

EXHIBITION-SCAPES FROM *MISE-EN-SCÈNE* TO *MISE-EN-CADRE*

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## ABSTRACT

### EXHIBITION-SCAPES FROM *MISE-EN-SCÈNE* TO *MISE-EN-CADRE*

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The aim of this study is to acknowledge the twofold condition of exhibition spaces regarding the measure of integration it holds with the moving visitor and reread the arising architectural experiences. The two distant relational dynamics exhibitions imply, which transpire with reference to the absence/presence of a moving visitor, have been a point of discussion in the architectural discourse, but they have only been recognized through the limited agenda of the “containing box”. Accordingly, understanding the experiences that exhibitions culminate in has been considered through the isolated characteristics of architectural space and the objects of display. In order to transcend this approach and enhance the twofold statement, the research asserts the necessity of making use of additional disciplines in a way that existing tools of architectural representation are not capable of. Embodying a cross disciplinary approach, this study aims to unfold the changing condition of exhibitions via deploying the “productive metaphors” of *mise-en-scène* and montage. Resulting from the inherent tension between the conceptual framework of the adopted terms, the study introduces the term *mise-en-cadre* which constructs a decoding vocabulary and a methodology that propound an elaborate way of re-reading exhibition-scapes and their unfolded experiences. Through the ‘narrative’ structure *mise-en-cadre* culminates in, as a result of its ontological condition, the study unfolds the exhibition “Each Moment is a Portal” which is produced by the

artist Özlem Altın and displayed within the 16th Istanbul Biennial ‘The Seventh Continent’ with the author’s participation as an artist assistant.

Keywords: Exhibition, Architectural Experience, Mise-en-scène, Mise-en-cadre, Montage

## ÖZ

### *MISE-EN-SCÈNE'DEN MISE-EN-CADRE'A SERGİ-MANZARALARI*

Önertürk, Cemre  
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Bu çalışmanın amacı, sergi mekanlarının hareket halindeki izleyici ile ilişkilendirme ölçüsü üzerine oluşan iki yönlü durumunun yeniden farkına varmak ve ortaya çıkardıkları mimari deneyimleri yeniden okumaktır. Sergi mekanını hareketli bir izleyicinin yokluğu / varlığıyla ortaya çıkan ilişki dinamik, mimari söylem çerçevesinde bir tartışma noktası olmuştur, ancak tanımını sergi üretimlerinin “kapsayan kutu” olarak sunulduğu ortamlarla sınırlı kalmıştır. Araştırma, belirtilen iki yönlü ifadeyi güçlendirmek ve sergilerin ‘mimari mekan’ ve ‘sergileme nesnelerinin’ yalıtılmış özellikleri üzerinden anlaşılabilir mimari deneyimlerini aşan bir okuma üretmek için farklı disiplinlerden, mevcut mimari temsil araçlarının sağladığı imkanların ötesine geçecek şekilde, yararlanmanın gerekliliğini göstermektedir. Disiplinler arası bir yaklaşımı benimseyen bu çalışma, *mise-en-scène* ve montajı “üretken metaforlar” olarak kullanarak sergilerin belirtilen ikili durumunu açmayı amaçlamaktadır. Benimsenen metaforların getirdiği kavramsal çerçeve arasındaki gerilimden temel alarak, bu çalışma, *mise-en-cadre* kavramını tanıtır. Çalışmanın bir ara-terim olarak sunduğu kavram, sergi-manzaralarının ürettikleri mimari deneyimlerin ayrıntılı bir yeniden okumasını yapmak üzere çözümleyici bir dil ve metodoloji tanımlamaktadır. Varoluşunun bir sonucu olarak “anlatı” temelli bir yapıya sahip olan *mise-en-cadre*, sanatçı Özlem Altın tarafından

retilen, 16.İstanbul Bienali “Yedinci Kıta'da” sergilenen ve yazarın da sanatçı asistanı olarak srece dahil olduęu “Her An Bir Geit” sergisinin yeniden okumasını yapmak zere yeni ve ayrıntılı bir yol / ara inřa eder.

Anahtar Kelimeler: Sergi Mekanı, Mimari Deneyim, Mise-en-scène, Mise-en-cadre, Montaj

To the potential of a single (dislocated) line.

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## CHAPTER 1

### INTRODUCTION

This study aims to unfold the double reading of exhibitions, which transpires in accordance with the absence/presence of a moving visitor. Reesa Greenberg, who is an art historian specialized on the history of exhibitions, underlines that the relation between the visitor and the exhibition space is a detached one, therefore, she reconsiders the *a priori* ‘place’ of the visitor ‘in’ the gallery space which appears problematic. Following this assertion, Greenberg re-formulates the correlation between the visitor and exhibition space, through the inquiry of an actual place reserved for the visitor in the gallery space, as follows:

“The absence of a place to sit transforms the gallery experience from one in which there is always a surrogate in situ for the viewer and the viewer’s relationship to what is on display to one where the viewer is absented entirely unless actually there. Without the invitation extended by seating to linger in an assignation with art, the encounter becomes pedestrian. Seating is conducive to the prolonged gaze, its absence encourages a passing glance.”<sup>1</sup>

As inferred from the writings of Greenberg, the gallery space reveals a twofold condition depending on the involvement of a moving visitor. The initial condition refers to a “containing box”<sup>2</sup>, which expresses the co-existence of architectural space and the objects of display and leaves the viewer “absented” from the box. Second

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<sup>1</sup> Reesa Greenberg, “The Exhibited Redistributed: A Case for Reassessing Space,” in *Thinking about Exhibitions* (London: Routledge, 2005): 247.

<sup>2</sup> As defined in Brian O’Doherty, “The Gallery as a Gesture,” in *Thinking about Exhibitions*: 234.

condition, on the contrary, corresponds to a “journey”<sup>3</sup> which defines the experience of ‘unboxing’ the ‘contained’ by means of a “traversing”<sup>4</sup> body, in better terms, a visitor in motion. To put it differently, the former condition distances the visitor from the inside experience and highlights the exhibition space as an independent formation via locating the viewing eye out of the ‘contained’. On the contrary, the latter condition expresses the “travelling eye”<sup>5</sup> within the exhibition space which unfolds the experience of the ‘contained’ from inside.

This twofold condition of exhibition spaces results in a double reading regarding the transpiring architectural experiences. Mieke Bal indicates this transformable condition of exhibitions via relating them, metaphorically, to “theater or narrative”<sup>6</sup>. As Bal denotes, “theater recalls the *mise-en-scène* all exhibitions imply, whereas narrative invokes the walking tour the visitor makes, moving through the exhibition.”<sup>7</sup> With this assertion, she redefines the state of an exhibition detached from the visitor via using *mise-en-scène* as an effective metaphor and presents the narrative state of exhibitions, which transpires by the movement of a walking visitor, by embodying a filmic vocabulary. In this manner, Bal emphasizes the former condition of exhibitions through *mise-en-scène*, however, she limits the comprehensive term within the borders of theatre in spite of her indication given as follows:

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<sup>3</sup> Bruno’s description emphasizing the experience of the exhibition visitor in motion in Giuliana Bruno, *Public Intimacy: Architecture and the Visual Arts* (Cambridge, MA: MIT Press, 2007)

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>6</sup> Bal draws the analogies through the re-reading she makes on the exhibition ‘Partners’ by Ydessa Hendeles in Mieke Bal, “Exhibition as Film”, in *Exhibition Experiments*, eds. Paul Basu and Sharon Macdonal, (MA, Oxford and Carlton: Wiley-Blackwell, 2008): 71-93.

<sup>7</sup> Ibid, 73.

“*Mise-en-scène* fits nicely as a metaphor for the experience of an exhibition, because theatrical *mise-en-scène* creates an affective relationship with the spectators, on the basis of, among other things, spatial arrangements. It is also a metaphor that theater shares with film.”<sup>8</sup>

For the latter condition, Bal makes an interpretation through the metaphor of film, however, she composes partial and distant filmic references without utilizing a certain filmic aspect as a complete decoder. In this respect, this study is constructed upon Bal’s assertion, however, only in general terms. The research aims to unfold that double reading via using the analogy of the two opposing frameworks: *mise-en-scène* and montage. It reconsiders the potent term *mise-en-scène* extensively without restricting its understanding to the margins of theatre, and it re-defines the narrative condition of exhibitions through the strong analogy of montage. The multiple connotations of the terms, within different fields, are elaborated in the following chapters accordingly. However, since the analogy is fundamentally based on the conceptual framework the terms introduce in relation to each other, this chapter presents this framework, via using the formal attributes of the terms in the scope of film theories as a pretext.

Film theories “have evolved into two major, broadly spaced but opposing frameworks: *mise-en-scène* and montage.”<sup>9</sup> Although it is considered as “film theorists’ endless debate”<sup>10</sup>, the discussion is also approached as a “non-issue”<sup>11</sup> within the field. Leaving aside these approaches adopted regarding the position of the two major styles in film theories, they basically define the “polar opposites”<sup>12</sup> of creating the film form via using the constitutive elements of film in a completely

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<sup>8</sup> Ibid, 75.

<sup>9</sup> William Raymond Buccalov, “*Mise-en-Scene Versus Montage: Viewer Response to Two Styles of Visual Communication*” (dissertation, 1977): 1.

<sup>10</sup> Adrian Martin, “A Term That Means Everything, and Nothing Very Specific,” in *Mise En Scène and Film Style*, 1st (Basingstoke, Hampshire: Palgrave Macmillan, 2014): 3.

<sup>11</sup> Ibid, 55.

<sup>12</sup> Buccalov, 6.

different way. The formal opposition of mise-en-scene and montage is covered through three main attributes of these styles.

First attribute is the “length of the shot” which describes the amount of time each shot is presented to the viewer in a film structure. While the same shot proceeds for a quite long time in mise-en-scene, the length of each shot in montage is very short. Thereby, it also indicates the differentiation of these styles in terms of “the amount of cutting” made in between the shots and “the way time and space are represented”.<sup>13</sup> In conceptual terms, mise-en-scene includes a long duration of a single, or a few, encounter(s), while montage is composed of too many brief ones. Since the object of encounter either does not change or changes only few times in the former style, it does not include (m)any cuts in between the encounters, however, the latter consists of many cuts that bring numerous encounters together. As a result, mise-en-scene presents a certain time-space condition with a single encounter that is experienced for a long time. On the contrary, montage represents an “illusion of time and space”<sup>14</sup> via juxtaposing distant space-time conditions together.

Second attribute indicates the use of the camera that involves both the “distance of the camera from the action” and the “camera movement”. In mise-en-scene, the camera frames the action within a wide perspective, as it is seen in a long-shot, and maintains the same “viewpoint” during the whole shot, however, in montage, the action is viewed from multiple distances, by getting far and close to the action, which is achieved via changing the position of the camera constantly.<sup>15</sup> Conceptually, the second attribute introduces the character of the viewpoint through which the viewer perceives the object of the encounter. While the former style emphasizes ‘distance’

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<sup>13</sup> Ibid, 8.

<sup>14</sup> Ibid, 9.

<sup>15</sup> Ibid, 8-10.

and ‘constancy’, the latter is mainly constructed upon the terms ‘close’ and ‘inconstancy’.

Third attribute is also related to camera and covers “the depth of focus of the shot”<sup>16</sup>. Regarding the adjustment of the lens, it determines the number of elements that is captured sharply within a shot. Regarding that, *mise-en-scène* embodies every element, that appears in the view, clearly within the frame while montage frequently focuses on certain elements via leaving the remaining ones invisible in the frame. In conceptual terms, while *mise-en-scène* represents the “whole” as the object of encounter, montage privileges the encounter of only a certain ‘fragment’ which takes place within a bigger composition.

All three attributes together reveal a further conceptual framework that unfolds the contrast of *mise-en-scène* and montage. (Figure 1,2) Via the contrastive reading they put forth, certain oppositional relations appear:

- outside-inside
- isolation- integration
- exclusion- inclusion
- constant-inconstant
- whole-part

When considering the twofold condition of exhibition spaces in relation to each other, the same contrastive dynamics arises. They reveal the double reading of exhibitions with reference to the perception of the architectural space and the objects of display. Thus, the unfolded conceptual framework transcends the limits of film theories and enables a multidimensional reading of exhibitions. Initiating the inquiry from a smaller scale affirms the capability of *mise-en-scène* and montage as “productive metaphors”<sup>17</sup>; however, understanding them as oppositional forms of

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<sup>16</sup> Ibid, 8.

<sup>17</sup> Bal, 72.

reading requires the elucidation of the terms in all extents and their scaleless exposition.



Figure 1. Diagrammatic expression of *mise-en-scène*, stills taken from the movie *Play Time*, drawn by the author.

*Source: Jacques Tati, Playtime, 1967.*

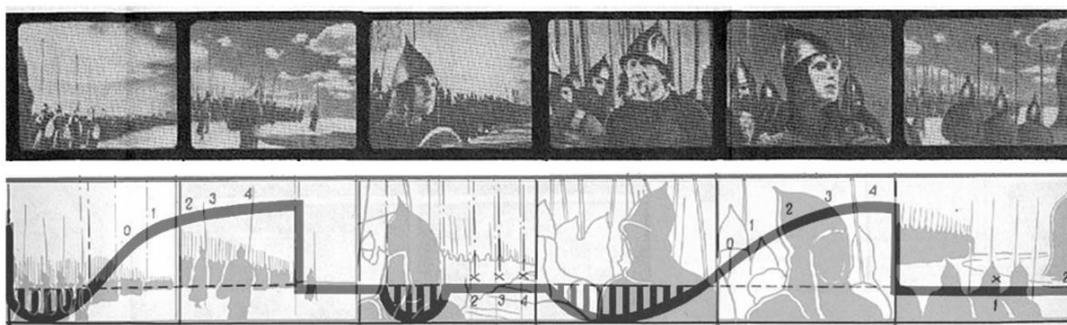


Figure 2. Diagrammatic expression of montage, a sequence from *Battle On The Ice*, edited by the author.

*Source: <http://projections.org.uk>*

After the introduction, the thesis continues with the second chapter that concentrates on *mise-en-scène* from multiple directions. Since it appears as a rooted term in the art world, it is examined within a wide spectrum covering both theatre and film studies. Unfolding the term reveals that it adopts multiple definitions within both fields, however, the correspondences of the term, in different fields, share the same core ideas except having terminological differences. After rendering the theoretical extents of the term, *mise-en-scène* is reframed as a meta concept by which the fundamental operations of the term are encapsulated through the practical examples. The operations cover the physical and intellectual impacts *mise-en-scène* produces

on the space of its construction, which is considered beyond the “stage space”<sup>18</sup> and ‘shot space’. Thereby, as a meta concept, *mise-en-scène* is approached beyond the limits of the fields it was developed and the unfolded operations express the term regarding the ‘space’, ‘object’, ‘viewer’ dynamics it establishes within the ‘space of its construction’. Thereafter, the study interprets exhibitions via using the unfolded operations and reveals these dynamics constructed within the boundaries of ‘exhibition spaces’. In other words, it utilizes *mise-en-scène* as a tool to make a re-reading of exhibitions from a distant viewpoint.

In the third chapter, the term montage is encapsulated starting from its place and description within the art world. Since the term is associated with architecture with reference to its filmic expression, its exposition in film studies is elaborated deeply. Sergei Eisenstein, as the pioneer of the theory of montage, appears as the prior figure for this study, among other theoreticians who studied montage in film studies, by virtue of two reasons. First, his approach underlies the term upon an extensive conceptual understanding. Second, via adopting a cross disciplinary approach, he makes a re-reading of architectural space by the theory of montage<sup>19</sup>. After him, writings of Bernard Tschumi<sup>20</sup> are also put to use in co-operation with the theoretical productions of Eisenstein. Although embodying different levels of interpretations, both use the analogy of montage while studying architectural spaces by which what aimed to be achieved is to reach a further reading of architectural experiences. In other words, their works aim to enhance the understanding of architectural spaces via unfolding the intra experiences. As it is especially argued by Tschumi, this can

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<sup>18</sup> Patrice Pavis, “Staging,” in *Dictionary of the Theatre: Terms, Concepts, and Analysis*, trans. Christine Shantz (Canada: University of Toronto Press, 1998): 364.

<sup>19</sup> In “Architecture and Montage”, Eisenstein utilizes the theory of montage as a tool to interpret the Acropolis of Athens.

<sup>20</sup> Tschumi embodies the analogy of montage in “The Manhattan Transcripts”.

only be possible via going beyond the existing tools of architectural representation<sup>21</sup> that paves the way for the use of montage on the reading of architecture. Thereby, based on the studies of Eisenstein and Tschumi, a collective conceptual agenda and a methodology is generated. After this point, the conceptual agenda is interpreted in detail and reframed within the context of exhibition spaces. In that sense, chapter three provides a basis for chapter four via describing the methodology of unfolding exhibitions in the form of a montage sequence.

Chapter four reveals the operation of the manifested methodology on the exhibition “Each Moment is a Portal” which is selected as a case for this chapter. The case was produced by the artist Özlem Altın and displayed within the 16th Istanbul Biennial ‘The Seventh Continent’. It is not only selected because of its matching qualities with the aforementioned conceptual agenda, but also due to the author’s active participation within the curatorial and installation processes of the display as an artist assistant. The exhibition holds a particular space-object-visitor relation which involves multiple operations that constantly appear between the architectural space, exhibition objects and the visitor. These operations reintroduce the exhibition in terms of the relational shifts that occur in between the three constituents successively. According to the methodology provided in the previous chapter, the exhibition is unfolded in the form of a montage sequence. Learning from the oppositional framework *mise-en-scène* and montage bring to the understanding of the experience of exhibitions, the study introduces the in-between term *mise-en-cadre*. The term functions as a tool to expose the reader to the “tension”<sup>22</sup> between the two concepts *mise-en-scène* and montage via constructing a certain ‘narrative’ which expresses the exhibition through the particular representation technique it

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<sup>21</sup> Bernard Tschumi, “Introduction,” in *The Manhattan Transcripts* (London: Academy Editions, 1994): 7.

<sup>22</sup> Statement based on discussions with Assist. Prof. Dr. Veli Şafak Uysal throughout this study.

propounds. The term is elaborated as the natural outcome of the sequential expression and acknowledged as the dialogue created, per se, in-between the shots. Regarding that, it is important to denote that the research does not aim to impose a certain narrative. It rather suggests a further approach, in better terms, a way of seeing in order to understand the twofold condition of exhibition spaces.

The research propounds the term “exhibition-scape(s)” in order to indicate the degree of viewing that changes according to the positional relation of the moving visitor and the exhibition space. Additionally, re-reading the exhibition-scapes via the adopted metaphors, *mise-en-scène* and montage, brings a performative character to the unfolded experiences. Thus, the exhibition visitor is transformed by the experiential shift and re-identified as a spectator throughout the study.



## CHAPTER 2

### RE-READING THE EXHIBITION-SCAPE AS A *MISE-EN-SCÈNE*

#### 2.1. *Mise-en-scène* as a Multidimensional Phenomenon

The term *mise-en-scène* appears as a quite loaded and intricate phenomenon which has extended and transitivized in terms of its meaning over the years. The term has its origins in French language and its initial appearance dates back to the early nineteenth century. Since then, *mise-en-scène* has taken important parts in the literature of different fields as a multifaced concept. But the term fundamentally emerged from theatre. Therefore, to understand its definition, two main sources should be visited: *Dictionnaire historique et pittoresque du théâtre et des arts qui s'y rattachent* and *Dictionnaire du Théâtre*. When analyzing the former, which was written in 1885, it is seen that the author Arthur Pougin framed the term as “everything except declamation”.<sup>23</sup> According to Pougin, *mise-en-scène* corresponds to every little detail that are orchestrated under the notion ‘stage’ which cover the organization of the movements of isolated and integrated bodies; the organization of all actions; and the compositional conditions of these organizations in relation with all set of elements.<sup>24</sup> In other words, *mise-en-scène* refers to a coherent arrangement of the entire visible data that exist within the boundaries of a ‘stage’. Frank Kessler

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<sup>23</sup> Frank Kessler, *Mise En Scène*, vol. 6 (Montreal: Caboose, 2014): 4.

<sup>24</sup> Arthur Pougin, “Mise en scène,” in *Dictionnaire Historique Et Pittoresque Du théâtre Et Des Arts Qui Sy Rattachent : poétique, Musique, Danse, Pantomime, décor, Costume, Machinerie, Acrobatisme, Jeux Antiques, Spectacles Forains, Divertissements scéniques, fêtes Publiques, réjouissances Populaires, Carrousels, Courses, Tournois, Etc., Etc., Etc.* [Historical And Picturesque Dictionary Of Theater And The Arts That Are Related] (Plan-de-la Tour : Éditions d’aujourd’hui, 1985): 522.

interprets the definition of Pougin by explaining *mise-en-scène* as everything that remains in a theatrical play when extracting the “oral performance of the written text”.<sup>25</sup> Following this, it is inferred that a theatrical play, in nineteenth-century France, was composed of two main parts: *mise-en-scène* and the transference of the theatrical text to the audience, which Pougin describes briefly as “declamation”. The definition of Pougin reveals the separation between these two parts. However, it doesn’t present any relations *inter se*. In the latter source, *Dictionnaire du Théâtre*, which was written a century after the former one in 1980, the author Patrice Pavis, who is one of the leading academic figures in the field of theatre, reveals the relational dynamics between those two entities.

According to Kessler’s interpretation of Pavis’ definition, the transmission of a theatrical text to the audience cannot be considered independent from the notion *mise-en-scène*.<sup>26</sup> In other words, *mise-en-scène* not only organizes the elements within the stage, but also functions as an interface between the text of a play and the transmission of the text to the audience. The application of that interface is visible at the “stage space”<sup>27</sup> for the audience. Therefore, from the definition of Pougin to Pavis, the term had transformed from being a passive element to an active one within a century. According to Pavis, *mise-en-scène*, in the light of a text of a play, provides the assemble of the bodies and elements within the ‘stage space’ with reaching a totality in the ‘stage time’.<sup>28</sup> To put it in a different way, it is a certain time-space construction that is generated according to the boundaries of a given ‘site’ in the form of a ‘stage’ and that construction is just one of the million possible ways of reaching a totality.

