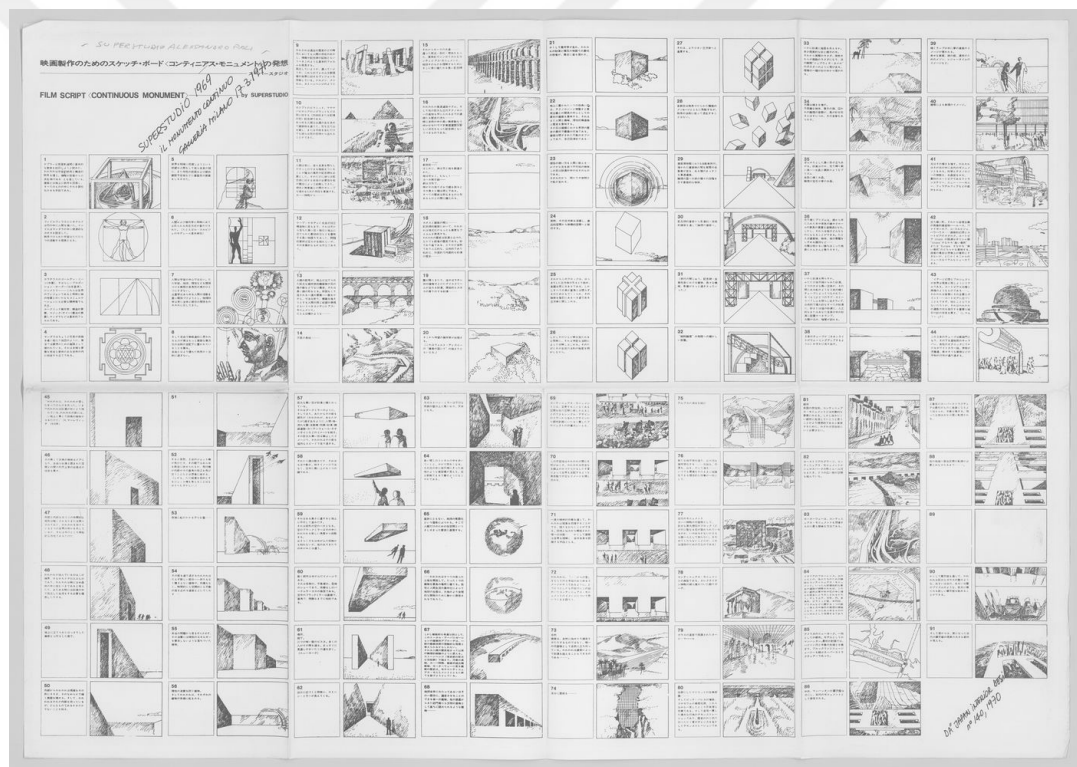


Figure 4.15 Superstudio. *Deserti naturali e artificiali [II Monumento Continuo]*. Storyboard. 1969. [<https://www.cca.qc.ca/en/search/details/collection/object/408144>]

³³⁰ Superstudio, “Deserti naturali e artificiali [II Monumento Continuo],” *Casabella*, (1971): 18-22.