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<sup>25</sup> Kessler, 4.

<sup>26</sup> *Ibid.*, 5.

<sup>27</sup> Patrice Pavis, “Staging,” in *Dictionary of the Theatre: Terms, Concepts, and Analysis*, trans. Christine Shantz (Canada: University of Toronto Press, 1998): 364.

<sup>28</sup> *Ibid.*

The etymology of the term gives prominence to its French origins. The concept, which initially emerged in the scope of theatre, had evolved in between the notions ‘stage’ and ‘audience’ throughout a century long time. Its initial definition indicated the literal expression of the term as the arrangement of every visible element that exist in a play in the context of a stage. In the following years, it was mainly accepted that understanding *mise-en-scène* only as a physical set up of a given text was a reductionist approach. Rather, it was propounded that *mise-en-scène* was a keystone in the process that proceeds from the text to the stage, then inevitably, in the experience of the audience which they obtain via the ‘stage’. According to Kessler, from this viewpoint *mise-en-scène* is “what transforms a written text into theatre”<sup>29</sup>. However, the English translation of the term, ‘staging’, also reveals that the initial definition of the concept had never become depreciated. Therefore, it is seen that the meaning of the term had developed between these two approaches in the scope of theatre.

Taking its origins from theatre, the term has also penetrated deeply into the vocabulary of film studies. Although film studies are relatively new compared to the ancient history of theatre, both fields have had quite comprehensive and seminal contributions to the understanding of the term *mise-en-scène*. According to John Gibbs, who is one of the pioneer figures interpreted the term *mise-en-scène* in the scope of film studies, it is the concept that includes every element which constructs the visual characteristics of a film.<sup>30</sup> Since a film is generated by the composition of different shots, which are the smallest units of a film structure, *mise-en-scène* directly indicates the totality of the perceptible content of a shot. This definition resembles the earlier predominant approach towards the meaning of *mise-en-scène* in the scope of theatre. In that sense, both in theatre and film studies, a vast majority found a

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<sup>29</sup> Kessler, 6

<sup>30</sup> John Gibbs, “The Elements of *Mise-En-Scène*,” in *Mise-En-Scene: Film Style and Interpretation* (New York: Columbia University Press, 2002): 1.

common ground about understanding *mise-en-scène* by means of its content-based interpretation. In other words, in both theatre and film studies, *mise-en-scène* primarily refers to the totality of what is perceived on a ‘stage’ or in a ‘shot’, living or nonliving, static or dynamic and both individually and as a combination. To be more precise, these elements correspond to the conditions of the set, decors, actions and movements of the figures, costumes, furniture, lighting, props and so on. However, this study does not involve a further elaboration on these elements since they fall outside of its limits. The object of this study is rather understanding *mise-en-scène* as a spatial entity.

It is seen that both in theatre and film studies, the initial understanding of *mise-en-scène* coincides, which defines the term as everything included in the stage or frame. In addition to that, the latter approach on the term, which embodies the state of *mise-en-scène* beyond its initial definition, also coincides in both fields. In other words, the term is also approached as an alternating interface in film studies. Following Gibbs’ thoughts, the existence of a camera in film transforms the parameters of perceiving the constructed organization in a shot, therefore, not only the arrangement of elements but also the association of that arrangement with the camera is equally essential in terms of defining *mise-en-scène*.<sup>31</sup> In other words, how the organization of elements is presented to the audience changes in regard to the way of how the shot is being framed. As a result, the term *mise-en-scène* encompasses both the arrangement of any perceptible element and how they are transmitted to the audience via camera.

After the single-sided definition of *mise-en-scène*, as “what appears in the film frame”<sup>32</sup>, and the multi-dimensional perspective of Gibbs, Adrian Martin’s extensive book *Mise En Scène and Film Style* enables a much comprehensive understanding

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<sup>31</sup> Ibid.

<sup>32</sup> David Bordwell and Kristin Thompson, “The Shot: Mise-En-Scene,” in *Film Art: An Introduction*, 8th ed. (New York, NY: McGraw-Hill, 2008): 112.

about the term by throwing together all the aspects on the subject. According to that collection of thoughts, in film studies, it is possible to underline the term in five aspects: an intricate term hovering between “nothing or everything”<sup>33</sup>; an “organization of time and space”<sup>34</sup>; a tool to translocate the spectators; a film style; and, a representation of directorship. Due to the objectives of this study, the term will be covered in the scope of first three aspects.

The first aspect arises by the term’s “undefined”<sup>35</sup> condition within film studies, which leaves the concept in an uncertain place between 50s and 70s due to the absence of a particular notion(s) or an element(s) that directly frames the term. On the other hand, being uncertain regarding the extends of the concept resulted a further questioning of the term by which it established a great many links within the field. In this respect, *mise-en-scène* is considered to be in line with a ‘non’ as well as an ‘omni’. This dichotomy also appears regarding the very ontology of film in which *mise-en-scène* can simply present a complete darkness and also become the representation of a whole world.

The second aspect covers the two fundamental approaches. As mentioned before, first approach defines *mise-en-scène* as an “ensemble of elements”<sup>36</sup> which refers to the static and dynamic elements that configure the composition within the borders of a ‘stage’ or a ‘shot’. The second approach, in addition to the existing definition of the first one, remarks the importance of an ‘interface’. From the perspective of theatre, the term itself is the keystone in between the text and the performance. In that sense, it directly accepts *mise-en-scène* as an ‘interface’. On the other hand, in

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<sup>33</sup> Adrian Martin, “A Term That Means Everything, and Nothing Very Specific,” in *Mise En Scène and Film Style*, 1st (Basingstoke, Hampshire: Palgrave Macmillan, 2014): 4.

<sup>34</sup> Doniol-Valcroze, quoted in Adrian Martin, *Mise En Scène and Film Style* (Basingstoke, Hampshire: Palgrave Macmillan, 2014): 57.

<sup>35</sup> Brian Henderson, “The Structure of Bazin's,” in *A Critique of Film Theory* (New York, NY: Dutton, 1980): 49.

<sup>36</sup> Martin, “A Term”, 14.

the case of film studies, how the shot is being framed undertakes the functions of an ‘interface’. Many important figures in the field such as David Bordwell, Kristin Thompson, Barrett Hodsdon, Jerzy Skolimowski and Labarte focus on the primary definition of the term and define *mise-en-scène* as “the art of arranging, choreographing and displaying”<sup>37</sup>. However, by the additions made on to the primary expressions of the term, more overarching interpretations occur. For instance, Mourlet asserts that *mise-en-scène* is an “unreal space and time” which “organizes a universe”<sup>38</sup>. As previously mentioned, Doniol-Valcroze portrays the term as “the organization of time and space”. Leaving aside the rather phenomenological approaches, it can be asserted that a *mise-en-scène* constructs a particular ‘space’ in relation to a certain ‘time(scape)’ by arranging both the living and nonliving elements independent from whether they are in a static or dynamic state. Therefore, because of the variability of these parameters, there are always endless number of possible compositions to reflect a time-space construction.

The third aspect acknowledges the term in relation to the spectators. Building on the understanding of perceiving *mise-en-scène* as a time-space construction, as Astruc puts forth, each construction generates a certain way of showing<sup>39</sup>. Consequently, the spectators are “absorbed”<sup>40</sup> by that particular construction. A shot, without a *mise-en-scène*, is a blank slate which does not evoke a certain context or an event per se. Via *mise-en-scène* the ‘shot’, which initially appears as a tabula rasa, obtains a certain content and an expression. Thus, the space of the shot is identified, and the

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<sup>37</sup> Ibid, 15.

<sup>38</sup> Jim Hillier, ed., “Cahiers Du Cinéma,” in *the 1950s: Neo-Realism, Hollywood, New Wave* (Cambridge, Mass: Harvard University Press, 1985): 223-224.

<sup>39</sup> Alexandre Astruc, “What Is Mise En Scène?,” in *the 1950s: Neo-Realism, Hollywood, New Wave*, ed. Jim Hillier (Cambridge: Harvard University Press, 1985): 266-268.

<sup>40</sup> Ibid.

spectators are translocated, from a distance, with reference to that operation, which is repeated in conjunction with each new identification.

## **2.2. *Mise-en-scène* as a Meta Concept**

Looking at the asserted definitions of the term within different fields, it is seen that how the term is being interpreted has changed and shifted into multiple dimensions in time. However, the definitions can be classified in certain categories. When elaborating more on these categories, *mise-en-scène* is revealed not only as a multidimensional phenomenon but also as a meta concept which constructs a certain conceptual agenda. Focusing on the practical reflections of the concept is also important since it enables to unveil particular aspects of the term.<sup>41</sup> Although the practical perspective might not bring out the uncharted, it absolutely enhances the expression of the term as a meta concept.

First category addresses *mise-en-scène* as an ‘organizer’. Independent of the ‘stage’, ‘shot’ or wherever it is being constructed, it configures the existence of each element within the given space. Considering the characteristics of the space of construction, it arranges the position and relation of each element. Instead of mere individual operations, it also organizes each element in relation to another. Also, it applies these processes onto each element without differentiating between their living and nonliving or movement characteristics. In other words, *mise-en-scène* embodies all these elements as its objects and arranges the transpiration of each one within the boundaries of its construction, in better terms, within the ‘total space’. This dynamic also shows the indissociable relationship between the space of construction and the objects of *mise-en-scène*. Although the space of *mise-en-scène* and its objects might

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<sup>41</sup> Kessler, 3.

initially involve as separate entities, like the theatrical stage and its objects, they start to intermesh in the process of construction.

This unification can be exemplified from a critical perspective via looking at the examples of Twentieth century Constructivist stage design. Followed by the figures such as Meierkhold, Popova, Rodchenko and Stepanova, the stage was understood as a space where the bodies in motion and the remaining objects are interlocked but also exist as separate entities.<sup>42</sup> In other words, they accepted stage as a correlation of dissociated objects, and hereby, *mise-en-scène* as the extension of these relations. However, before 1920s, the stage was the place where only two-dimensional representations of the narrative were possible. Consequently, *mise-en-scène* was all about the objects in front of a two-dimensionally “depicted episodes and illustrated plots.”<sup>43</sup> Therefore, the significance of Constructivism here is the transition it produced in terms of the dimensionality of *mise-en-scène* in “the total space of the stage”<sup>44</sup>. These changes not only effected the formal organizational typology, but also the perception of the stage as a totality. In other words, the understanding of *mise-en-scène* as the ‘organizer’ of that conceptual unity.

The opera “Victory Over the Sun”, which was staged in 1913, is accepted as the transition point between these two approaches. It is possible to observe the conceptual unity within the stage from the design of the backdrop and the frontal bodies as objects, however, *mise-en-scène* is lacking as a ‘total organization’ because of the mere two-dimensional approach. (Figure 3)

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<sup>42</sup> John E. Bowlt, “Constructivism and Russian Stage Design,” *Performing Arts Journal* 1, no. 3 (1977): pp. 63-64, <https://doi.org/10.2307/3245250>.

<sup>43</sup> Bowlt, “Constructivism”, 62.

<sup>44</sup> *Ibid*, 70.

Exter, who is one of the pioneers of Constructivist stage design, is a very important figure due to her influential productions both for theatre and silent film. In case of theatre, although it was criticized in terms of other features, the stage design of “Romeo and Juliet” (1921) is a clear exemplification of the constituted impacts of Constructivism. In other words, it evinces the strong shift in the understanding of *mise-en-scène* “from surface to space”<sup>45</sup>. (Figure 4)

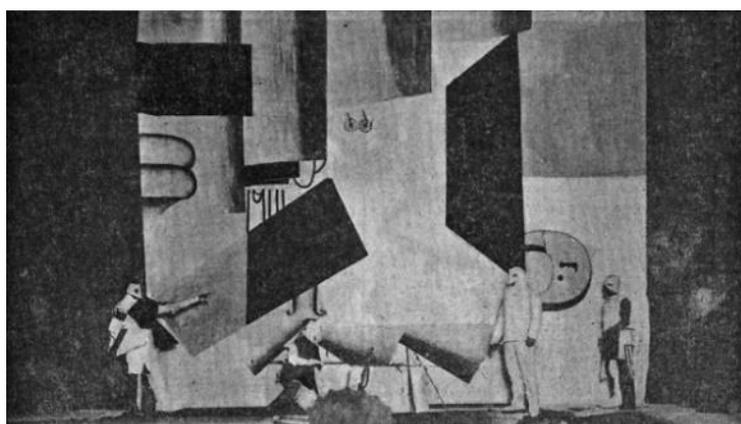


Figure 3. Kazimir Malevich, *Victory Over the Sun*, 1913

*Source: <https://commons.wikimedia.org/>*

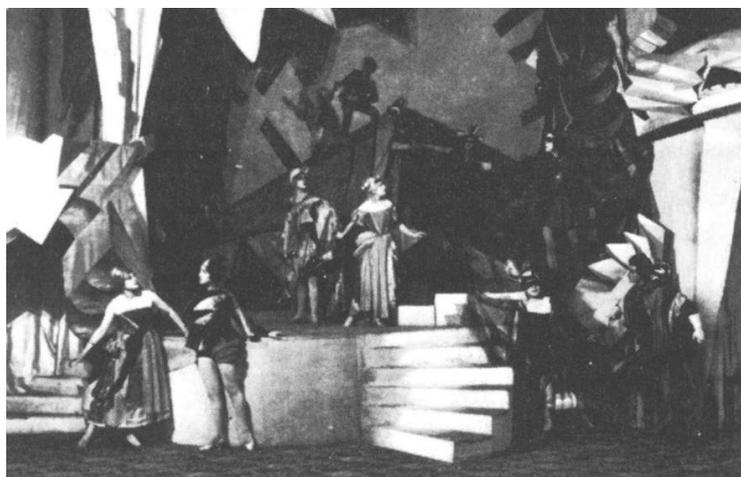


Figure 4. Alexandra Exter, *Romeo and Juliet*, 1921

*Source: [Constructivism and Russian Stage Design](#), John E. Bowlt.*

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<sup>45</sup> Ibid, 63.

Alexandra Exter's co-work with Rabinovich in "Aelita" can be reviewed as a great example for rereading *mise-en-scène* as an 'organizer'. "Aelita" is a silent sci-fi movie shot in 1924 which has an interplanetary context based on a Tolstoy novel. According to its textual references, the spatial construction made by Rabinovich is composed of three-dimensional solids which interchange occasionally according to a psychological or emotional stimulus.<sup>46</sup> To put it more clearly, the change of emotional states written in the text are abstracted by the use of transition between different geometries or elements such as walls, columns and cubes. Therefore, rather than a decorative organization, *mise-en-scène* here is emphasized as an architectural conception.<sup>47</sup> In Exter's costume design for the mobile and immobile bodies, the use of contrasted industrial materials greets the eye. However, similar to Rabinovich's conception, Exter also has a conceptual approach. Since there was the absence of color in early silent film, the use of industrial materials put an emphasis on the condition of forms and their dynamic coexistence and flow with the spatial elements.<sup>48</sup> Both the costumes as one of the most prominent objects in this *mise-en-scène* and the spatial construction reveal distinct characteristics. However, they also represent a unified structure of being. In that sense, the *mise-en-scène* of "Aelita" accentuates the organization of the space of construction and objects both as separate and interrelated entities. (Figure 5-7)

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<sup>46</sup> Ibid, 71.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid.

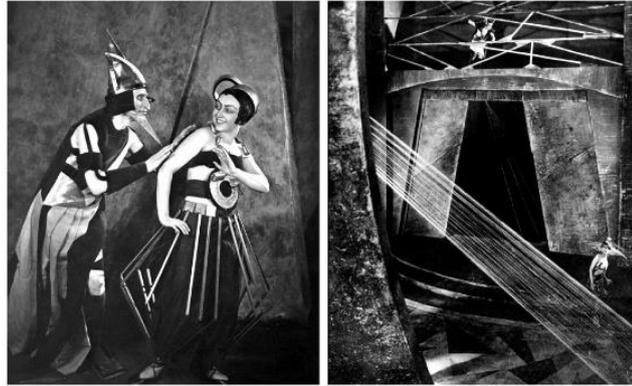


Figure 5. Unified costume and stage design of Alexandra Exter and Rabinovich's *Aelita*.

Source: Yakov Protazanov, *Aelita*, 1924

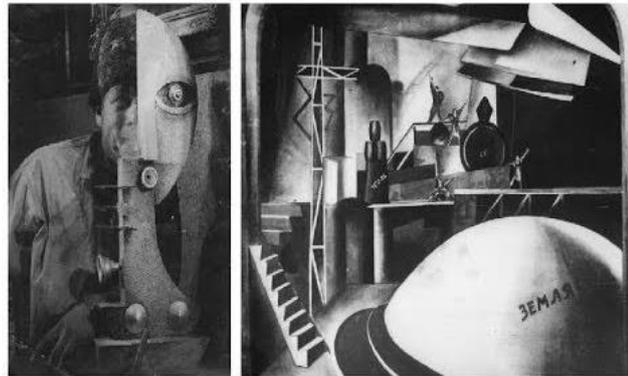


Figure 6. Stills showing the *mise-en-scène* of *Aelita*.

Source: Yakov Protazanov, *Aelita*, 1924

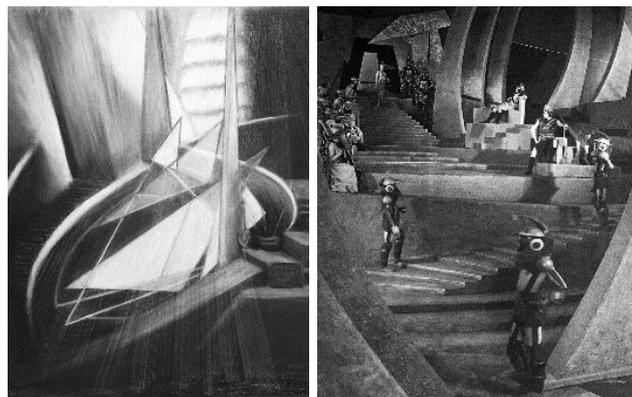


Figure 7. Left: conceptual drawing of *Aelita*. Right: A still from *Aelita* reflecting the space-object dynamics.

Source: Left: <https://www.worthpoint.com/> Right: Yakov Protazanov, *Aelita*, 1924

Second category assesses *mise-en-scène* as a ‘separator’. This act of separation focuses on the ‘surface’ *mise-en-scène* applies. The word ‘surface’ here does not imply the two-dimensional geometry, instead, it refers to the ‘pre-’ and ‘post-’ conditions of the site of construction, like the ‘stage’ without and with a constructed *mise-en-scène*. To put in a different way, it embodies the differentiation between ‘the context in which it is constructing’ and ‘the context it is constructing upon’. Following that, the differentiations between these bipartite constructions can be observed through various relations such as space-space, space-object, space-time, object-object relations. In other words, the constructions can be read through the binary relations between the two disparate contexts. It is possible to define ‘pre-*mise-en-scène*’ as the condition which corresponds to the ‘stage’, ‘shot’ or any place of construction before the occurrence of *mise-en-scène*. (Figure 8) From this point of view, each ‘pre-*mise-en-scène*’ is a tabula rasa that can only be identified by the creation of a *mise-en-scène*. Furthermore, each different construction on the same ‘pre-*mise-en-scène*’ generates a new ‘post-*mise-en-scène*’. (Figure 9)



Figure 8. Illustration of ‘pre-*mise-en-scène*’, edited by the author.

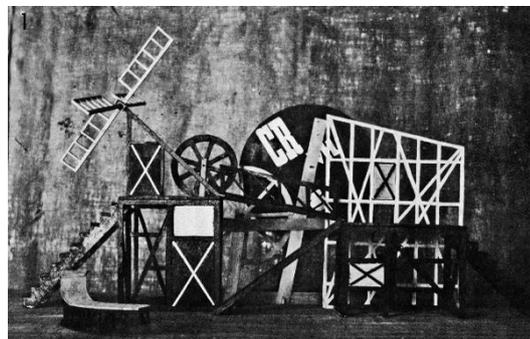


Figure 9. Popova’s design for *The Magnanimous Cuckold*, Illustration of ‘post-*mise-en-scène*’.

Source: The Russian Theatre, Joseph Gregor, René Fülöp-Miller, 1930.

Third category emphasizes the term as an ‘interface’. The act of organizing, in the case for *mise-en-scène*, can go beyond making an arrangement of the given elements. In case of theatre, the transitory position of *mise-en-scène* between the text and the audience can be expressed as an operation of an ‘interface’. In other words, the term

operates as a mechanism that transmits the text to the audience with a certain organization made within the space of the stage, which is an interpretive act *per se*. As Gibbs emphasizes the active role of the composition that is reflected from the ‘shot’ as a distinct entity,<sup>49</sup> the same mechanism operates in a similar vein from the script to the viewer in the case of film. Moreover, the existence of an ‘interface’ is also visible in film by the use of the camera, which directly impacts the whole character of what is reflected to the viewer. (Figure 10)



Figure 10. Multiple expressions of the same mise-en-scène through camera in the *Battleship Potemkin*, 1925.

Source: Eisenstein, *Battleship Potemkin*, 1925

When considering the term either as an ‘organizer’, ‘separator’ or an ‘interface’, it not only identifies the context, arranges the configuration of the objects, but also organizes the position of the spectators by translocating them from the ‘place of construction’ to the ‘place to be constructed’ without missing out their actual superimposition. In other words, the audience is being introduced to the theatrical or filmic entity by means of mise-en-scène. Further, in the case of theatre, it also arranges the level of integration between the play and the audience. In other words, how the audience is being approached changes depending on the objective of each

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<sup>49</sup> Gibbs, “The Elements”, 1.

play and it is achieved via the configuration of *mise-en-scène*. For instance, in “The Emperor”, which is a theatrical play staged in 1913, there is no footlight included within the configuration of *mise-en-scène*. Hence, the moving bodies can hover between the stage and the audience without attracting so much attention.<sup>50</sup> In this example, the integration between *mise-en-scène* and the audience is high in virtue of the organization of objects, scilicet, the moving bodies. In a similar vein, the integration can be adjusted not only via the moving bodies, but also with the arrangements of other objects of *mise-en-scène*.

### **2.3. *Mise-en-scène* as a Concept of Interpreting Exhibition-scapes**

Approaching *mise-en-scène* in terms of certain categorizations has recapped the definitions of the term by means of a meta concept. The term is entitled, regarding these categorizations, as an ‘organizer’, a ‘separator’ and an ‘interface’. As a meta concept, the term not only gives prominence to the space-object dynamics interrelated to the condition of time and the viewer, but also manifests itself as an ‘apparatus’ of certain spatial operations. Thereby, it appears, *a fortiori*, as an architectural concept which especially operates in the context of exhibitions since each exhibition is a *sui generis* time-space and space-object construction holding a certain relation with the visitors. That construction is achieved by virtue of the interplay between the exhibition space and objects of display. In addition to that analogy, Bal proclaims that *mise-en-scène* is the essential ‘apparatus’ that forms/becomes an exhibition via asserting that “an exhibition is necessarily the result of a *mise-en-scène*”<sup>51</sup>. Thus, learning from Bal strengthens the analogy between *mise-en-scène* and exhibitions and enables the re-reading of exhibitions through the spatial/conceptual agenda of *mise-en-scène*.

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<sup>50</sup> Bowlt, 67.

<sup>51</sup> Bal, 74.

Although the metaphor of *mise-en-scène* operates for all exhibitions, the study will base its decoding through the productions of Edward Krasiński who is accepted as one of the most important figures of Constructivism in Poland. He was active between 1960 and 2000; however, his prominent works were mainly produced in the 60s and 70s. Beyond his stylistic orientation as an artist, his retrospective, which covers not only practical but also theoretical productions, reconsiders space-object-viewer dynamics within the scope of exhibitions and clearly reflects the conceptual agenda of *mise-en-scène* on a wide spectrum of contexts. Moreover, his productions were gathered together in the book *Les mise en scène*<sup>52</sup>, meaning the ‘mise en scene’, from which the direct analogy can already be asserted between the works of Krasiński and the term *mise-en-scène*. Accordingly, the exhibition practices of Krasiński will be examined in detail with reference to the spatial/conceptual agenda of *mise-en-scène*.

### **2.3.1. Exhibition as an ‘Organizer’**

An exhibition, by definition, directly matches with the first categorization since it fundamentally functions as the ‘organizer’ of its space and objects. However, the point where an exhibition coincides with *mise-en-scène* as an ‘organizer’ may extend over the perception of an exhibition as a ‘totality’ which is seen in the productions of Krasiński. His approach towards exhibitions has conceptual resemblances to an *Einheitskunstwerk* which in terms of its lexical meaning similar to Adorno’s

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<sup>52</sup> Krasiński Edward and Sabine Breitwieser, *Edward Krasiński, Les Mises En Scène* (Wien: Generali Foundation, 2006).

*Gesamtkunstwerk* referring to a “unified work of art”<sup>53</sup> or a “total work of art”<sup>54</sup> that manifests the combination of diverse arts in a single artwork. However, the similitude of Krasinski’s viewpoint with an *Einheitskunstwerk* is valid when considering the conceptual understanding of Walter Gropius’ use of the term. He utilizes the term via referring it as the unification of arts, crafts and architecture as a collaborative approach on a practical and educational level.<sup>55</sup> Therefore, the idea of a constant collaboration of these disciplines, not in its literal sense, but conceptually overlaps with the approach of Krasinski. He not only considers the production and installation processes of the objects interconnected to the spatial conditions, but also contemplates the architecture of the exhibition simultaneously.<sup>56</sup> For that reason, his viewpoint goes beyond a mere site-specific approach and positions along the same line with *mise-en-scène* as a ‘total organization’.

“If it is an exhibition instead of the work of art that becomes a fact that is then subject to the independent actuality of the exhibition, then the place as the most genuine feature of the event becomes the real issue.”<sup>57</sup>

Krasinski’s approach of “exhibition as a specific place” is fundamentally composed of “designing specific architectures for exhibitions” and “integrating the works” according to the space references.<sup>58</sup> However, this approach extends over a broader manifesto, which was proclaimed by the founders of *Galerii Foksal* (Foksal Gallery)

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<sup>53</sup> Hanno-Walter Kruft, “Germany and Its Neighbours: 1890s-1945,” in *A History of Architectural Theory* (New York: Princeton Architectural Press, 1994): 384.

<sup>54</sup> Walter L. Adamson, “The Rise and Fall of Design Modernism: Bauhaus, De Stijl and Purism,” in *Embattled Avant-Gardes: Modernism’s Resistance to Commodity Culture in Europe* (Los Angeles, California: University of California Press, 2007): 194.

<sup>55</sup> Charles W. Haxthausen, “Walter Gropius and Lyonel Feininger Bauhaus Manifesto, 1919,” in *Bauhaus 1919-1933: Workshops for Modernity*, (New York: Museum of Modern Art, 2009): 64.

<sup>56</sup> Krasinski and Breitwieser, 18.

<sup>57</sup> *Ibid*, 15.

<sup>58</sup> *Ibid*, 18.

in Warsaw, one of whom was Edward Krasiński himself. The manifesto, which was written in 1966, was about the general theory of place and resounded by the numerous expositions made in national and international platforms. To understand an exhibition as a 'total organization', the manifesto should be visited.

The manifesto, introduced as "An Introduction to a General Theory of PLACE", starts with reformulating the measure of relation between the spectator and exhibition as distant. It redraws the way of connection with the exhibition by proposing to "stay at the threshold" of being able to perceive not just the objects but also the "territory that occupies them". Thus, it beforehand highlights the space-object dependence as an inseparable whole detached from the spectator. According to the manifesto, exhibition is an "independent actuality". The artworks correspond to the elements of an exhibition, but the total work does not directly refer to their individual beings. It redefines the exhibition as a "post factum operation" which creates the dichotomy of "pre-" and "post-" conditions of an exhibition process. This means that, an exhibition is composed of its processes of construction which involve all space-object relations. However, although the final work is generated as a result of these processes, it possesses a completely new existence.<sup>59</sup>

There are several prominent series within Krasiński's *mise-en-scène* one of which is called "Interventions". In that exhibition series, he uses a blue tape and later on adds the drawings of two-dimensional axonometric drawings of quasi architectural forms.(Figure 11,12) Putting aside the content of the objects, as Krasiński asserted, the objects supplement the places where they are situated.<sup>60</sup> On top of that complementary relation between each object and its place, the function of the tape stands in an exclusive position. The tape fundamentally exists as one of the

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<sup>59</sup> Wieslaw Borowski et al., "Foksal Gallery Documents," October 38 (1986): 52-62, <https://doi.org/10.2307/778427>.

<sup>60</sup> Edward Krasiński in conversation with Eulalia Domanowska, Stanislaw Cichowicz, and Andrzej Mitan. "Drole d'interview" in *Edward Krasiński: Les Mise En Scène*, 32.

exhibition objects. Furthermore, while it functions as the unifying element between the remaining objects, it also outlines the spatial attributes of the exhibition space. Krasiński started Interventions by “framing reality” which covers “the door, the toilet and so on” that resulted in “delineating the perimeters of the exhibition space”<sup>61</sup>. In other words, the tape linearly accompanies the architectural elements such as walls, doors, columns, windows in the simplest way via always keeping the same level of height. According to Krasiński “the tape is appropriating the space and objects, and at certain points it breaks.”<sup>62</sup> Both by the appropriations and the cuts, the tape stands as the abstraction of the plan geometry of the exhibition space, its borderlines and solid-void conditions. From Krasiński’s interpretation the tape makes “places visible”<sup>63</sup>. It serves to connect other exhibition objects, as an object itself, first “to the wall, then to the place”<sup>64</sup> via combining the exhibition objects in between. In other words, it carries the *mise-en-scène* from a line to a surface, then, from a surface to a space, and becomes a demonstration of *mise-en-scène* as a total ‘organizer’. (Figure 13)

Krasiński’s exhibition objects are designed “in relation to the direct architectural setting.”<sup>65</sup> Not only in interventions, but in many of his series of works, the coexistence of object-space dynamics is quite visible. For instance, in “Interwencja 4, Zyg-Zag” which was exhibited in the Artist’s studio in 1970, the zig zag shaped folded object directly matches with the floor pattern and its continuity within the total space. (Figure 14) Another similar example is from an exhibition in the Foksal Gallery in 1997, which is composed of the expanded versions of particular fragments

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<sup>61</sup> Pawel Polit, “Unbearable Porosity of Being” in *Edward Krasiński: Les Mise En Scène*, 73.

<sup>62</sup> “Drole D’Interview” in *Edward Krasiński: Les Mise En Scène*, 31.

<sup>63</sup> Ibid, 34.

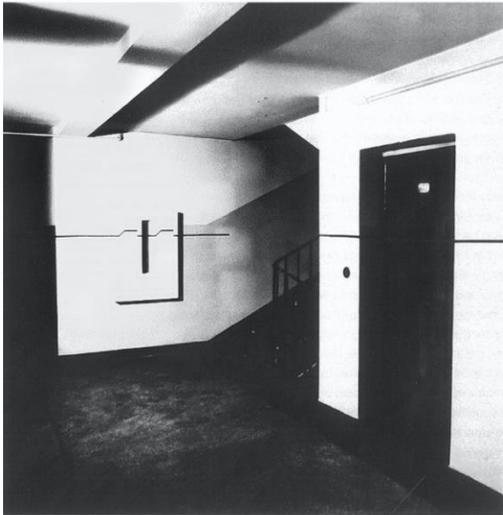
<sup>64</sup> Jean-François Chevrier, “The Sphere of Survival,” in *Edward Krasiński* (Tate Publishing, 2017): 19.

<sup>65</sup> Polit, “Unbearable”, 74.

of the floor finishing. The geometries which are “undergoing simple manipulation”<sup>66</sup>, more clearly an expansion, take their references from the existing floor pattern and applied on some of its identical elements. Then, the expansions themselves become differentiated parts of the floorboards by the application of the finishing on top of them. (Figure 15) These examples show the constant interplay between architecture and the exhibition objects in Krasinski’s *mise-en-scène*.

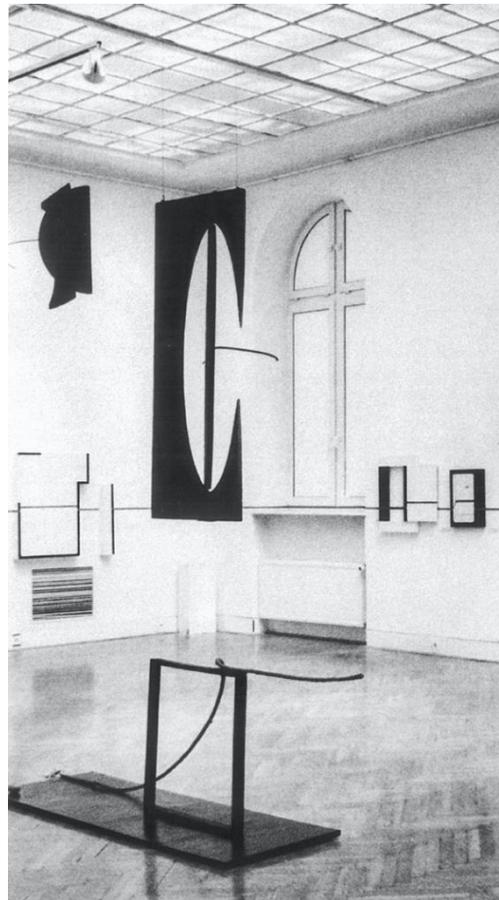
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<sup>66</sup> Adam Szymczyk, “Deux ou trois choses que je sais de lui” in *Edward Krasinski: Les Mise En Scène*, 90.



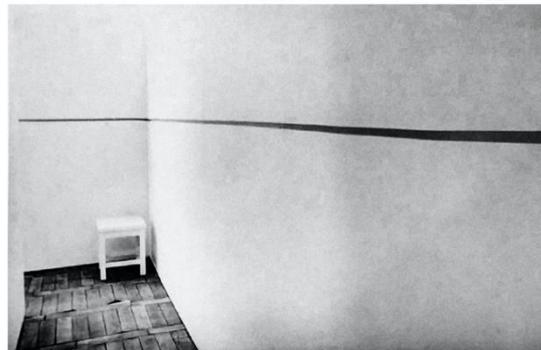
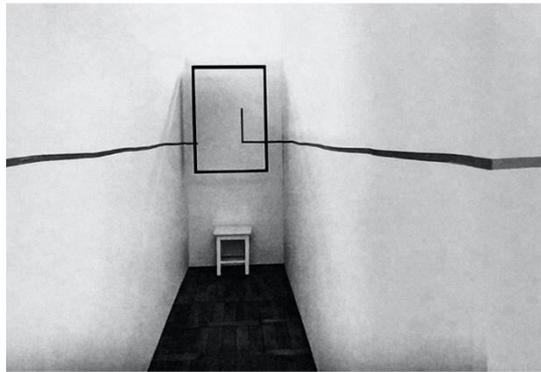
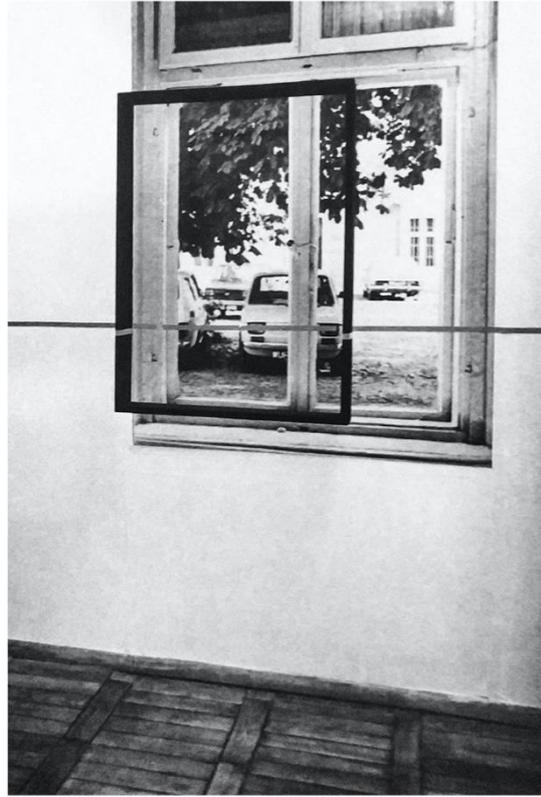
*Figure 11. Intervention in the staircase to the artist studio, 1971.*

*Source: Edward Krasinski, Les Mises En scène, Edward Krasinski and Sabine Breitwieser*



*Figure 12. The use of blue tape in Edward Krasinski, Interventions exhibition.*

*Source: Edward Krasinski, Les Mises En scène.*



*Figure 13. Edward Krasinski, Interventions exhibition in Foksal Gallery, 1986.*

*Source: Edward Krasinski, Les Mises En scène.*

Exhibition as an ‘organizer’ refers to the configuration of the exhibition objects individually in respect to the current spatial inputs and also in relation to each other. However, as seen in Krasieński’s *mise-en-scène*, the interventions made upon the spatial conditions, when necessary, reveal the analogous relation between the exhibition space and the theatrical stage as a *tabula rasa*. Thus, an exhibition functions as a *mise-en-scène* which is an ‘organizer’ of the space and objects which generates a ‘completely new existence’. The spatial operations can be examined from the exhibition “My Daughter’s House and I” exhibited in Lublin in 1994. (Figure 16) In its initial condition, the exhibition space is composed of two large rooms which are connected by an opening. Afterwards, an extra room is created by an intentional delimitation of one of the rooms by the use of additional walls. This intervention creates a corridor-like linear space that connects the two main parts of the exhibition. The add-on walls of the linear space frame the openings which open up to the adjacent rooms that are comparatively larger. Alongside of the volumetric continuation, the *mise-en-scène* remains as a whole also via the use of the tape, or the stripe, without a cut. To put it in another way, the finished work represents “a visual grammar of aggregating surfaces” linked “with the use of blue stripe” which “serves to expose”.<sup>67</sup>

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<sup>67</sup> Ibid.

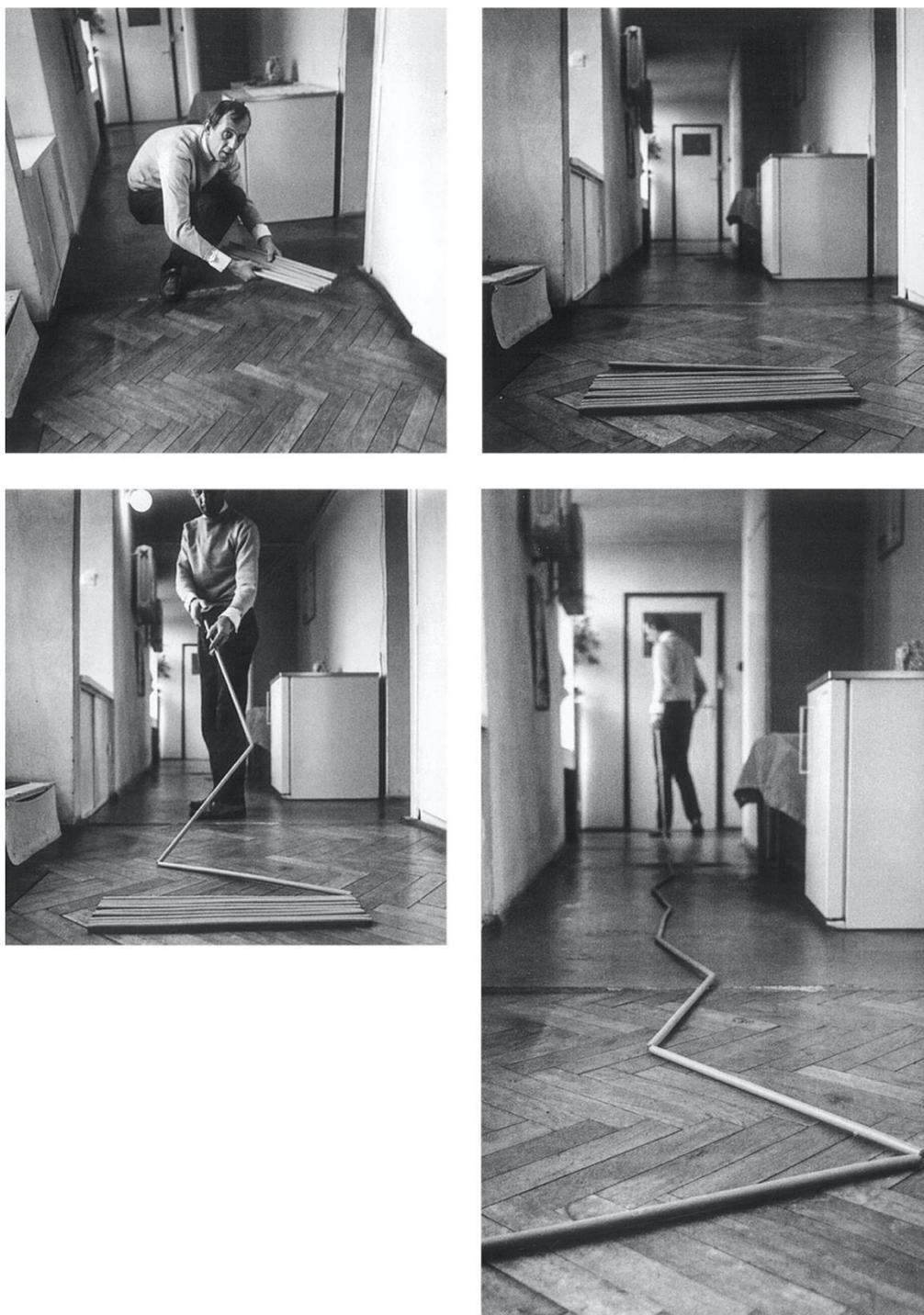


Figure 14. Edward Krasinski, *Interwencja 4, Zyg-Zag installation*, 1970.

Source: Edward Krasinski, *Les Mises En scène*.

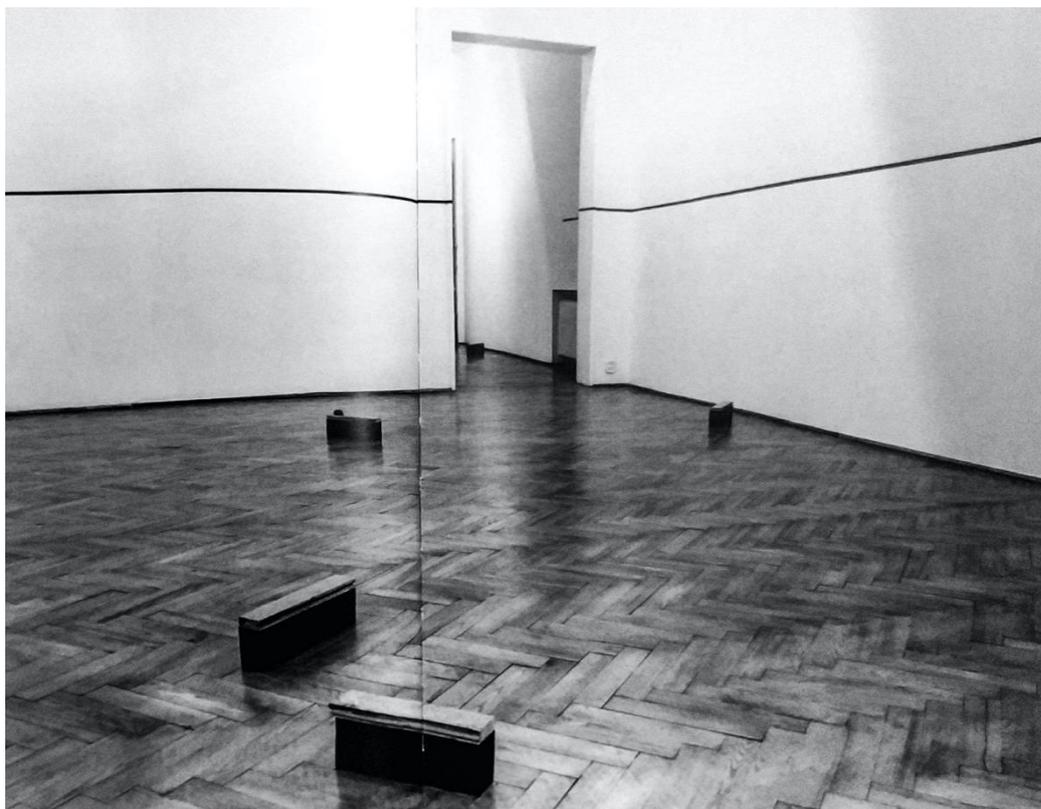


Figure 15. Edward Krasinski, exhibition in Foksal Gallery, 1997.