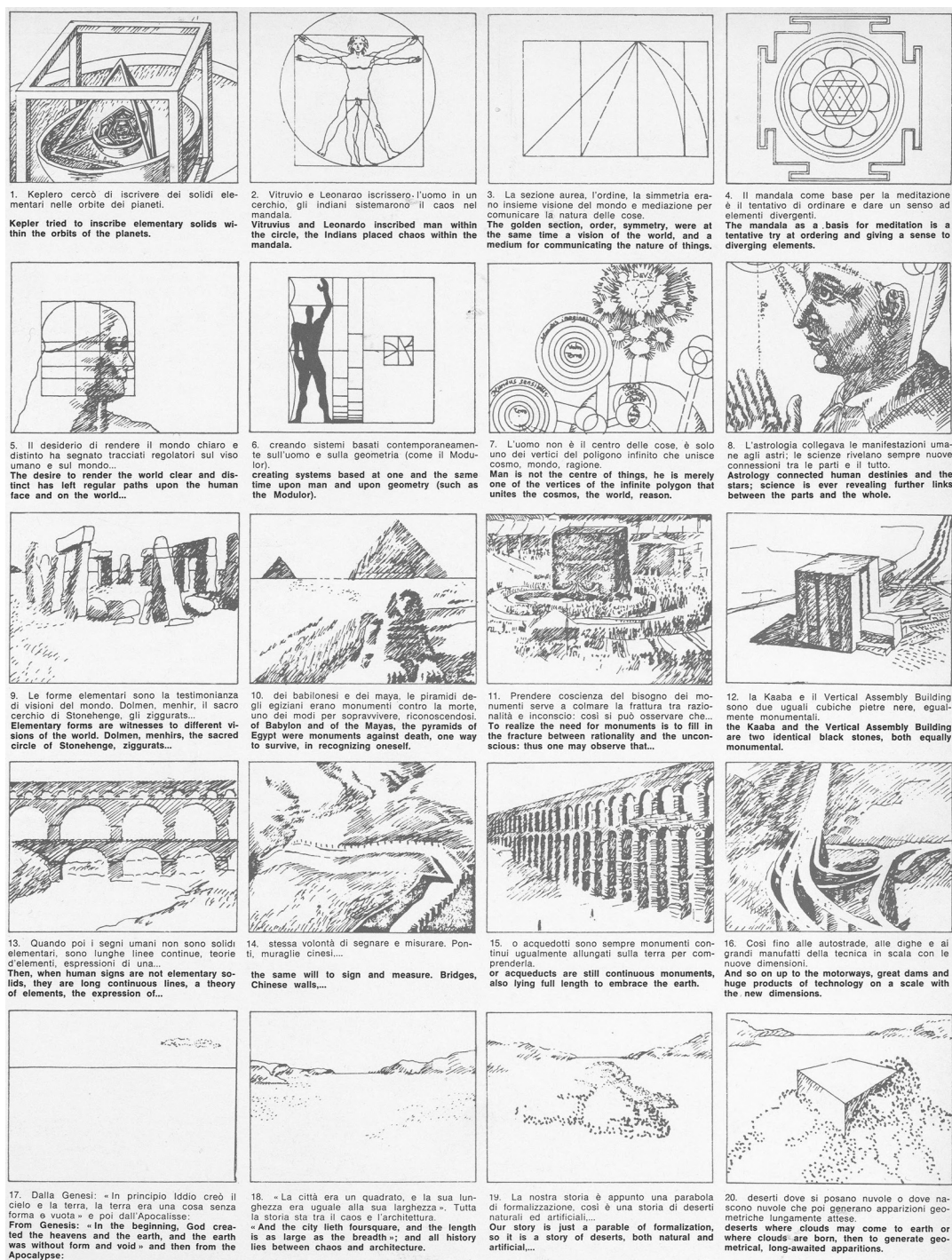


Figure 4.16 Superstudio. *Deserti naturali e artificiali* [Il Monumento Continuo]. Storyboard. 1969. [https://www.cca.qc.ca/en/search/details/collection/object/408144]



Figure 4.17 Superstudio. *Il Monumento Continuo on the Manhattan*. Photomontage. 1969.
 [https://artreview.com/september-2016-review-superstudio/]