Source: Edward Krasinski.

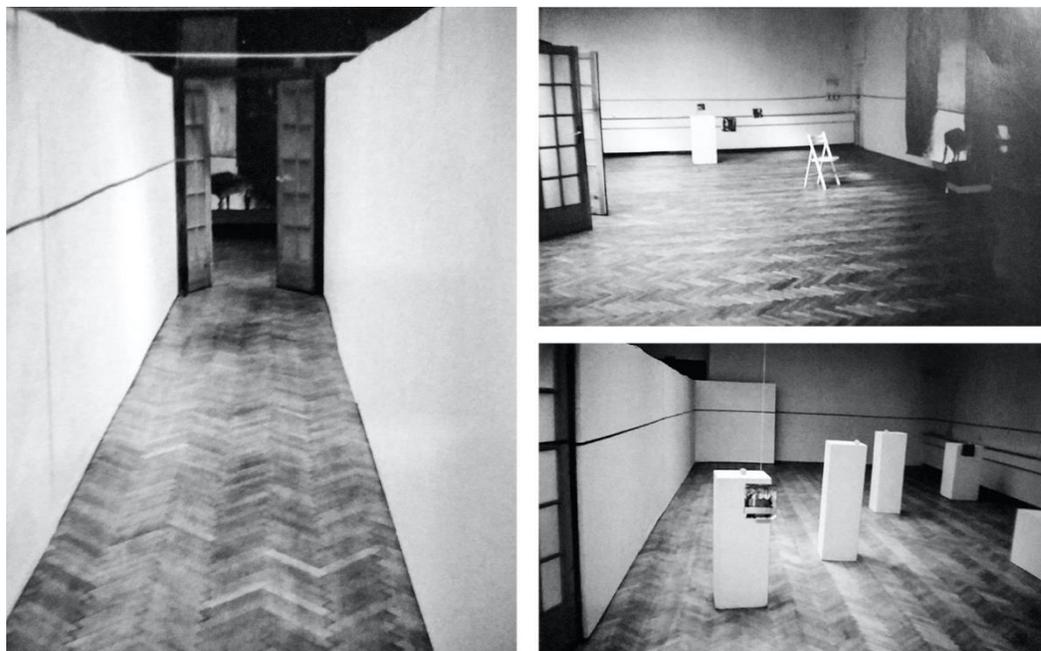


Figure 16. Edward Krasinski, *My Daughter's House and I* installation, 1994.

Source: Edward Krasinski, *Les Mises En scène*.

### 2.3.2. Exhibition as a ‘Separator’

An exhibition can make current space-time relations transcend their boundaries by the alteration of the context, more specifically here, the place of installation. In this respect, an exhibition can be identified as a ‘separator’ between a currently defined space and its re-definition as a disparate place. To elaborate more on that, Borowski’s manifesto on the “theory of place” should be revisited.

“Composition, at last a perfect realization of the enclosure, has remained shut on its own side, while it has left us on the side of the world. The most we can do is to conceive composition as the place, but we always remain at the outside. Since it is finished and closed, since it is indestructible though defenseless, since nothing more can ever happen to it, composition has been sentenced to be manipulated from without. It has been hung up in architectural space. It used to be adopted and readjusted. It used to be thought of as a necessary element of human environment, it has been sunken in the world. In its initial and relatively purest form it has appeared on the exhibition.”<sup>68</sup>

Similar to the operation of *mise-en-scène*, an exhibition applies on a ‘pre-’ condition and as a consequence of its operation, a ‘post-’ condition is generated which corresponds to a completely new existence. Although it is, *ad hoc*, valid for the gallery space, that shift is a rather pronounced one. For Krasinski, “there is always something before and something afterwards”<sup>69</sup> and that alteration not only occurs over a gallery space, but also happens “in spaces such as a toilet, a bedroom, a hospital, a pigsty or a butcher’s shop”<sup>70</sup>. For that reason, the examples to be visited will exclude the gallery context. At that point, the analysis of Krasinski’s *mise-en-*

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<sup>68</sup> Borowski et al., “Foksal”, 55-56.

<sup>69</sup> Anka Ptaszkowska, Joanna Mytkowska, Andrej Przywara, “Farewell to Spring” in *Edward Krasinski: Les Mise En Scène*, 102.

<sup>70</sup> Polit, 75.

*scène* can be made over a tripartite structure including body-scapes, built-scapes and nature-scapes.

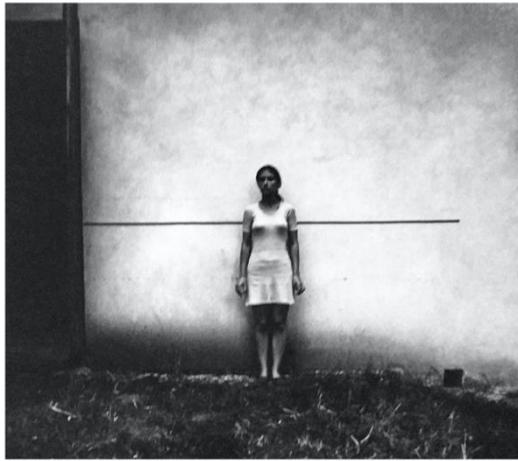
### 2.3.2.1. Body-scapes

Kraśiński's body-scapes are composed of human figures which are "inscribed" by the operation of the blue strip in front of a natural or an architectural setting.<sup>71</sup> By the operation of the tape, which either runs across the bodies or held by the bodies, the human figures function as the 'context to construct upon' and the 'transformed' bodies turn into a *mise-en-scène*. To put it more clearly, the bodies together with the remaining setting initially refer to the context on which *mise-en-scène* is constructing. In other words, in their initial condition, the intact bodies act as a part of the 'pre-*mise-en-scène*'. Via the use of the tape, afterwards, the whole composition, which is constructed upon the bodies, presents the 'post-*mise-en-scène*'. In that sense, these body-scapes as 'post-*mise-en-scène*', not only utilize the body as a space of construction but also turn it into an object of the exhibition. (Figure 17) The human figures which are redefined by the operation of the tape in these body-scapes evoke Kantor's 'bio-objects'. As Kantor asserted in the context of theatre, bio-objects refer to the objects that become a whole with the human body in which it is not possible to differentiate between the objects and human figures.<sup>72</sup> Since the human figures in the body-scapes change their position from being a subject of the setting to an object via the operation of the tape, from 'pre-*mise-en-scène*' to 'post-*mise-en-scène*', the tape and the bodies together define an interconnected 'totality' which makes it impossible to consider them independently.

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<sup>71</sup> Ibid, 71.

<sup>72</sup> Michal Kobińska, "Theatrical Place (1970s–1980s)", in *Further on, Nothing: Tadeusz Kantor's Theatre* (Minneapolis: University of Minnesota Press, 2009): 358-359.



*Figure 17. Edward Krasinski, Interwencja installation, 1968.*

*Source: Edward Krasinski, Les Mises En scène.*

### 2.3.2.2. Built-scapes

Krasiński's built-scapes embody both indoor and outdoor settings which utilize buildings as the spaces where the *mise-en-scène* is constructed upon. Starting with an outdoor work, "Three Spaces" presents different building facades as the 'pre-mise-en-scènes'. Krasiński attaches axonometric drawings and the blue tape, as the objects of construction, on to the facades. Their operation "reflect on the porous character of space"<sup>73</sup>, which expresses the facades as open to articulation, and reveal how easily the facades incorporate with the inserted objects. Therefore, the resulting *mise-en-scène*, in better terms the 'post-*mise-en-scène*', remain as coherent unities in which the facades and objects interoperate. (Figure 18) His indoor built-scapes are mainly composed of the *mise-en-scène* which are constructed on Krasiński's studio apartment in Warsaw. As Krasiński interpreted, reconfiguring the studio into a place of exhibit, or a complete *mise-en-scène*, is "producing an effect of both spatial and temporal dislocation."<sup>74</sup> He reconfigures each room, separately from the toilet to the living room, via constructing both on the spatial elements and the objects included within the rooms by the operation of the tape. (Figure 19) The complete construction, which proceeds along the rooms by the continuation of the tape, represents the built-scape as a total *mise-en-scène*.

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<sup>73</sup> Polit, 61.

<sup>74</sup> Ibid, 76.

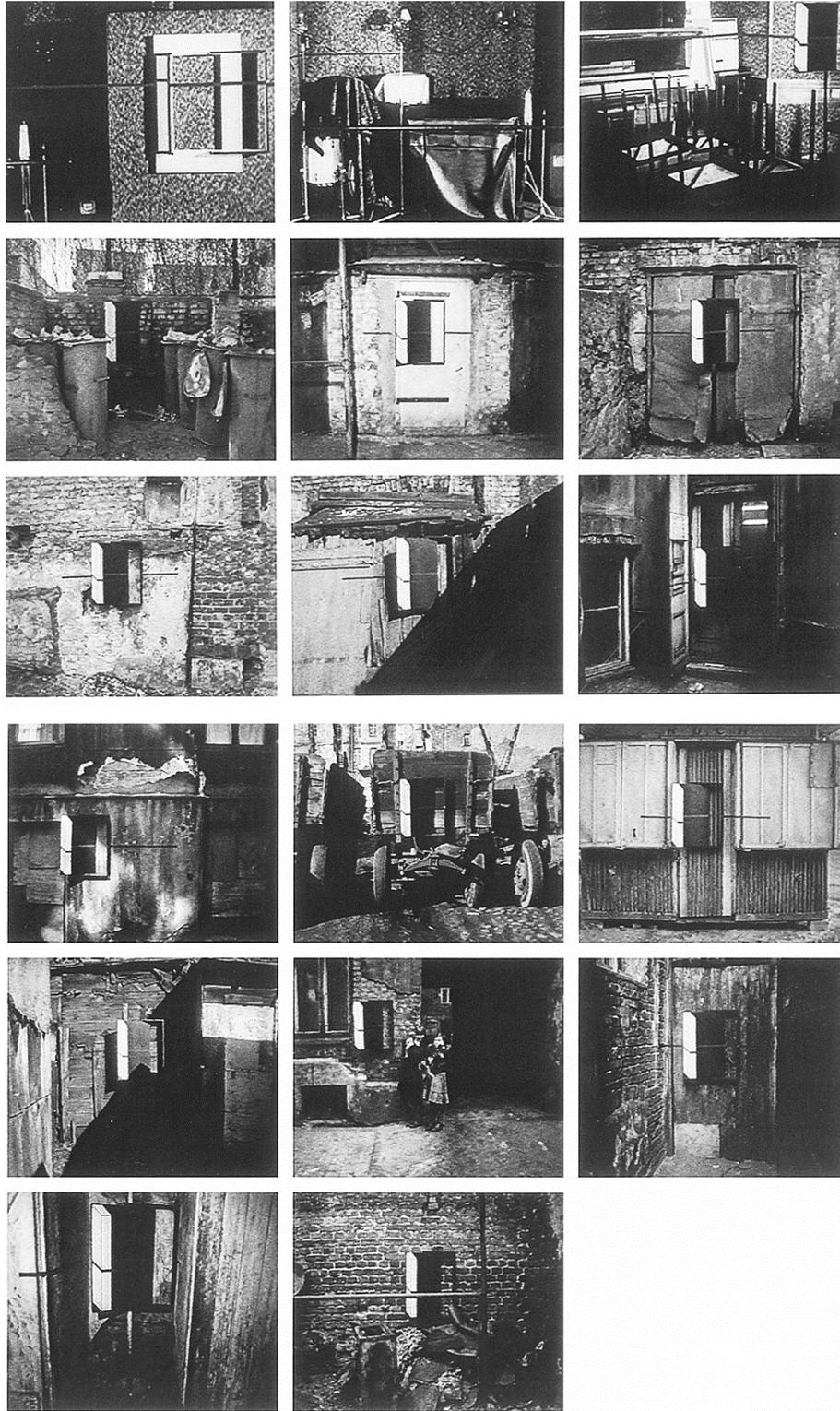


Figure 18. Edward Krasinski, *Three Spaces* installation, 1983.

Source: Edward Krasinski, *Les Mises En scène*.

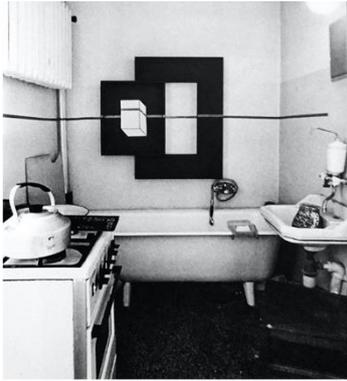


Figure 19. Krasinski's studio apartment in Warsaw, edited by the author.

*Source: Edward Krasinski, Les Mises En scène.*

### 2.3.2.3. Nature-scapes

Krasiński's nature-scapes are constructed upon the nature itself by the use of exhibition objects. His 'pre-*mise-en-scène*' vary from an empty land to a seaside and the nature-scapes do not include the operation of the blue tape. In the work "Spear", the vast land corresponds to the space of construction, and it is "condensed" and facing certain limitations by the operation of the hanged objects. In the 'post-*mise-en-scène*', the land is redefined and delimited, and the immensity of the sky gives way to the presence of the inserted object. With reference to that, the nature-scape is re-defined as a land-scape which describes the *mise en scene* in better terms. (Figure 20) In the work "Panoramic Sea Happening" which Krasiński produced in collaboration with Tadeusz Kantor, the sea is utilized as the space of construction. The *mise-en-scène*, which can be redefined as a water-scape, is created by the operation of both living and nonliving objects which function as "props"<sup>75</sup>. As a living object, Krasiński "conducts the waves of the sea" and other human figures locate themselves within the boundaries of the water as if they "play a role in a theatrical scenario"<sup>76</sup>. Via expressing different measures of relations with the water, depending on varying depths and acts of interactions, the 'post-*mise-en-scène*' reveals a human-nature conjunction. (Figure 21)

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<sup>75</sup> Kasia Redzisz, "Sculpture for Performance," in *Edward Krasiński*, 45.

<sup>76</sup> *Ibid*, 44.

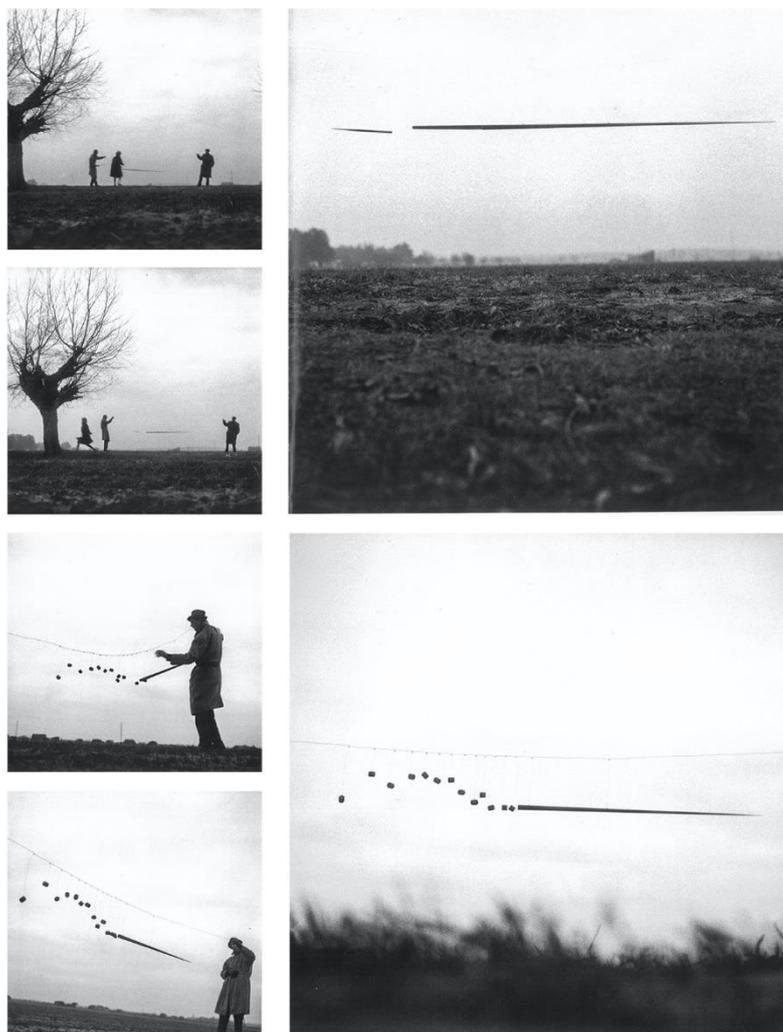


Figure 20. Edward Krasiński, *Spear installation*, 1963/64.

Source: Edward Krasiński, *Les Mises En scène*.



Figure 21. Edward Krasiński and Tadeusz Kantor, *Panoramic Sea Happening*, 1967.

Source: Edward Krasiński, *Les Mises En scène*.

### 2.3.3. Exhibition as an ‘Interface’

An exhibition functions as an apparatus for transmitting preliminary processes to visitors within its space of construction. In other words, “all exhibitions entail the bringing together of unlikely assemblages of people, things, ideas, texts, spaces, and different media”,<sup>77</sup> and these assemblies, which culminate in certain expressions, are based on certain intellectual or informative sources. Regarding the position of *mise-en-scène*, which operates within the boundaries of a stage or a shot, between the text/script and the audience, a direct analogy is drawn between the term and exhibitions with reference to their ontological state as a spatial translation, in alternative terms, an ‘interface’. Apart from that, an exhibition can also generate an interface, by creating different aspects of perception within the constructed *mise-en-scène*. It can be achieved either by the use of a spatial element or via the direct use of an exhibition object. For instance, in one of Krasiński’s exhibitions in the Foksal Gallery in 1990, the architectural setting is designed to produce an interface within itself. The slit, created in one of the walls, transforms into a cadre that re-frames the *mise-en-scène* within itself and generates a duality of perception. In better terms, the slit produces a *mise-en-scène* within a *mise-en-scène* and it becomes the place of translation, or the interface, in between these *mise-en-scène*. (Figure 22,23) In another exhibition, *mise-en-scène* is composed of vertical elements and an architectural element, a door, which are covered with the fragments of a complete human-scale photograph and placed separately according to a certain layout. The door is placed in a semi-open way that creates a simultaneous inside-outside view. Thereby, the perception of *mise-en-scène* changes according to the open/close portions of the door, which functions as the surface/interface in between the photographs appearing with and without the door. Thus, *mise-en-scène* itself

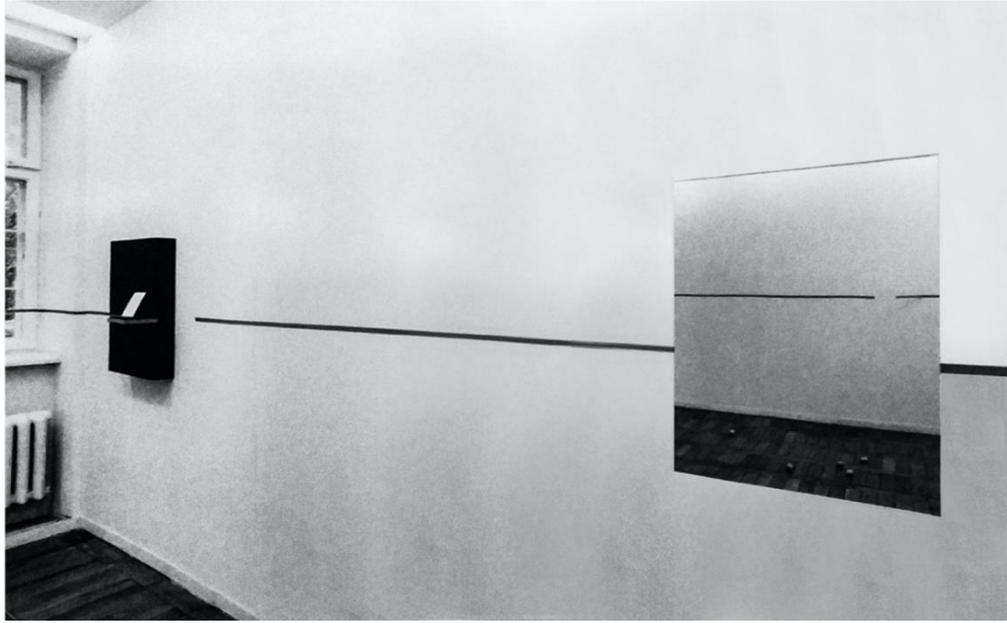
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<sup>77</sup> Paul Basu and Sharon Macdonald, “Introduction: Experiments in Exhibition”, in *Exhibition Experiments*, eds. Paul Basu and Sharon Macdonald, (MA, Oxford and Carlton: Wiley-Blackwell, 2008): 9.

provides a duality in the perception of the display at a certain distance from the spectators. (Figure 24,25) A similar version of that exhibition was constructed in the Foksal Gallery in 1994 in which the *mise-en-scène* includes a separate wall with a slit on it in the middle of the exhibition space. (Figure 26) In all the examples, *mise-en-scène*, by the use of its objects of construction, manifests itself as an ‘interface’. To put it in another way, it reveals its “capacity” by means of “translating the space into the other” via “the installation constructed”<sup>78</sup>

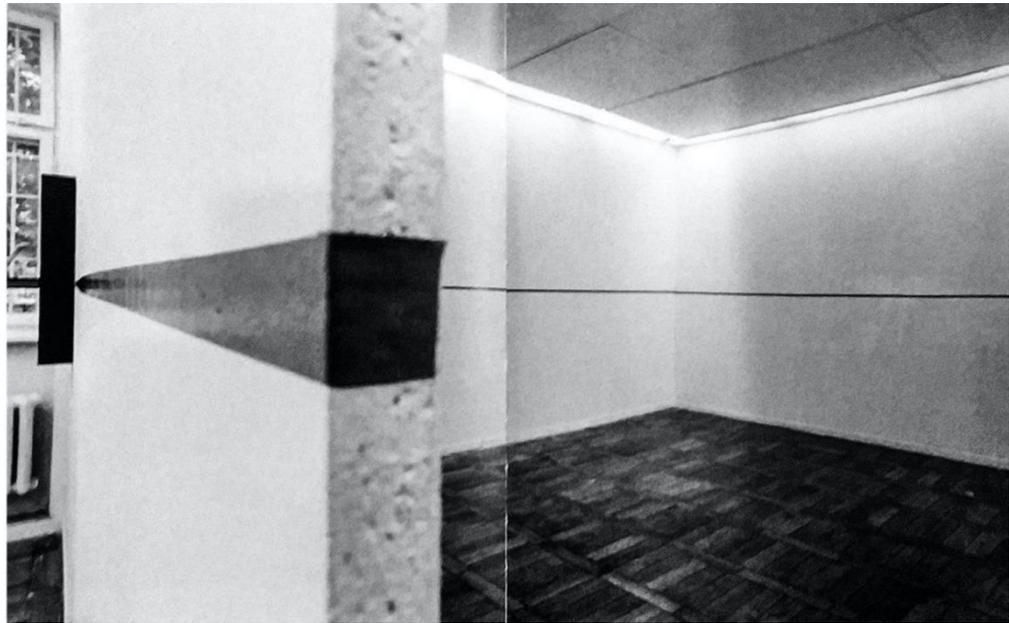
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<sup>78</sup> Ibid, 77.



*Figure 22. Edward Krasinski, Exhibition in Gallery Foksal, 1990.*

*Source: Edward Krasinski, Les Mises En scène.*



*Figure 23. Edward Krasinski, Exhibition in Gallery Foksal, 1990.*

*Source: Edward Krasinski, Les Mises En scène.*



Figure 24. Edward Krasinski, *Das Offene Bild* installation,

*Source: Edward Krasinski, Les Mises En scène.*



Figure 25. Edward Krasinski, *Das Offene Bild* installation, 1992.

*Source: Edward Krasinski, Les Mises En scène.*

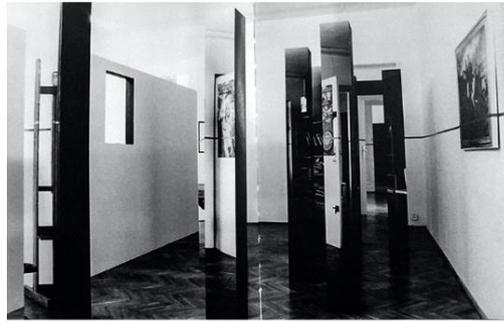


Figure 26. Edward Krasinski, *Atelier-Puzzle* installation in Gallery Foksal, 1994.

*Source: Edward Krasinski, Les Mises En scène.*

## CHAPTER 3

### RE-THINKING MONTAGE AS A TRANS-SCALE MECHANISM TO UNFOLD ARCHITECTURAL EXPERIENCE

#### 3.1. Montage as a Multifaceted Concept

“In nature we never see anything isolated, but everything in connection with something else which is before it, beside it, under it, and over it.”<sup>79</sup>

The term montage has its origins in French language with the meaning of ‘mounting’. In the context of art, the term is highlighted as the form or technique of producing a composite whole out of fragments such as ready-made images, photographs, or cut-out illustrations.<sup>80</sup> Montage fundamentally functions as the apparatus of bringing together and juxtaposing “materials that straddle the bounds of old and new media”<sup>81</sup> and its direct areas of application cover almost all forms of art such as painting, sculpture, photography, theatre, film and literature.

As stated by Patrizia C. McBride, having been effective in many artforms, montage manifested itself in the artworld through certain interactions. First one covers the interaction of montage with two art movements: Cubism and Italian Futurism. Its

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<sup>79</sup> Goethe, quoted in Sergei Eisenstein, “A Dialectic Approach to Film Form,” in *Film Form: Essays in Film Theory*, ed. Jay Leyda (New York and London: Harcourt, 1949): 45.

<sup>80</sup> *Oxford Dictionary of Art (3 ed.)*, s.v. “montage,” accessed April 11, 2020, <https://www.oxfordreference.com/view/10.1093/acref/9780198604761.001.0001/acref-9780198604761-e-2402>

<sup>81</sup> Patrizia C. McBride, “Weimar-Era Montage: Perception, Expression, Storytelling,” in *The Chatter of the Visible: Montage and Narrative in Weimar Germany* (University of Michigan Press, 2016): 14.

emergence within Cubism transpired by the “turn to collage” around 1910s and montage in Cubism is mostly highlighted by the poetry of Guillaume Apollinaire. (Figure 27) It came in sight in Italian Futurism by the nested use of “verbal and visual expression” and manifested itself especially by *musique concrète*, in 1940s, which refers to the manipulation of distinct recorded sounds and making an assemble out of them in the form of a montage. The appearance of montage in Dadaism and Constructivism draws attention to the term itself since it is directly associated with the machine age, by extension, the emphasis on the notions ‘constructed’ and ‘ready-made’, which were brought by industrial production.<sup>82</sup> To illustrate, the works of George Grosz and John Heartfield are given which also, via combining fragments of printed photographs and graphics and re-photographing them to make a completely new image, represent the pioneer examples of photo-montage. (Figure 28) With reference to their productions, Grosz indicates the power of montage as follows:

“In 1916, when Johnny Heartfield and I invented photomontage... we had no idea of the immense possibilities or of the thorny but successful career that awaited the new invention. On a piece of cardboard, we pasted a mishmash of advertisements for hernia belts, student songbooks, and dogfood, labels from Schnaps and wine bottles and photographs from picture papers, cut up at will, in such a way as to say in pictures, what would have been banned by the censors if we had said it in words.”<sup>83</sup>

Benjamin Buchloh recaps Grosz via reframing “montage aesthetics” within a range “from a meditative contemplation of reification to a powerful propaganda tool for mass agitation” and emphasizes the “inherently allegorical nature of montage.”<sup>84</sup> Maintaining this nature, the essential domination of the term upon the artworld,

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<sup>82</sup> Ibid, 14-15.

<sup>83</sup> George Grosz, quoted in Hans Richter, *Dada: Kunst und Antikunst*, (Cologne: Dumont, 1963). English translation from Dawn Ades, *Photomontage*, (N.Y.: Phaidon, 1976): 10.

<sup>84</sup> Benjamin H. D. Buchloh, “Allegorical Procedures: Appropriation and Montage in Contemporary Art,” *Artforum* XXI (September 1982): 43-57.

regarding both theoretical and practical productions, occurred during the 1920s in Soviet art, more clearly, in Soviet film which will be examined separately. What montage did fundamentally, independent from the artforms and stylistic approaches, was re-considering the requirements imposed by the aesthetic discourse of the nineteenth century. Therefore, by objectifying the “unity” and “organicity” of the artworks, montage gave prominence to a “mode of seeing”<sup>85</sup> that encompasses fragments and the total work separately in an artwork.<sup>86</sup> Apart from the materials and their individual expressions, it discerns the distinct expression of the complete production. As a result, it enabled the use of any fragment out of its context and the creation of a meaning by the combination of distinct fragments. However, because of sharing a similar vocabulary and being based on similar concepts, there is an intricate relationship between the definitions of the notions ‘collage’, ‘assemblage’ and ‘montage’. For instance, the art historian Barbara Stafford mentions collage and assemblage as the “various forms of montage art” where she resembles them by drawing an analogy about their quite similar processes<sup>87</sup>. Therefore, in order to understand the extents of the term clearly, the notions collage and assemblage should also be unfolded.

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<sup>85</sup> Jonathan Crary, *Techniques of the Observer: on Vision and Modernity in the Nineteenth Century* (MA: MIT Press, 1992), 2.

<sup>86</sup> *Ibid*, 15.

<sup>87</sup> *Ibid*, 34.

LA CRAVATE

DOU  
LOU  
REUSE  
QUE TU  
PORTES  
ET QUIT  
ORNE O CI  
VILISÉ

COMME L'ON  
S'AMUSE  
BI  
EN

OTÉ TU VEUX  
LA BIEN  
SI RESPI  
RER

les heures la beau  
et le vers dansaque Mon cœur té  
luisant et cadavérique de la  
le bel inconnu Il est Et tout pas  
les Muses aux pores de ton corps S en ra fin fi ni l'enfant la dou  
l'infini redressé par un fou de philosophe Agia leur de mou rir

semaine la main  
Tircis

Figure 27. Apollinaire's *La cravate et la montre*

Source: Apollinaire's *Visual Poetry: The Case of "La cravate et la montre"*.  
Hartmut Heep.

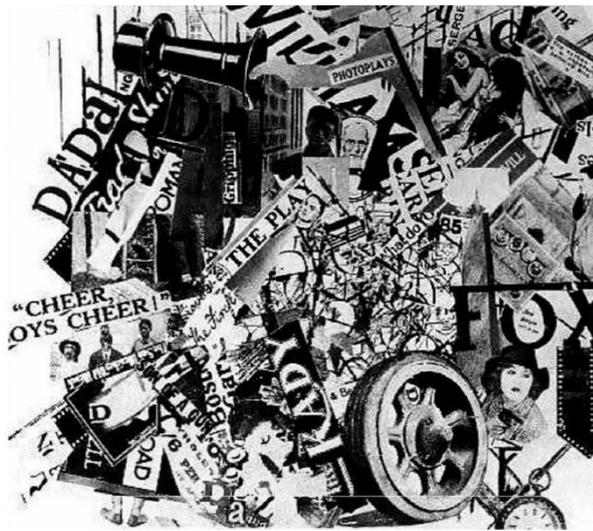


Figure 28. George Grosz and John Heartfield's *Life and work in Universal City, 1919*

Source: <https://www.theartstory.org>

### 3.1.1. (From) Collage, (to) Assemblage

The term collage, regarding its dictionary meaning, is defined as the technique and resulting product of pasting two dimensional objects such as printed papers, photographs, painted papers, news cuttings on to a flat surface in combination with each other<sup>88</sup>. With a broader perspective, it refers to using pre-existing sources and images in order to obtain a combined piece of production. Collage manifested itself in most of the art movements such as Dadaism, Surrealism and Pop Art. However, its initial “systematic” appearance in these movements is seen in Cubism. In Picasso’s “Still Life with Chair Caning”(1912), which is considered as one of the earliest examples of the technique, in which multiple materials pasted on the painting: an actual chair caning, a printed oilcloth and a rope which functions as the frame of the artwork. (Figure 29) Similarly, other early examples of the technique, following Picasso, belongs to Braque. However, his works reveal a certain type of collage and named as *papier collé* which corresponds to the limitation of the use of materials only to paper in a collage work. To illustrate, in his work “Fruit Dish and Glass” (1912), he brings together different fragments of paper in which some are used for depicting other materials such as wood.<sup>89</sup>(Figure 30)

Although the choices of materials vary, deploying different two-dimensional fragments on to the paintings remain the same for the rest of the Cubist artists. However, some of them, similar to Picasso, transcended the two-dimensionality of collage by making sculptures from varying materials. This goes in a parallel direction with the shift of the understanding of the term collage in Dadaism and Surrealism.

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<sup>88</sup> *Oxford A Dictionary of Modern and Contemporary Art (3 ed.)*, s.v. “collage,” accessed April 11, 2020, <https://www.oxfordreference.com/view/10.1093/acref/9780191792229.001.0001/acref-9780191792229-e-561?rskey=Vt0OcY&result=9>

<sup>89</sup> Be Beth Harris and Steven Zucker, “Picasso, Still Life with Chair Caning (Article),” Khan Academy (Khan Academy), accessed June 8, 2020, <https://www.khanacademy.org/humanities/art-1010/cubism-early-abstraction/cubism/a/picasso-still-life-with-chair-caning>.

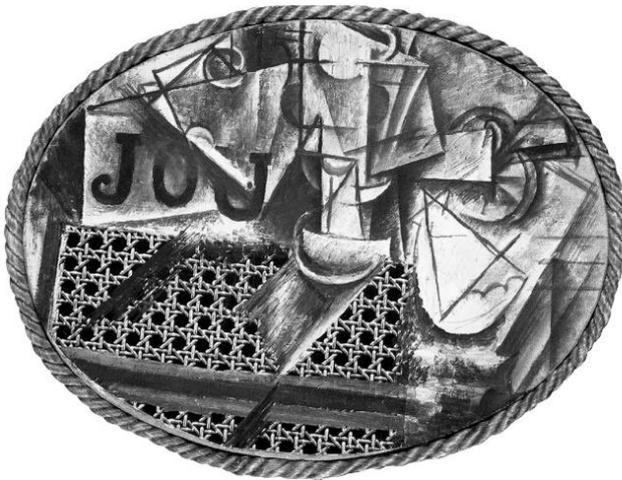


Figure 29. Picasso's *Still Life with Chair Caning*, 1912, edited by the author.

Source: <https://www.artsy.net>

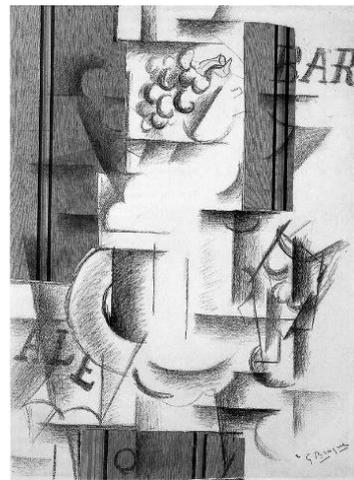


Figure 30. Braque's *Fruit Dish and Glass*, 1912, edited by the author.

Source: <https://www.metmuseum.org>

The literal definition of collage as bringing together the cuttings of two-dimensional extraneous objects was transformed into a rather figurative one, which is explained well by the quotation, from Isidore Ducasse who is a French poet with a pseudonym of *Comte de Lautréamont*. In one of his works, he depicts a young boy “as beautiful as the chance meeting of an umbrella and a sewing machine upon a dissecting table”, which became the prominent manifest of Surrealist collage.<sup>90</sup> In that sense, rather than being limited to two-dimensional objects, many Surrealist figures produced collage works which involve the use of montage and assemblage.<sup>91</sup> It can be inferred that, the “simple chronicle of cut-and-pasted paper”<sup>92</sup>, as seen in the early productions of Cubism, first evolved by changing the use of materials, than turned

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<sup>90</sup> André Breton, “M50. André Breton, ‘Manifesto of Surrealism’ (1924),” in *100 Artists' Manifestos*, ed. Alex Danchev (London: Penguin, 2011).

<sup>91</sup> 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* 15, no. Special Issue in Honor of Calvin S. Brown (March 1978): 126.

<sup>92</sup> Janis H. Grossman and Rudi Blesh, *Collage: Personalities, Concepts [and] Techniques*. [Rev. ed.] (Philadelphia: Chilton Book Co, 1962), quoted in Weisstein, 126.

into relief-like three-dimensional constructions. Throughout these transformations collage also got involved in many artforms such as Max Ernst's "collage novels" which are composed of re-constructions of images from Victorian novels and encyclopedias that are gathered in the form of books; Matisse's late paper cut-outs (*gouaches découpés*) that were placed on paper and architectural elements such as walls and windows; and Alberto Burri's relief like sacking pictures. (Figure 31-33)

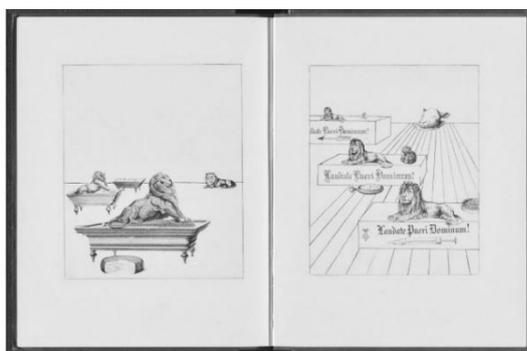


Figure 31. Max Ernst's *Volume I: Le Lion de Belfort*, 1934, edited by the author.

Source: <https://www.moma.org>

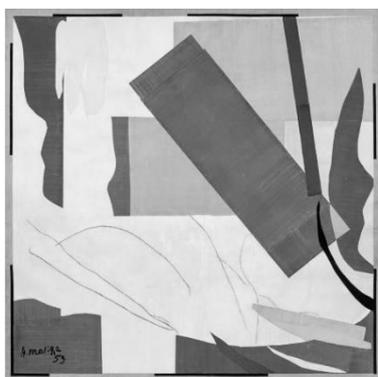


Figure 32. Matisse's *Memory of Oceania*, 1952, edited by the author.

Source: <https://www.moma.org>

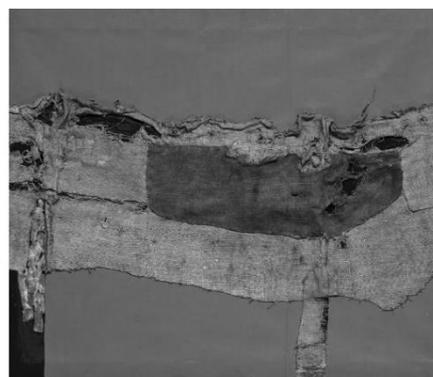


Figure 33. Alberto Burri's *Sacking and Red*, 1954, edited by the author.

Source: <https://www.tate.org>

The origins of the term assemblage, coming from French, refers to "a collection of individuals", "a gathering"<sup>93</sup> or "the fitting together of parts and pieces"<sup>94</sup>. Following its dictionary meanings, the generic understanding of the term assemblage in the artworld is considered as an "extension of the Cubist collage"<sup>95</sup>. However, there is a dichotomous situation in terms of the definition of assemblage in the artworld. First one includes the ideas suggesting that rather than applying to collage, the term should only be valid for the juxtaposition of three-dimensional and found objects. However, this approach is ontologically defective because of considering collage as a mere two-dimensional concept. Nonetheless, accepting assemblage as a continuation of collage, it was suggested that the initial appearances of assemblage are based on the sculptural experiments of Dadaists and Surrealists.<sup>96</sup> The shift from 'surface' to 'space' regarding the juxtaposition of ready-made materials started by the experiments made in Cubism. Following this approach, it can be inferred that collage as a "pasted image made predominantly of paper" and assemblage as "the plastic relief in space to the montaged object" should be considered as totally separate entities.<sup>97</sup>

The second approach, initiated by Jean Dubuffet in 1953, advances the understanding of assemblage as a rather overarching term which can be associated

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<sup>93</sup> *Online Etymology Dictionary*, s.v. "assemblage," accessed April 11, 2020, <https://www.etymonline.com/search?q=assemblage>

<sup>94</sup> Robert Escarpit, *Dictionnaire International Des Termes Littéraires* (Berne: Editions Francke, 1979), quoted in Ulrich Weisstein, 127.

<sup>95</sup> *Oxford A Dictionary of Modern and Contemporary Art (3 ed.)*, s.v. "assemblage," accessed April 11, 2020, <https://www.oxfordreference.com/view/10.1093/acref/9780191792229.001.0001/acref-9780191792229-e-172?rskey=Iz9d9c&result=5>

<sup>96</sup> Allan Kaprow, *Assemblage, Environments & Happenings* (New York: H.N. Abrams, 1966)

<sup>97</sup> Roland März and Debbie Lewer, "Introduction to From Collage to Assemblage: Aspects of Material Art in the GDR," *Art in Translation* 5, no. 1 (2013): 147.

with “all forms of composite art and modes of juxtaposition”.<sup>98</sup> This approach was empowered by an exhibition called ‘The Art of Assemblage’ made at the Museum of Modern Art in 1961. The reason why this exhibition played an important role is that it included a great variety of artworks, regarding their forms and the techniques used, under the concept ‘assemblage’. The selected works are composed of the ready-mades of Marcel Duchamp, wall cabinet of George Brecht, sacking pictures of Alberto Burri, compressed automobile bodies by César Baldaccini, cut-up oil paintings of Jean Dubuffet, collages of Max Ernst, sculptures of Jean Tinguely and many more. (Figure 34) According to the curator William Seitz, by including “collages and many other varieties of art assembled from paper, cloth, wood, metal, manufactured objects and other unorthodox materials”, the exhibition aimed to “face the controversial issues raised by recent assembled art”.<sup>99</sup> In other words, Seitz intended to expand the rigid boundaries drawn for the term ‘assemblage’, and proposed a “broader perspective”<sup>100</sup> regarding the perception of it in the art world.

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<sup>98</sup> Ulrich, “Collage, Montage, and Related Terms,” 127.

<sup>99</sup> “The Art of Assemblage Press Release,” MoMA, accessed June 8, 2020, <https://www.moma.org/>.