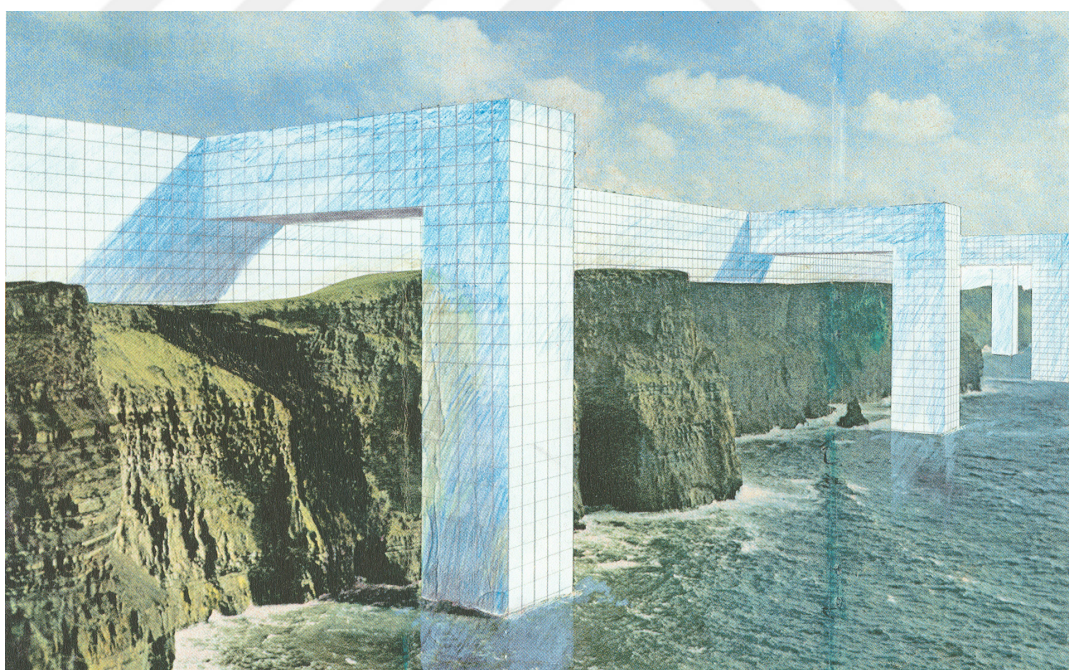


Figure 4.18 Superstudio. *Il Monumento Continuo, on the rocky coast*. Photomontage. 1969
 [https://www.tribune.com/attualita/2015/01/arte-e-cultura-nellanno-di-expo-le-grandi-mostre-di-milano/attachment/super-superstudio-il-monumento-continuo-1969/]

In following years, Superstudio developed visual language of “II Monumento Continuo” through photomontages. These photomontages offer an instant information of project which described in storyboard in detail. The photomontages of project contain superimposition of photographic image of existing places and their gigantic continuous structural proposals on it. The three-dimensional grid-like structure is extended through the infinity that informed about the existing urban fabric. The Manhattan Island, Rocky Coast and Coketown neighborhood were the sites merging with “II Monumento Continuo.”

In “II Monumento Continuo,” employment of photomontage was not just a choice of representation medium of project. Conceptually and compositionally, it was almost a mandatory choice. Compositionally, use of photomontage provides a foresight depending on occupation of structure in an actual place. In other words, it provides the impression of if it is executed how project would be obtained visually. In that sense, principally, it is a common employment of photomontage which seen also in their modernist and avant-garde precedents, Rohe, Lissitzky and others. This condition was crucial for neo avant-garde architects who produced mostly utopic and gigantic theoretical projects. For them photomontage provided visual manifestation of these projects that were impossible to execute. In that sense, different than the other conventional representation mediums like orthographic set which provide the systematic information and guidance for the construction of buildings, photomontage manifest and explains its theoretical considerations. Conceptually, use of photomontage directly relates with their criticism of modernist total design. Because photomontage is a responsive practice. Photomontage produce visual compositions through the physical and intellectual relations between the parts. In this respect, the dialectical interaction of the existing urban texture and the proposed architectural elements necessitates the choice of photomontage. Neo avant-garde architects who criticized the modernists’ ignorance of existing city, unfold the potential which is derived from dialectical coincidence of the present and future.

CHAPTER 5

CONCLUSION

Montage is the core of any product that is constructed through multiplicities. It is a thinking and reading process of modernity that depends on multiple temporalities and spatialities, a reproduction method of industrial production, and a tool for organizing heterogeneous and disjunctive fragments. In other words, it is omnipresent in modern culture, production, discourse, and the city. Therefore, this study proposes montage as the method of investigating and reading the metropolis, which has been transformed its unified structure into a multi-layered, complex, and stratified one with the twentieth century onward. This transformation also changed the image and experience of the metropolis, which can no longer be visible and intelligible. Therefore, this thesis aims to trace the methods, practices, and disciplines that locate the urban images and experiences at the heart of their searches.

As a result of this inquiry, firstly, this study unfolded several aspects that put critical interpretations on modern space and city through montage. These critical interpretations are also essential for understanding the origin, nature, and scope of montage. As a shared sensibility of these aspects interpreted in the scope of different fields, all of them were aware of the dialectical power of montage, which allows the multiplicities, motion, dynamism, criticism, and reproduction. As one of the crucial figures of this study, Eisenstein and his shift of a materialistic aspect to an epistemological one elucidates this thesis to understand evolving nature of montage in different contexts.

With the investigation of Eisenstein's materialistic search of montage, this study answers two crucial questions; how different visuals can be combined; and how the

combination of these separate visuals can produce meaning beyond those visuals. Because his montage theory highlights the structure of individual and disjunctive fragments and dynamic tension arousing from the combination of them. In addition to that, his preference for modern architectural space and its reinterpretation through “embodied spectatorship,” which allows mobility in space, was also another objective of his materialist inquiry. His understanding of embodied vision traces the origins and precedent of montage in the architectural space. With the investigation of Eisenstein’s epistemological search of montage, this study was informed about “intellectual montage” which allows the production of meaning through juxtaposition and contrast of visuals, or in Benjamins terms, “aesthetic of shock.”