<sup>100</sup> An important aspect of assemblage is put forth in Deleuze and Guattari’s philosophical work. Although their discussions stand out of the scope of this study, more explicitly they stand out of the artworld, it is important to mention them since they reconsider the term via trying to expand its generic expression and understand the extents of it. Accepting the concept through its generic understanding as ‘putting together’ and ‘making an arrangement’, they pre-condition the reader to the existence and organization of fragments. However, they draw attention to the idea that these fragments should not be “a set of pre-determined parts” of an “already conceived structure”. Following that, they claim that this process of bringing the pieces together also should not be a “random collection” because the whole should “express some identity and claim a territory”. Therefore, it can be inferred that the assemble of the fragments should not result in an already existing entity. Instead, they should generate a distinct composition which has a certain unity.



Figure 34. *The Art of Assemblage* exhibition in MoMA, 1961

Source: <https://www.moma.org>

### 3.2. Montage as a Film Concept

“The existence of two facts in juxtaposition prompts their correlation; no sooner do we begin to recognize this correlation than a composition is born, and its ideas begin to assert themselves.”<sup>101</sup>

Montage, in general terms, is understood as the juxtaposition of heterogeneous fragments and, consequently, the transformation of these fragments into a new whole which represents a completely discrete formation without any direct relation to its constitutive parts. Via following that approach, it is seen that montage can easily transfer between different art forms and movements. However, as stated by Wise, the essential integration of the term with the art world comes into being during 1920s in the Soviet Union. Although montage was widely used in the magazines, posters and books during these years, it reached a well-settled place by its integration with film.

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<sup>101</sup> David Bordwell, “The Idea of Montage in Soviet Art and Film,” *Cinema Journal* 11 (1972):10

In the dictionary of film studies, montage is defined as ‘film editing’. In that sense, the term is mostly understood as the post-production process which controls the final structure of the film as a total product.<sup>102</sup> However, considering montage as a mere isolated procedure in order to complete a filmic formation is quite defective. The theories and productions of Soviet filmmakers reveal its impacts on a film structure, and they manifest that rather than a sole technique or form, montage should be considered as a significant device which is able to control the overall expression.

As stated by Bordwell, there are two approaches regarding the main tendencies of Soviet film which are composed of the productions of Lev Kuleshov and Vsevolod Pudovkin, and the theories of Sergei Eisenstein and Dziga Vertov. While some critics interpret them as “fairly distinct tendencies”<sup>103</sup>, some consider the latter as the “perfected” version of the former approach<sup>104</sup>. Starting with the former one, Kuleshov founded the analogous relation between a film sequence and a sentence which, from a linguistic perspective, presents that via bringing together separate elements, a summed product is generated<sup>105</sup>. Similar to that, he also uses the analogy of ‘bricks’ which reveals the construction of an assembly by the ‘cemented’ units. In other words, rather than approaching the shots as isolated units, he attempts to bring them together side by side in the form of a sequential juxtaposition. In addition to that, Kuleshov and Pudovkin also emphasize the distinctness of the shots, which is well explained via the ‘Kuleshov effect’ in which multiple use of the same shot is intercut with different shots having varying contents<sup>106</sup>. The Kuleshov effect not only

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<sup>102</sup> *Oxford A Dictionary of Film Studies*, s.v. “montage,” accessed April 12, 2020, <https://www.oxfordreference.com/view/10.1093/acref/9780199587261.001.0001/acref-9780199587261-e-0451?rskey=6MC5vz&result=3>

<sup>103</sup> Bordwell, “The Idea of Montage in Soviet Art and Film,” 10.

<sup>104</sup> Ulrich, “Collage, Montage, and Related Terms,” 127.

<sup>105</sup> Ronald Levaco, “Introduction,” in *Kuleshov on Film: Writings*, ed. Ronald Levaco (Berkeley, Los Angeles, London: University of California Press, 1974): 7.

<sup>106</sup> *Ibid*, 8.

highlights the unnecessary of the relevancy of contents between different shots, but also propounds the distinct expressions created by the sum of these shots. Thus, the juxtaposition of shots, according to Kuleshov effect, creates a certain rhythmic narrative<sup>107</sup>. (Figure 35) In other words, the spectator is exposed to the combination of certain shots within a systematic structure and obtains a particular narrative out of that sequence. Since the way of assembling the shots produces the ‘received’ expression, montage here directly functions as an “instrument of impression”<sup>108</sup>.



Figure 35. The Kuleshov effect: the sum of first sequence signifying hunger, second one: sadness, third one: lust.

Source: <http://eszteresafilmek.hu>

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<sup>107</sup> Bordwell, 10

<sup>108</sup> Vsevolod Pudovkin, “On Editing,” in *Film Theory and Criticism: Introductory Readings*, ed. Gerald Mast and Marshall Cohen (Oxford: Oxford University Press, 1985): 125.

The filmic and theoretical productions of Eisenstein and Vertov are considered more comprehensive and experimental than the former filmmakers. This is associated with their multidimensional artistic productions. While Eisenstein's relevancy within the field was primarily based on theatre and poetry, Vertov was writing novels, poetry and composing *musique concrète*.<sup>109</sup> Their lifestyles which blended in art in multiple directions not only resulted in the creation of comprehensive montage theories within film studies, but also made it possible to re-interpret both art and the built environment through a certain way of seeing brought by their montage theories.

### 3.2.1. Eisenstein's Montage: an Object-Concept Mechanism

“Elements or “things” are constituted out of flows, processes, and relations operating within bounded fields which constitute structured systems or wholes...both the individual “thing” and the structured system of which it is a part rests entirely on an understanding of the processes and relations by which thing and structured system are constituted.”<sup>110</sup>

By suggesting that film fundamentally corresponds to montage, Eisenstein denotes the precedence of the place of montage in film on every scale.<sup>111</sup> He discusses the term rather as a conceptual aspect. This is why he approaches to the subject by drawing an analogy between montage and ideogram and uses the examples from different representational cultures. His first example is the hieroglyph. Rather than the formation of each hieroglyph, the analogous relation is observed at the state when two hieroglyphs come together which is indicated as “copulation”. Knowing that each hieroglyph refers to either an “object” or a fact, their juxtaposition forms a “concept”. In other words, when two hieroglyphs are combined, what is achieved is

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<sup>109</sup> Bordwell, 11.

<sup>110</sup> David Harvey, “Orientations,” in *Justice, Nature & the Geography of Difference* (Blackwell Publishers, 1996): 50.

<sup>111</sup> Sergei Eisenstein, “The Cinematographic Principle and the Ideogram,” in *Film Form: Essays in Film Theory*, ed. Jay Leyda (New York and London: Harcourt, 1949): 28

not their sum, instead, it is an entirely distinct formation which is not possible to depict by using a single representation. The transformation of separate hieroglyphs into the ideogram is exemplified by Eisenstein through few examples such as the combination of “a mouth” and “a child” which becomes “to scream” or the juxtaposition of “a mouth” and “a bird” that describes “to sing”.<sup>112</sup>

The second example Eisenstein gives from the Japanese representational culture is the *haikai* or haiku which refers to a form of poetry that can be traced back to 9th century. Traditional *haikai* is composed of three short lines which do not rhyme. Its essence is that there is always an overall abstract concept that the poem is transformed into, beyond the three lines it embodies. In other words, it turns the given imagery into an abstract concept. Thus, rather than a type of poem, it can be inferred that it is a way of looking into the physical world.

“I wonder whether.

Seabirds too are asleep.

On Lake Yogo tonight.”

In the given haiku of Mukai Kyorai, beyond the three-lined imagery of the poem there is a certain emphasized concept: *hasomi* which in its lexical meaning corresponds to thinness or slenderness. The haiku here describes “the smallest stimulus in nature” or “the smallest natural phenomenon”.<sup>113</sup> Similar to the transition of two hieroglyphs into a phrase, with more abstract terms, the transition of two objects into a concept, the lines of the haiku, which are the imagery objects, turn into a concept that is not possible to represent by itself unlike the basic emotions and concepts such as ‘anger’ or ‘happiness’.

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<sup>112</sup> Ibid, 30.

<sup>113</sup> Makoto Ueda, “Bashō and the Poetics of ‘Haiku,’” *The Journal of Aesthetics and Art Criticism* 21, no. 4 (1963): 426.

Looking at these two examples, Eisenstein's approach towards montage appears as an abstract system of formations. A system in which each word, sentence, image or sound define an "object", and the combinations they make with other objects eventuate in distinct "concepts". This object-concept mechanism constructs a way of seeing which transcends the act of thinking from "imagist" to "conceptual" and it can operate on every scale from the interaction of words to the composition of pages.

Eisenstein's theories on montage in film goes along the same line with the object-concept mechanism; however, in a slightly different direction than Kuleshov and Pudovkin. Since a shot is the smallest unit of a film, Eisenstein resembles each shot with a montage cell. In other words, he finds an analogous relation between these two articulated systems: 'cell-organism' and 'shot-montage' which, in abstract terms, corresponds to an 'object-concept' mechanism. Kuleshov, on the other hand, asserts that "a shot is an element of montage" and "montage is an assembly of these elements"<sup>114</sup>. To put it another way, Kuleshov uses the analogy of bricks by asserting that just as building series of bricks, montage is achieved by the linkage of shots. However, Eisenstein claims that a montage sequence can only be obtained by "collision", not linkage. He propounds that the collision between different shots, in a montage sequence, occurs through the conflict of both physical and intellectual characteristics. Regarding the physical ones, the conflict arises as a result of the change between the elements within the composition of successive shots. Eisenstein categorizes the physical conflicts as graphic conflict, conflict of planes, conflict of volumes, spatial conflict, light conflict and tempo conflict<sup>115</sup>. (Figure 36) He asserts that these conflicts not only appear in-between the shots, but also within the individual ones because since a shot is a montage cell, what characterizes it is also the conflict between two juxtaposing fragments. Leaving aside the details of generating a conflict both within and in-between shots, what should be discerned

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<sup>114</sup> Eisenstein, "The Cinematographic Principle and the Ideogram," 29.

<sup>115</sup> Eisenstein, "A Dialectic Approach to Film Form," 54.

clearly is the distinction Eisenstein creates, in opposition to Kuleshov and Pudovkin. According to him, only from “the collision of two given factors arises a concept”<sup>116</sup> that directly indicates the ‘object-concept’ mechanism in which what operates is a complete ‘conversion’ rather than a sum’.

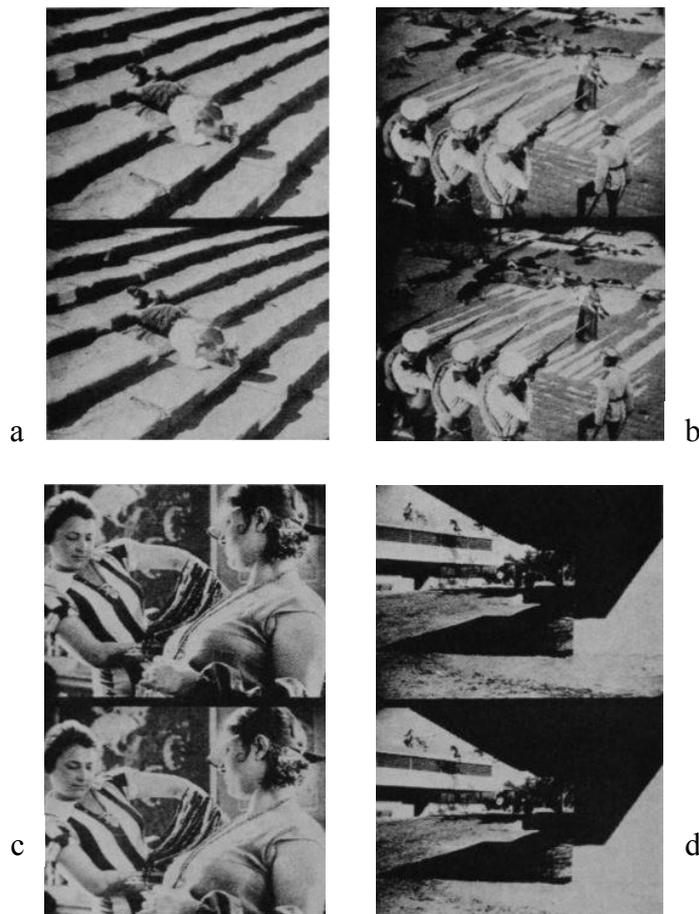


Figure 36. a. *Graphic conflict*, b. *Conflict of planes*, c. *Conflict of volumes*, d. *Spatial conflict*

Source: *Film Form*, Sergei Eisenstein.

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<sup>116</sup> Eisenstein, “The Cinematographic Principle and the Ideograms,” 37.

### 3.2.2. Vertov's Montage: a "Kino-Eye" Construction

"I am Kino-eye, I am a mechanical eye. I, a machine, show you the world as only I can see it. Now and forever, I free myself from human immobility, I am in constant motion, I draw near, then away from objects, I crawl under, I climb onto them... Now I, a camera, fling myself along their resultant, maneuvering in the chaos of movement, recording movement, starting with movements composed of the most complex combinations... My path leads to the creation of a fresh perception of the world. I decipher in a new way a world unknown to you."<sup>117</sup>

Vertov's theories on montage reflected themselves, in practical terms, via his film "The Man with a Movie Camera" (1929) which aims to represent the urban dynamics, fictionalized over modernization and machinery at the time, within the prominent Soviet cities. Through covering these themes, the film deploys new techniques Vertov initiated related to camera and shooting. Although the film mainly stands out for the political and technical discourses it creates, it not only manifests the use of montage, but also gives rise to the term "Kino-eye". It is possible to decode Vertov's idea of montage in few stages. First, there is a specified subject before shooting and a certain time period for shooting it. Second, the movement of the spectator is privileged. During that movement, which continues through the entire time period, the camera collects momentary shots that correspond to constitutive units. These units, which are constructed between the beginning and end points of this process, form a montage sequence via the interplay created between them. Vertov also interprets this accumulative process from a linguistic perspective. He resembles the transformation 'from shot units to montage sequence' with the act of "writing"<sup>118</sup> because of the insignificancy of shots as separate units without the complete production. A montage sequence, as a combined product not only generates

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<sup>117</sup> Dziga Vertov, "Kinoks: A Revolution," in *Kino-Eye: The Writings of Dziga Vertov*, ed. Annette Michelson (Berkeley: University of California Press, 1984): 17

<sup>118</sup> Vertov, "Introduction," xxix.

a distinct formation regarding its formal qualities, but also “generates a new space and time”<sup>119</sup> which is not connected to the space-time conditions of the individual shots.

Vertov invented the term “Kino-eye”, originally *Kinoglaz*, (1924) describing an apparatus which has a control over certain notions that the ‘human eye’ is not capable of acquiring. The term, by turning the eye into a “mechanical eye” makes the human eye possess the abilities of a camera. (Figure 37) In other words, a conceptual shift from the ‘human eye’ to “Kino-eye” operates by the possession of certain notions which are time and space. The Greek prefix *kino-* is coming from the verb *kinein* which means “to move”, and from the root *keie-* which refers “to set in motion”.<sup>120</sup> Therefore, the term “Kino-eye” introduces an apparatus that ‘sees in motion’, which has a control over time by “seeing life in any temporal order or at any speed inaccessible to human eye”<sup>121</sup> and a control over space by “the continuous exchange of visible fact”<sup>122</sup>. In that sense, the Kino-eye re-reads a selected portion or multiple portions from the physical world, especially from the built environment, through a determined order in which the fragments are linked in a particular way.

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<sup>119</sup> Amra Latifić, “The Kino-Eye Montage Procedure as a Formal Experiment,” *AM Journal of Art and Media Studies*, no. 15 (2018): 25.

<sup>120</sup> *Online Etymology Dictionary*, s.v. “kino,” accessed April 12, 2020, <https://www.etymonline.com/search?q=kino>

<sup>121</sup> Vertov, xxv.

<sup>122</sup> *Ibid.*

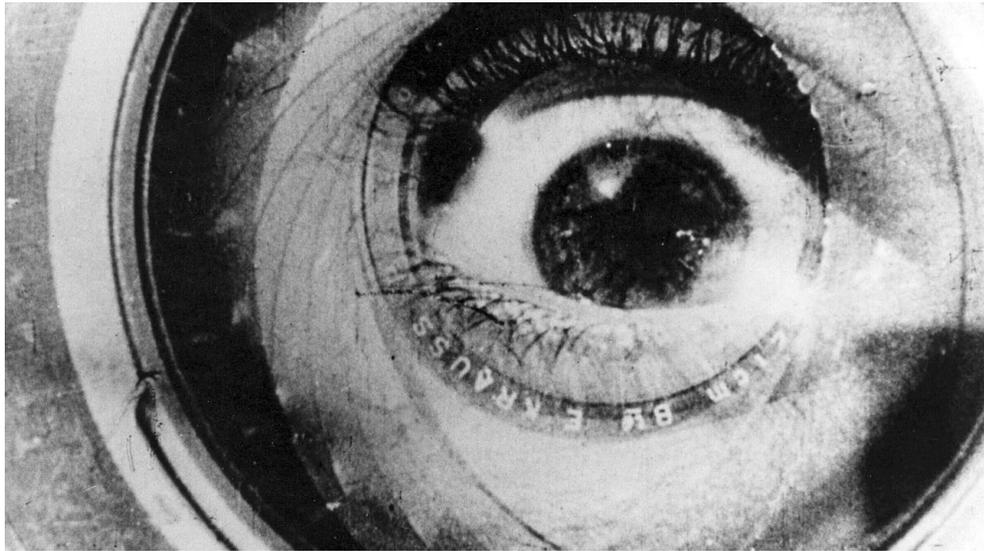


Figure 37. Dziga Vertov, *The Man With The Movie Camera*, film still, 1929.

Source: <https://www.cinema.ucla.edu>

### 3.3. Architectural Space as a “Kino-eye” Construction

“She who wanders through a building or a site acts precisely like a film spectator absorbing and connecting visual spaces. The changing position of the body in space creates architectural and cinematic grounds. The consumer of architectural space is the prototype of the film spectator.”<sup>123</sup>

When viewed from a “Kino-eye”, an architectural space is approached as an arrangement of distinct fragments which come together and turn into an expressive whole and re-defined with reference to that approach as an “architectural ensemble”<sup>124</sup>. By this way, the fragments of an architectural space gradually construct a montage sequence, between the starting and ending points of the process,

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<sup>123</sup> Giuliana Bruno, “Site-Seeing: Architecture and the Moving Image,” *Wide Angle* 19, no. 4 (1997): 15.

<sup>124</sup> Sergei M. Eisenstein, Yve-Alain Bois, and Michael Glenny, “Montage and Architecture,” *Assemblage* 10 (1989): 111.

which unfolds a particular architectural experience. This approach was pioneered by the studies of Bernard Tschumi and Sergei Eisenstein through “The Manhattan Transcripts” and “Montage and Architecture”. The prominence of these readings is not only based on their appearances as fundamental sources, but also because they share a common approach towards analyzing architectural experience: both aim to expand the limits of perception of architectural space; both use the analogy of montage; and both deploy joint concepts. Hence, together these studies suggest a conceptual agenda for re-reading architectural spaces in the form of montage sequences. More precisely, they provide a way of looking at an architectural space with a “Kino-eye” that reveals “what the eye doesn’t see, and which brings the possibility of seeing without limits and distances.”<sup>125</sup>

Human vision functions as a mechanism that perceives its surroundings as a combination of different physical and spatial entities, independent from their (im)mobile and (non)living characteristics. Therefore, seeing is an act divorced from any categorization to be made within the existing visual stimuli. In other words, human eye receives the parameters of the living environment, *en masse*, without detaching a point from a line; a line from a surface; a wall from a room; an individual from the act; and, an act from the space it occurs. Due to that characteristics of human vision, it is not possible to perceive all these singular elements independently, within their internal dynamics. With reference to that, Tschumi puts forward in *The Manhattan Transcripts* that perception is the interconnection between space, event, and movement, whilst each can exist independently and be read within their internal system of being<sup>126</sup>. He manifests that architectural experience can be understood more efficiently by the “disjunction” of these three categories in a way that neither the tools of human vision nor the tools of architecture such as plans, sections,

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<sup>125</sup> Vertov, “The Birth of Kino-Eye,” 41.

<sup>126</sup> Tschumi, “Introduction,” 7.

axonometries do on their own<sup>127</sup>. Thus, he insists that unfolding the experience of any architectural space requires to go beyond the limits of the existing architectural representations. In this manner, he utilizes the operation of the Kino-eye and also states the methodological resemblance of this approach with Eisenstein's montage<sup>128</sup>. Although being relatively nonsystematic comparing to Tschumi's work, Eisenstein also follows a similar approach, in "Montage and Architecture", by considering general spatial dynamics, architectural elements, and movement separately, as independent substances. In order to unfold their methodology of re-reading architectural spaces, their fundamental concepts should be elaborated in detail which are composed of two categories. First one includes the elements of architectural experience covering movement, space and event; and the second category is composed of the elements of montage, consisting of frame and sequence which are the creator of the filmic experience.

### **3.3.1. Movement**

"Walking is never abstract. To be on foot is always to be in place, localized, particularized and wedded to the experience of the site"<sup>129</sup>

Movement, in terms of its essence for the operation of a montage sequence, has a prominent position within the tripartite of event, space and movement. A montage sequence is constructed via the succession of images in a certain pace and it is perceived as a moving phenomenon, regarding the human perception, which is considered as a filmic form. The resulting form can also be described as a 'moving

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<sup>127</sup> Ibid, 9.

<sup>128</sup> Ibid, 7.

<sup>129</sup> Christy Anderson and David Karmon, "On Foot: Architecture and Movement," Architectural Review, October 12, 2015, <https://www.architectural-review.com/essays/what-does-the-extraordinary-activity-of-walking-upright-bring-to-the-study-of-architecture/8689972.article>.

image' which directly reveals the ontological relation it has with movement. Following these, creation of a montage sequence in the scope of an architectural space operates only in the presence of an actual movement, which is pinpointed by Bruno as follows:

“An architectural ensemble is read as it is traversed. This is also the case for the cinematic spectacle, for film is read as it is traversed, and is readable insofar as it is traversable. As we go through it, it goes through us.”<sup>130</sup>

This mobile viewpoint which enables the re-reading of architectural spaces, on every scale, operates through the act of “walking”<sup>131</sup>. Although the pace varies, the traversing bodies remain the act of walking which is elaborated by Eadweard Muybridge. In his photographic studies made in 1870's, he unfolds the act of walking into momentary fragments of movement. (Figure 38) It can be inferred from Muybridge's work that dissecting walking into fragments is necessary in terms of making an analysis of the whole experience because walking immediately disappears after the act. In this manner, 'Muybridge's walk' obtains the fragments of walking separately in a successive order which not only reveals the constitutive elements of movement, but also makes it possible to observe the act of movement through the physical environment in which it operates. Thus, the dissection provides the viewer with discerning other notions changing in motion which are not visible through an ordinary walking process. Similarly, unfolding an architectural experience in the form of montage also requires the dissection of walking in which each fragment of movement reveals a certain space-event dynamic. In Foucauldian terms, the

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<sup>130</sup> Bruno, “Site-Seeing”, 15.

<sup>131</sup> Eisenstein, Bois, and Glenny, 117.

momentary dissections of the architectural journey operates as an “excavation” within the “archeology of the moving image”<sup>132</sup>.

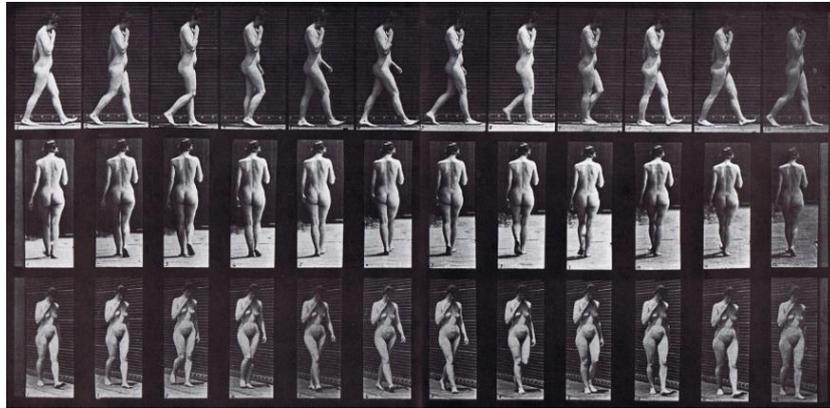


Figure 38. Eadward Muybridge, *Animal Locomotion Plate H*, 1887

Source: <https://modernismmodernity.org>

### 3.3.1.1. ‘Muybridge’s Walk’ in the Urban-scapes

“The streetscape is as much a filmic construction as it is an architectural one.”<sup>133</sup>

Eisenstein approaches movement through the term “path” which embodies both filmic and actual definitions. He describes an actual path as the route where visual sequences are generated when walking from one point to another. On the other hand, he puts forward the term “imaginary path” that combines varying perceptions of an object that are visible to the eye, which can also turn into “a path followed by the mind” by an “immobile spectator” who brings in mind distant moments with

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<sup>132</sup> Giuliana Bruno, “Collection and Recollection on Film Itineraries and Museum Walks,” in *Camera Obscura, Camera Lucida* (Amsterdam University Press, 2003): 231-260.

<sup>133</sup> Bruno, “Site-Seeing”, 12.

different time and space conditions together.<sup>134</sup> Therefore, it can be inferred that both in an actual path and an imaginary path there is the operation of a sequence visible to the eye, but they have a difference: the position of the spectator. While in the former there must be a ‘mobile spectator’, the latter one can involve both a mobile and an immobile one.

Via superimposing a filmic and an actual path, within the term imaginary path, Eisenstein makes a re-reading of the Acropolis. In other words, he unfolds the montage sequence, which is created while walking among the structures of Acropolis, by dissecting the walking into fragments, more explicitly into successive shots. As stated by Kleine, the Acropolis is initially interpreted by Auguste Choisy in the *History of Architecture* as four main perspectives, but Choisy does not focus on how these perspectives are combined in a certain path and turns into a sequential whole while walking<sup>135</sup>. In other words, his reading excludes the operation of movement. On the contrary, Eisenstein reframes these perspectives as different shots which are encountered while walking through the structures of Acropolis and linked in a certain montage sequence created within that imaginary path. (Figure 39,40)

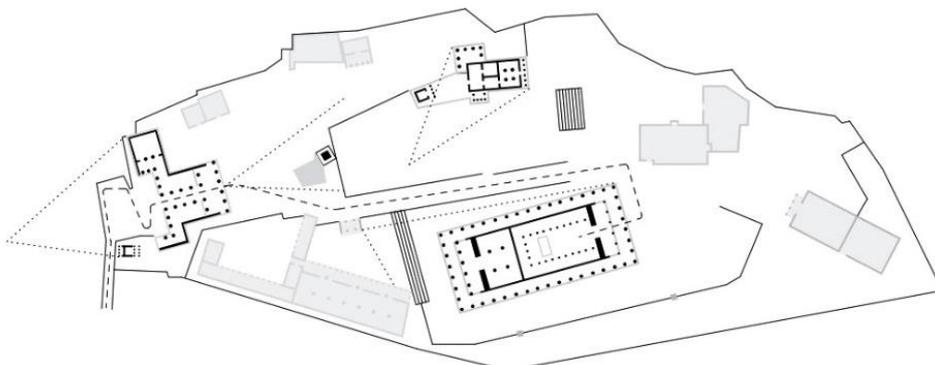


Figure 39. The Acropolis of Athens plan, indication of the imaginary path.

Source: *The Drama of Space: Spatial Sequences and Compositions in Architecture*, Holger Kleine.

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<sup>134</sup> Eisenstein, Bois, and Glenny, 116.

<sup>135</sup> Holger Kleine, “Part 2,” in *The Drama Of Space: Spatial Sequences and Compositions in Architecture* (Basel: Birkhäuser, 2017): 91.

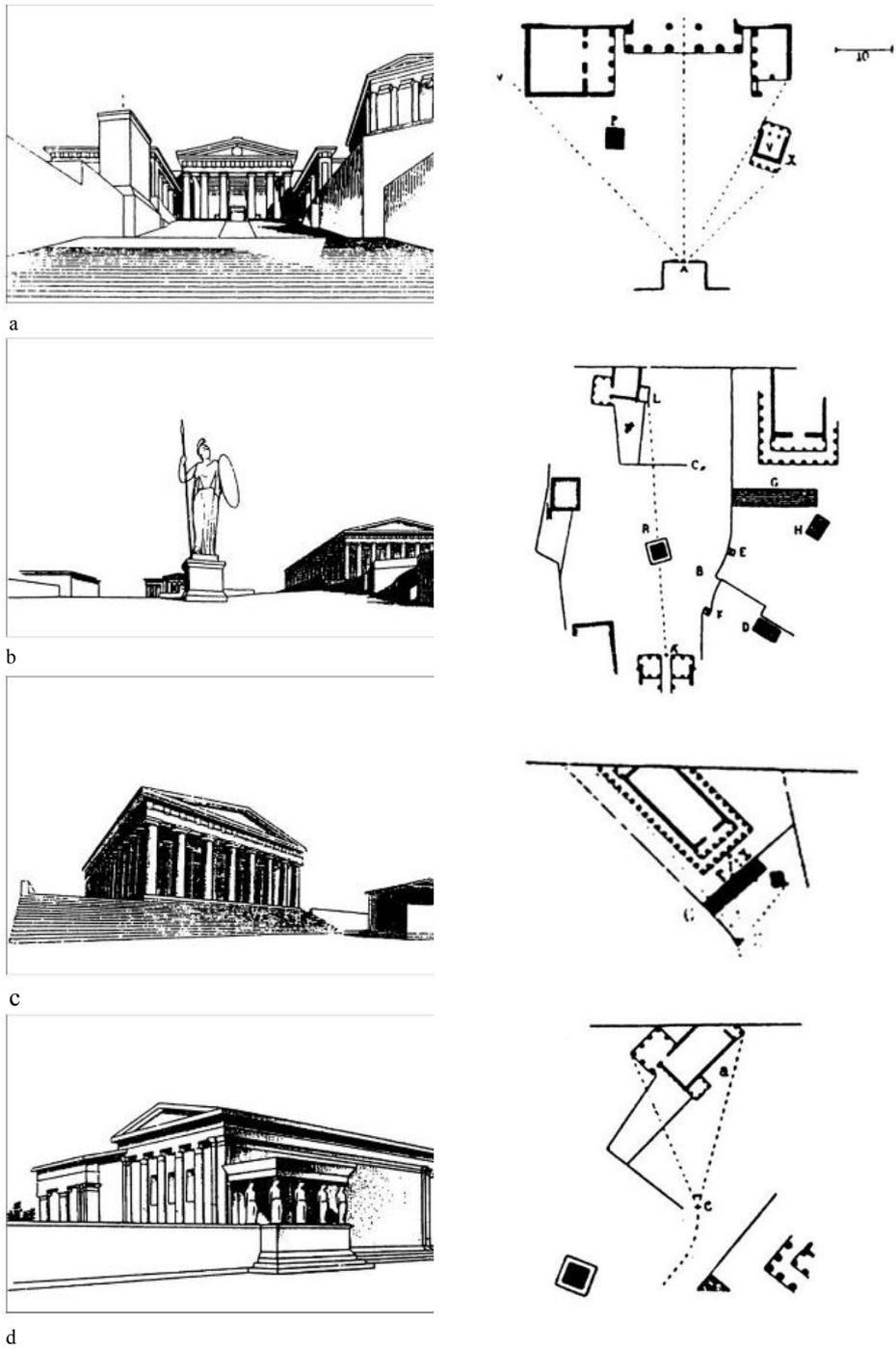
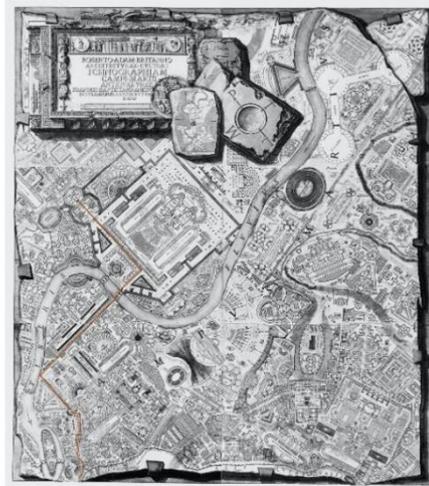


Figure 40. Left: a. The Propylaeum, b. Athene Promakhos, c. The Parthenon, d. The Erechtheion. Right: Montage Plans of a,b,c,d.

*Source: Montage and Architecture, Sergei Eisenstein, M. Yve-Alain Bois and Michael Glenny*

Piranesi, in the Campo Marzio Plan (1762), generates an ichnographic reconstruction of the Campo Mania area of Ancient Rome without exactly using Roman structures. Rather, he combines historical and existing buildings, archeological findings, fragments and variations of different typologies belonging to different time periods. (Figure 41) Beyond the timeless characteristics of this reconstruction, he gives an emphasis on the experience of movement in an architectural setting by proposing a particular movement pattern within the plan. In such a reconstruction, which rather steps forward as a work of montage, the movement pattern that passes through and nearby significant buildings brings the experiences of past and present together. In other words, it suggests a certain way of experiencing a fictional architectural setting via constantly repositioning the spectator on the map. By this way, Piranesi controls to which direction and scene the spectator should be focused on and arranges a montage sequence that juxtaposes these scenes.<sup>136</sup> (Figure 42)



*Figure 41. Suggested movement path in the Campo Marzio Plan, edited by the author.*

*Source: <http://www.museumpeace.com>*

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<sup>136</sup> Kerstin Roeck, “Campo Marzio and the Event,” *issuu*, accessed 2018, [https://issuu.com/kerstin\\_roeck/docs/campo\\_marzio\\_and\\_the\\_event](https://issuu.com/kerstin_roeck/docs/campo_marzio_and_the_event)

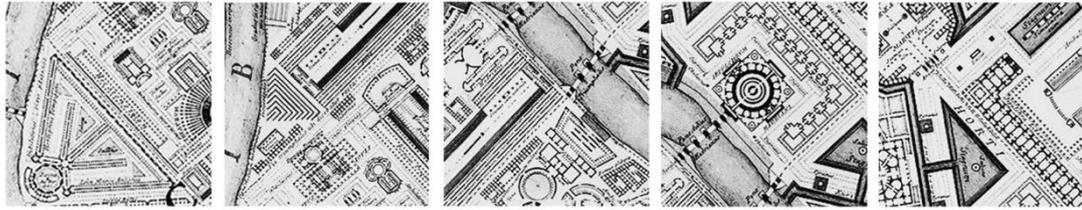


Figure 42. Suggested movement path in the Campo Marzio Plan, edited by the author.

*Source: <http://www.museumpeace.com>*

Both Eisenstein and Piranesi interpret the urban setting by means of a mobile spectator. In this way, they underline the necessity of a certain path which collects each encounter, combine them in its given order and reflect the total architectural experience in the form of a montage sequence. Similarly, Tschumi, through his study in the city scapes of Manhattan, also follows an urban approach; however, he has a rather multi-dimensional perspective that includes scale shifts. Therefore, the context of walking is changing between the architectural spaces of ‘The Park’, ‘The Street’, ‘The Tower’ and ‘The Block’. (Figure 43) He approaches movement as the “intrusion of bodies into the controlled order of architecture”<sup>137</sup>. This definition establishes an analogous relation between the acts of ‘carving’ and ‘walking’. It suggests that a body carves the architectural space while it is in motion<sup>138</sup>. Hence, the bodies in motion behave as active elements while architecture is posited as a passive one. According to this unidirectional relation, each fragment of carving refers to an encounter and by nature they occur successively; and the carved portion corresponds to the experience of the collected architectural ensemble. Each carved fragment has a certain space-event dynamic and rendered by various forms of representations. Being considered from a conceptual perspective, the carved fragments quite resemble with Eisenstein’s successive shots, and they both operate along the same line with the dissections of Muybridge.

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<sup>137</sup> Tschumi, “Postscript, 1994 Edition”, XXI

<sup>138</sup> Ibid.

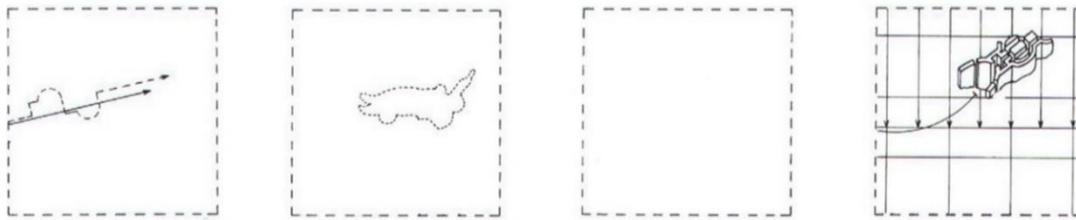


Figure 43. Explicatory movement frames from *The Park*.

Source: *The Manhattan Transcripts*, Bernard Tschumi.

### 3.3.1.2. 'Muybridge's Walk' in the Building-scapes

“Architecture is appreciated while on the move, with one's feet... while walking, moving from one place to another...”<sup>139</sup>

Le Corbusier introduces the term 'path' in building scale and re-defines it as “setting a process of consciousness in motion”<sup>140</sup>. In this way, he highlights the place of movement in a building regarding the experience of the architectural space. The prominence of movement was put forward by Le Corbusier under the term *Promenade Architecturale*, or the “Architectural Promenade” in 1929 while describing one of his building Villa La Roche<sup>141</sup>. In its simplest terms, architectural promenade refers to the 'path' through which the building is experienced via walking. To put it more explicitly, since there are different characteristics at every stage of the promenade, both spatially and programmatically, it functions as the process of encountering these variable space-event dynamics of the building. Therefore, it transforms the understanding of a building from a 'monolithic' whole to the combination of interrelated elements placed in an order. Instead of approaching the promenade as a framing device of the architectural experience

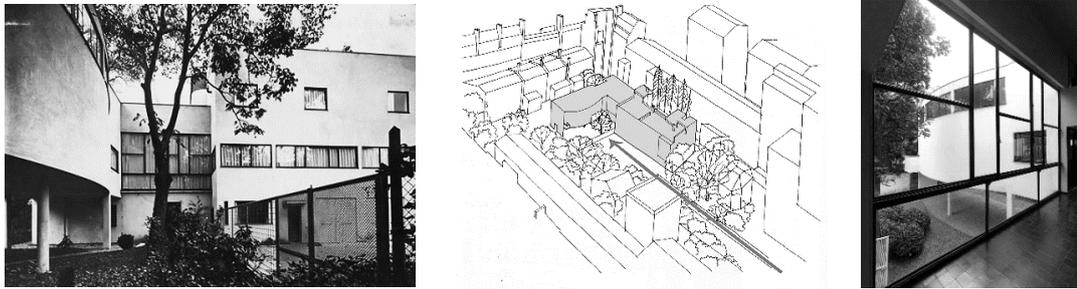
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<sup>139</sup> Le Corbusier quoted in Bruno, “site-seeing”, 15.

<sup>140</sup> Kleine, “Part 2”, 97.

<sup>141</sup> *Ibid*, 94.

between the ground floor and the roof garden which is the usual characteristic of his buildings that also enact a distant relation with their sites, at Villa La Roche this order of interrelated elements stays in a different place comparing to Le Corbusier's other houses<sup>142</sup>. Since it extends in a way to cover the street, the promenade functions as the path that generates an articulated experience of the building and the site as a whole<sup>143</sup>. (Figure 44) Except his house designs, a similar path appears in the Carpenter Center which not only presents the same function of combining successive spaces, but also highlights the promenade visually as an architectural element that extends from the building to its site. (Figure 45)



*Figure 44. Left and right: Outside and inside views of Villa La Roche. Middle: Extended promenade of Villa La Roche, edited by the author.*

*Source: Left and right: Photography by Charles Gérard, Cemal Emden, 1925. Middle: <https://www.wikiwand.com>*



*Figure 45. Carpenter Center for the Visual Arts, Le Corbusier, 1962*

*Source: <https://www.archdaily.com>*

<sup>142</sup> Luis M Diaz, "A Promenade Through Other Spaces," in academia.edu, 132.

<sup>143</sup> Ibid.

When moving through a path, a series of encounters are made successively, and they are combined in mind as a “complete image”<sup>144</sup>. Similar to Corbusier’s interpretation of the architectural promenade, the sculptor Adolf von Hildebrand also re-approaches buildings through this idea<sup>145</sup>. He claims that when a building is seen as a combination of forms by releasing the stylistic distinctions it has, it adopts “an effect of relief” and can be seen as a “unity” of fragments<sup>146</sup>. It denotes, in conceptual terms, that a building is composed of many three-dimensional pieces having variable forms and they come together in a certain order. Thus, this ‘abstracted juxtaposition’ enables a way of interrelating different pieces and proposes a way of reading a building through its constitutive fragments. Following these, it can be inferred that Hildebrand also re-reads a building in the form of a montage but instead of juxtaposing successive shots, it brings three-dimensional fragments together. For instance, the basic volumetric juxtaposition appears when traversing the stairs of a building which covers a certain portion of the promenade and “functions as a means for joining the house’s spaces”<sup>147</sup> as distinct three-dimensional units. Although the dimensional approach taken towards the constitutive pieces are different, the emphasis on movement remains the same which inherently assigns a promenade to: “classify clearly and simply the ‘architectural events’ which occur at every stage of the promenade, to envelop the complexity of it in a ‘unity’ which would transform

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<sup>144</sup> Christopher Long, “The Essence of Architectural Creation,” in *The New Space: Movement and Experience in Viennese Modern Architecture* (New Haven and London: Yale University Press, 2016): 17.

<sup>145</sup> Adolf von Hildebrand, *Das Problem der Form in der bildenden Kunst* (Strasbourg: Heitz & Mündel, 1893), trans. in Mallgrave and Ikonou, *Empathy, Form, and Space*, 239.

<sup>146</sup> *Ibid.*

<sup>147</sup> Long, “The House as a Path and Place,” 138.

the house - itself a simple architectural event situated in an always infinitely complex site - into an element of order”<sup>148</sup>.

The spectator’s path is the fundamental factor for the experience of the built space in every scale. This is why the ‘path’ never loses its prominence in its interplay with the space-event conditions. Since a building is also “laid out like a city, with streets and alleys”<sup>149</sup>, a ‘path’ is always both the organizer of the space-event dynamics and the apparatus to unfold them successively as a ‘promenade of the moving image’.

### 3.3.1.3. ‘Muybridge’s Walk’ in the Exhibition-scapes

“What has occurred in the exhibition space is something resembling a drive to access the work of the film apparatus itself in relation to modes of picturing.”<sup>150</sup>

From a “street-walk”<sup>151</sup> to a ‘building-walk’, it is seen that the experience of the mobile spectator through an architectural promenade resembles the filmic experience of an immobile spectator passing through an imaginary path. For this reason, it is possible to unfold the space-event conditions of any promenade in the form of a montage sequence independent from the program and scale of the architectural ensemble. However, in order to re-read an exhibition space through its promenade, the term ‘path’ should be revisited. Regarding that, Giuliana Bruno reconsiders the term in the exhibition context as follows:

“She who wanders through an art installation acts precisely like a film spectator absorbing and connecting visual spaces. The installation makes

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<sup>148</sup> Maurice Besset, *Le Corbusier, To Live with Light*, (London: Skira, Geneva and Architectural Press, 1987): 151.

<sup>149</sup> Long, 139.

<sup>150</sup> Giuliana Bruno, “Collection”, 236.