Walter Benjamin is also another crucial figure of this study, who experienced the radical transformations of the twentieth century like Eisenstein. Benjamin put a critical reinterpretation of the urban image, which embodies conflicts, multiplicities of commodity culture, and capitalist metropolises. For him, the modern metropolis was the materialized form of “phantasmagoria,” which manifests both the dream and the awakening. Therefore, montage of the urban images is a provocative act that awakes the consciousness of the public through the “shock” experience, which is resulted from the collision of the multiplicities. In that sense, the account of Benjamin elucidates this thesis as a mean of revealing the experience of capitalist society, which are in a dream state, and formulating the awakening process from this phantasmagoric dream through montage of urban images. For both Eisenstein and Benjamin, the synthesis of contradictory and disjunctive elements results in the experience of “shock” that forces individuals to an intellectual process. In that sense, the experience of modernity and metropolis create an analogous relationship with montage in terms of stimulating individuals through this aesthetic shock which is also common in any creative process. This analogous relationship between metropolis and “shock” of aesthetic composition is the initiator of this thesis. As a

means of revealing this relationship, other significant practices, including collage and photomontage are reinterpreted through information of montage.

As a common point, these practices are cognate with montage in terms of emphasizing the use of different materials, textures, and techniques. They also reveal the dialectical process of the montage of the alienated parts that cut from different wholes. The dialectic of these parts, which are alienated from their original whole, enables the production of different layers of meaning and establishes a temporary and individual relationship with the observer. Like montage, collage and photomontage also empowered by modern sensibilities of movement, time, perception and composition. Because all these mediums are the co-existing practices that were interlocking and informing each other.

As the result of this search of traces of montage in multiple contexts and fields, this study asserts that montage is a non-contextual act. It can take on several forms, in several fields, in several periods. It can be a tool for urban reading, an initiator of aesthetic shock, a method for the perception of contradictory elements, a writing, design, or composition tool, and so on. Accordingly, this thesis re-proposes the montage to empower architects with the advantage of its multivalent structure. It can be claimed that contradictions and multiplicities of the twentieth century that were conducted through capitalist mode of production are still consistent in the metropolises of the 21st century. Because, contemporary metropolises are still mechanisms that produce complex, conflicting, fragmented impressions. The scale, speed, and time problems that arose a century ago are still relevant today. Or, there are still social, political, economic, and architectural layers that force the public to a certain level of consciousness. More importantly, today's contemporary cities are more complicated, more crowded, faster, and more invisible than twentieth-century modern cities.

As a conclusion of these considerations, this study speculates and questions why montage is abandoned, although the dynamics that produce the contemporary cities still have similar structures and conditions with the past? Is not montage, as claimed, a multi-layered and eclectic principle that can exist beyond its time and context? These questions can be objectives of a further study informed by this thesis.

As another speculation on abandonment of montage, today fields that interacted with montage are so limited. The fully digitized condition of today's design tools cannot address montage beyond mere editing and composition techniques of digital visual mediums. Therefore, it can be claimed that montage lost the critical and intellectual capability which was achieved through its dialectical power at the beginning of the twentieth century. Digitization in all areas of design makes the layers of the product invisible, unlike the apparent layers in a material product. Digital design has a structure that focuses on getting the finished, perfect, and realistic effect, eliminating the production process and its substrates. However, as Baudelaire points out, the creative process of art is a duel. In other words, it is valuable to make the design process visible as well as the resulting product. Making the creative process visible is not only the condition that manifests the uniqueness and authenticity of artistic or architectural production but also the feature that deepens the intellectual relationship that establishes with the observer. In this context, it can be said that the comfort and convenience provided by technological advances have reduced the depth and layers of the creative product.

As a last and provocative speculation, based on Benjamin's reawakening formulation, montage consciousness and sensibility can be revived. As he formulated, "is awakening perhaps the synthesis of dream consciousness (as thesis) and waking consciousness (as antithesis)? Then the moment of awakening would be identical with the 'now of recognizability' in which things put on their true surrealist-

face.”³³¹ The abandonment of montage represents a dream consciousness that constitutes the thesis of this formula. And reconsideration of the current dynamics of contemporary cities, which reveals the conflicts and contradictions, constitutes waking consciousness. Therefore, their synthesis can reawaken and rescue the montage from its dream consciousness.



³³¹ Benjamin, “On the Theory of Knowledge, Theory of Progress,” 463-464.



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