<sup>151</sup> Bruno, “Site-Seeing”, 16.

manifest the imaginative paths comprising the language of filmic montage and the course of the spectatorial journey.”<sup>152</sup>

Bruno’s interpretation generates a general understanding towards the experience of a filmic promenade in the context of an exhibition space. Following Bruno, an imaginary path, which fundamentally describes the combination of the “path followed by the eye” and the “path followed by the mind”, refers to the “filmic-architectural promenade” and it becomes an “exhibitionary itinerary” in the exhibition space via re-defining the promenade as a planned “spectatorial journey”. That is constructed by collecting the successive encounters while traversing the exhibition. Operating like an imaginary path, this collection occurs in terms of two aspects. First one is the journey that is constructed at “the place of collection” which is basically refers to the momentary production of the mobile spectator and the second one corresponds to the “journey of recollection” which is created within the field of memory as the production of an immobile spectator. In other words, the interpretation suggests that the filmic reading of an exhibition brings a twofold experience which can unfold both the ‘momentary landscape’ and the “mnemonic landscape”<sup>153</sup> of the spectator.

At this point, Konstantin Melnikov’s Soviet Pavilion in Paris(1925) stands as a particular example in terms of understanding the term ‘path’ in-between building-scapes and exhibition-scapes. Looking at Rodchenko’s sketches on the pavilion, the building is understood as the juxtaposition of the main circulation path, surrounding landscape elements and the spatial units of the building as separate fragments brought together as a successive whole. (Figure 46) Moreover, the structure which is divided diagonally from its center presents its promenade as a passage which not only exposes the interior display areas in both directions, connects the experience of the moving visitor from the building’s site in multiple directions to the exhibition

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<sup>152</sup> Ibid, 28.

<sup>153</sup> Ibid, 3-27.

halls, but also spreads the “journey” from that zone successively via keeping the multiplicity of visual interactions. (Figure 47) As a result, “the best way to understand the building appears as the deployment of filmic strategies”<sup>154</sup>, therefore, understand the term path as “the promenade of the spectatorial journey”.



Figure 46. Sketch of Melnikov's pavilion, Aleksandr Rodchenko, edited by the author.

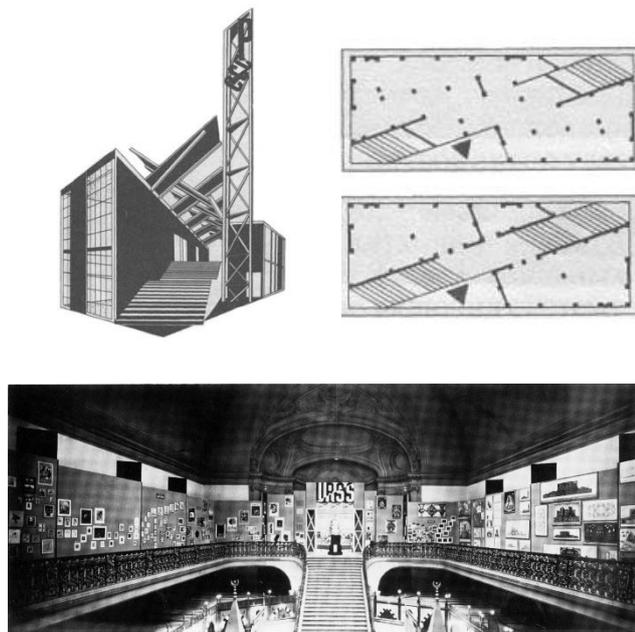


Figure 47. Up: Perspective and plan drawings of the USSR pavilion, Konstantin Melnikov. Down: Interior of the pavilion, edited by the author.

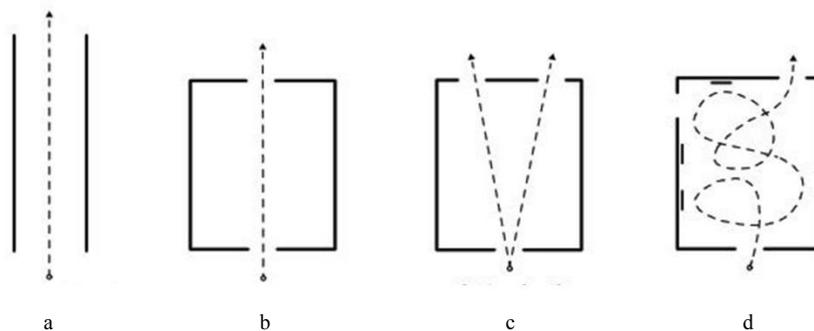
Source: [thecharnelhouse.org](http://thecharnelhouse.org)

The term ‘path’ not only adopts different expressions in different promenades, but also influences the reading of a promenade in terms of its varying typologies. According to Kleine, a path can be divided into four categories: “channeled path”, “suggested path”, “optional path” and “individual path. (Figure 48) Channeled paths are linear and by creating a strict orientation they prevent a stray from happening. Although they are quite similar to channeled paths, the difference of suggested paths

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<sup>154</sup> Statement based on the discussions with Assist. Prof. Dr. Seray Türkay Coşkun throughout this study.

is that they are less strongly proposed. Individual paths appear when there are too many attractors in the space and there is no certain direction of following them. Unlike others, optional paths have more than one possible destination.<sup>155</sup> As understood from the writings of Eisenstein, in order to unfold an architectural ensemble in the form of a montage sequence, independent from the scale, there needs to be a designated movement path through which the ‘moving image’ is generated. When reading an exhibition through the “montage of spectatorial movements”<sup>156</sup>, there should be a given promenade which controls the way of traversing the exhibition space so that the analysis can express the general experience of the exhibition to a certain degree. In alternative terms, each new promenade constructs a new sequence for the same exhibition and can be read in the form of montage; however, inclusion of personal promenades prevents the reading of an exhibition through a prevailing expression. Thus, in order to make a reading through the promenade that exhibition space pre-suggests, via excluding the personal routes, the exhibition should include channeled and suggested paths.



*Figure 48. Types of Paths: a. channeled path, b. suggested path, c. optional path, d. individual path.*

*Source: The Drama of Space: Spatial Sequences and Compositions in Architecture, Kleine Holger.*

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<sup>155</sup> Kleine, “Part 4,” 239.

<sup>156</sup> Bruno, “Collection”, 234-235.

### 3.3.2. Space

“Architecture is not a synchronic phenomenon but a successive one, made up of pictures adding themselves one to the other, following each other in time and space, like music.”<sup>157</sup>

Unfolding an architectural experience through movement, more explicitly through a filmic promenade, brings into view a series of shots which are equal to the constitutive fragments of a complete experience. Within the whole ensemble, which is re-read in the form of a montage sequence, each shot includes particular space-event conditions that are analyzed separately in Eisenstein and Tschumi’s studies. Bruno Zevi, in *Architecture as Space*, divides the spatial interpretation types into three categories: interpretations of content, physiological and psychological interpretations and formalistic interpretations<sup>158</sup>. Considering these categories, the analysis of architectural spaces, by Eisenstein and Tschumi, are made through a formalist approach. According to Zevi, a formalist interpretation requires the evaluation of spaces in terms of their architectural composition which embodies the properties of certain concepts: unity, symmetry, balance, emphasis or accentuation, contrast, proportion, scale and expression<sup>159</sup>. Therefore, a formalist interpretation decodes the physical conditions of an architectural space via interpreting it through the mentioned concepts. This operates in Tschumi’s transcripts mainly by focusing on the “distortions, ruptures, compressions, fragmentations and juxtapositions” within the existing and manipulated architectural spaces<sup>160</sup>.

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<sup>157</sup> Le Corbusier, Peter De Francia, and Anna Bostock, “Mathematics,” in *The Modulor and Modulor 2* (Birkhäuser, 2004): 73.

<sup>158</sup> Bruno Zevi, “Interpretations of Architecture,” in *Architecture as Space: How to Look at Architecture* (New York: Da Capo Press, 1957): 163.

<sup>159</sup> *Ibid*, 193-200.

<sup>160</sup> Tschumi, “Postscript, 1994 Edition”, XXI

In a different manner, in the montage sequence of the Acropolis, Eisenstein detailly elaborates on four shots with reference to their formal characteristics. The first one is the “view of the Propylaeum”. (Figure 41A) The shot reveals three structures being viewed *en face*: a symmetrical one which is located at the central point, a small structure at the left side and a larger one at the right side of the central block. In spite of the asymmetry of the adjoining structures, the shot has a certain “optical” balance in terms of the symmetry of depths. Second shot, which appears after passing through the Propylaeum, is the “first view of the square; Athene Promakhos”. In this shot the Parthenon, the Erechtheion, and Athene Promakhos appear in the field of vision; however, their level of dominancy varies. (Figure 41B) Since the Statue of Athena is located at the center and foreground, the whole composition is subordinated according to the statue. In that sense, while it has a dominance over other structures, it also creates a unity within the whole composition. The third shot appears after passing the Statue of Athena, which is entitled as “The Parthenon and its oblique perspectives.” (Figure 41C) Similar to many of the structures which present themselves at an angle through the path, the Parthenon, which is located at the highest point, first faces the spectator from an oblique view. After being the only structure in the field of vision for a long time, there appears the fourth shot “the Erechtheion” in which the Erechthion is viewed as the central figure. (Figure 41D) Through the filmic promenade of the Acropolis, Eisenstein denotes numerous points on the partial “montage plans”<sup>161</sup> presenting the viewpoints of the constitutive shots; however, the four indicated shots are highlighted because all of them include a single dominant architectural monument within the composition and they correspond to “the first impression from each new, emerging shot”.<sup>162</sup> Juxtaposition of these particular shots evoke Eisenstein’s approach towards “dominant signs” between two

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<sup>161</sup> Eisenstein, Bois, and Glenny, 121.

<sup>162</sup> Ibid, 118-120.

successive filmic shots. As result of the differentiation of dominant elements between adjacent shots, a conflict, therewith, montage is generated<sup>163</sup>.

### 3.3.2.1. Exhibition-scape as White Cube

The spatial characteristics of an exhibition space, which ultimately refers to an architectural space, is also analyzed through the same concepts of the formalist interpretation. However, there are some ad hoc distinctions in terms of spatial interpretation that emerge with the term “white cube” which appears as a dominating concept in the context of exhibition spaces. The term was advanced by the rise of abstraction in modern art, in the early years of twentieth century, since it enables a more neutralized background for the artworks by the use of white plain walls. (Figure 49) In other words, white cube was described as the architectural qualities which disturb the objects of display at the very least level and it is indicated by Brian O’Doherty as follows:

“The ideal gallery subtracts from the artwork all clues that interfere with the fact that it is art.... The outside world must not come in, so windows are usually sealed off. Walls are painted white. The ceiling becomes the source of light. The wooden floor is polished so that you click along clinically, or carpeted so that you pad soundlessly, resting the feet while the eyes have [sic] at the wall. The art is free, as the saying used to go, “to take on its own life.”<sup>164</sup>

As a consequence, “the spaces of exhibition usually considered to be mute or inert”<sup>165</sup> and every opening within the exhibition space create an interruption in the total composition. Regarding that, openings and holes within the spatial composition

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<sup>163</sup> Sergei Eisenstein, in *The Fourth Dimension in Cinema*, n.d., 111.

<sup>164</sup> Brian O’Doherty, “Notes on the Gallery Space,” in *Inside the White Cube: The Ideology of the Gallery Space* (University of California Press, 2000): 14-15.

<sup>165</sup> Sophia Psarra, *Architecture and Narrative: The formation of space and cultural meaning* (London, New York: Routledge 2009): 15.

are considered as a “cause of disturbance” within the neutral space<sup>166</sup> and acquire dominance over other spatial elements when decoding the characteristics of a spatial composition in an exhibition. As Buren asserts:

“To know the architecture without having seen it is to accept working a priori in the context of an aseptic and (so-called) neutral place, cubic, vertical walls, horizontal, white floors and ceiling. This architecture is the well-known kind, since it is more or less what is found in all the museums and galleries of the Western World.”

Buren’s indication reveals that the white cube characteristics express the architectural conditions of most of the exhibition spaces in advance. Acknowledging the impact area of the term, O’Doherty critically underlines white cube in relation to modernism. Declaring the significant position of the gallery space during 20th century, he highlights the white cube as a “sacred space” and expresses its power over the objects of display. However, O’Doherty also denotes that this contextual dominance directly makes the exhibition objects “sacred” too. Thereby, he claims that what becomes essential is the context or the white cube, which transforms into an object of display itself. In alternative terms, O’Doherty discusses the space-object relations white cube brings with reference to modernism, and states the potency of the space, more explicitly the “white walls”<sup>167</sup>, as an “aesthetic force” on the objects of display via indicating that “the wall, the context of the art, had become rich in a content it subtly donated to the art.”<sup>168</sup> (Figure 50)

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<sup>166</sup> Daniel Buren, “Function of Architecture,” in *Thinking About Exhibitions* (London: Routledge, 1996): 226-227.

<sup>167</sup> Ayşen Savaş, ed., “Reconstructing the White Wall,” in METU Plastic Arts Exhibition Catalogue, 2007, 11-23.

<sup>168</sup> O’Doherty, 13-35.

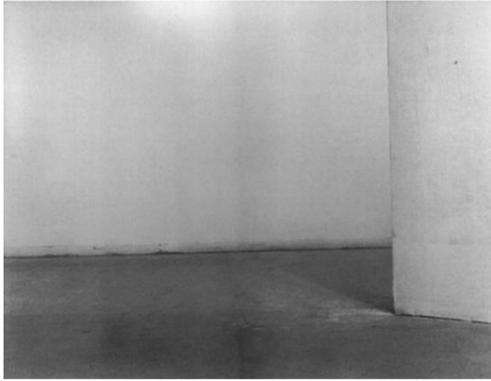


Figure 49. Yves Klein, *Le Vide*, Musée d'Art Moderne, Paris, 26 January 1962.  
Photograph by Harry Shunk.



Figure 50. Andrew Grassi, *The Hanging of New Hang*, 2005.

Source: <https://www.tate.org.uk>

Source: *Thinking About Exhibitions*,  
Greenberg, Reesa, Bruce W. Ferguson, and  
Sandy Nairne

### 3.3.3. Event

Regarding its lexical meaning, event is described as “a thing that happens or takes place”<sup>169</sup>. Being akin to its lexical definition, for Tschumi, the term corresponds to “an incident, an occurrence; a particular item in a program”<sup>170</sup> when approached in the context of architectural space. With reference to that approach, it is considered that an ‘event’ is a contained concept under the notion ‘space’. In other words, space is the notion that generates the term ‘event’. Therefore, the meaning of event can be directly understood as function<sup>171</sup>. However, as declared by Tschumi, “events have an independent existence of their own... their own logic, their own momentum”<sup>172</sup>. Thus, without disclaiming its inevitable relation with space, event embodies all

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<sup>169</sup> *Oxford Dictionaries*, s.v. “event,” accessed April 13, 2020,  
<https://www.oxfordreference.com/search?q=event&searchBtn=Search&isQuickSearch>

<sup>170</sup> Tschumi, XXI.

<sup>171</sup> Tschumi, “Introduction”, 7.

<sup>172</sup> Tschumi, “Postscript, 1994 Edition”, XXI

particular functions and isolated act(ivity)s. Following these, it can be better encapsulated by defining the term as ‘all the happenings in an architectural space’.

### **3.3.3.1. Objects of the Exhibition**

Considering the term in the context of an exhibition, event, as a generator of space, indicates all the encounters emerging as a result of both the passive and active objects of the exhibition. More explicitly, the objects of display, including the possible interplays they create, cover all the exhibited works of art including an (im)mobile ‘human body’ doing a performance, a ‘spatial extension’ or an ‘interactive component’. Each of them, either static or dynamic, renders an event which is defined within the borders of the exhibition space. (Figure 51) This assertion creates the question of the place of exhibition space when describing an event in a display. Regarding that, Daniel Buren explains the relationship of exhibition space and the objects of display as indicated:

“It is much more a matter of showing what a work will imply immediately in a given place, and perhaps, thanks finally to the work, what the place will imply. The crisis between the function of the museum (architecture) and that of art (visual object) will appear dialectically from the tension thus created.”<sup>173</sup>

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<sup>173</sup> Buren, 223.

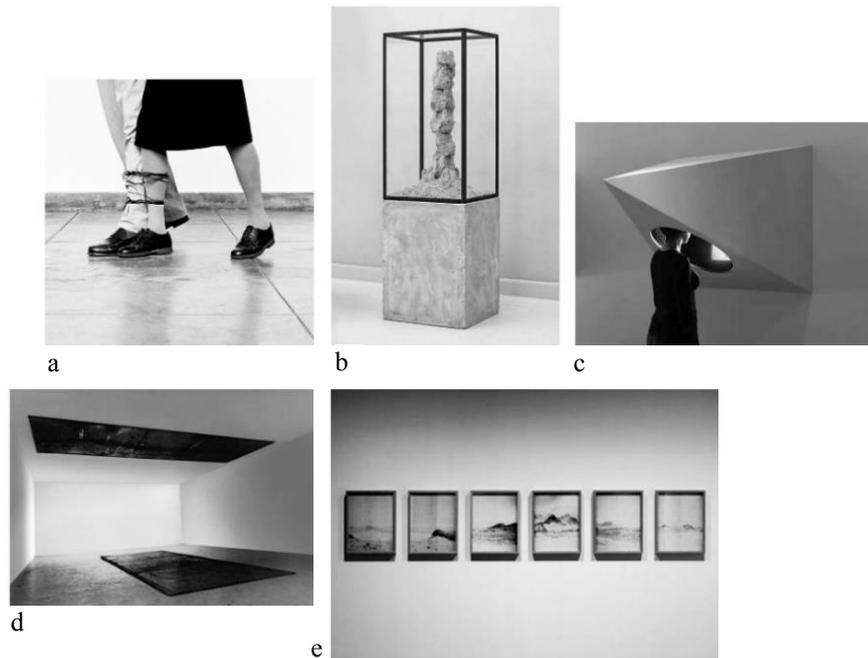


Figure 51. a. Helena Almeida and Arthur Rosa, *The Other Couple*, 2016, b. Adam Jeppesen, *Summer in the City*, 2018. c. Pipilotti Rist, *Pixelwald*, d. Richard Serra, *Delineator*, 1974-75. e. Adam Jeppesen, *Pa Papiret*, 2013.

*Source: a. <http://www.jeudepaume.org>, b. <http://www.adamjeppesen.com>, c. <https://necsus-ejms.org>, d. <https://brooklynrail.org>, e. <http://www.adamjeppesen.com>*

Buren puts forth the co-existence of space and the object in exhibitions. Following a Tschumian approach acknowledges the “tension” between them, however, considers the two separately within their own dynamism. In other words, it interprets all the objects that (re)produce the encounters in a display detached from the spatial conditions regardless of their site-specificity. Via both the isolation of the outer notions and the inclusion of them in case of an interplay, the definition of event in the exhibition evokes Alfred North Whitehead, who is the defining figure of process philosophy and expresses the dynamic state of the term as follows:

“The event is what it is, by reason of the unification in itself of a multiplicity of relationships.”<sup>174</sup>

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<sup>174</sup> Harvey, 52.

### 3.3.4. Elements of Montage

#### 3.3.4.1. Frame

Without considering it in a certain context, a frame primarily defines “a rigid structure that surrounds something”<sup>175</sup> and it can be approached by means of both intellectual and physical aspects. From an intellectual perspective, the operation of a frame can be understood by decoding Foucault’s discourse theory in a conceptual manner. A discourse primarily operates a mechanism that sets certain boundaries on perception and thinking. By this way, it creates an abstract construct out of it which embodies a certain perspective and system of statements within a specific field. These systems of statements basically correspond to semiotic units and via the (re)interpretations of these units, knowledge production(s) occurs.<sup>176</sup> In a similar vein, a frame draws the borderlines when looking into the intellectual world via specifying a certain scope; therefore, it determines the ‘viewpoint’ of perception. (Figure 52)

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<sup>175</sup> *Oxford Dictionaries*, s.v. “frame,” accessed April 13, 2020, <https://www.oxfordreference.com/search?q=frame&searchBtn=Search&isQuickSearch=true>

<sup>176</sup> Michel Foucault and Sheridan Smith, *The Archeology of Knowledge* (London: Routledge, 1994)

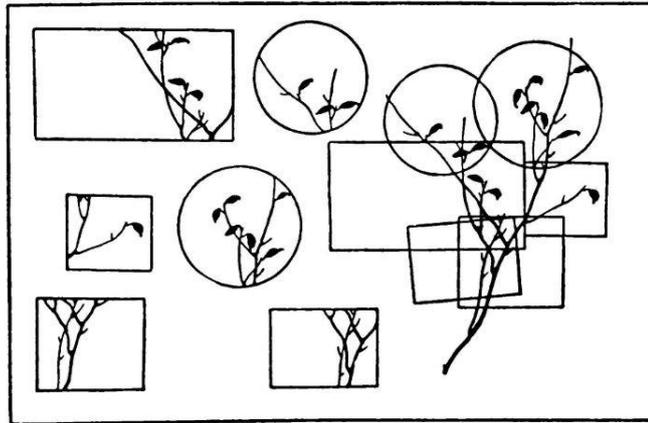


Figure 52. “pupil cuts out from a cherry-tree” from the teaching of drawing in Japanese schools.

*Source: Film form, Sergei Eisenstein*

From a physical manner, the term should be unfolded in the context of art in which it is highlighted the most. In painting, a frame is defined as “an imaginary window” which “opens on to the world”<sup>177</sup>. This description introduces frame as a point of departure and denotes that a perceptual shift occurs into a specific direction via crossing the borders of a frame. In a similar manner, frame is considered as an apparatus “to exclude” in photography<sup>178</sup>. Following these definitions, it can be inferred that frame generates a certain opposition between the inner and outer parts of its outlines. In other words, while the portion that the frame includes is considered as ‘inside’, the excluded portion is entitled as ‘outside’. This denotation of ‘inner’ and ‘outer’ places according to the territories of a frame remains relatively vague with regards to sculpture since “it essentially is its own frame”<sup>179</sup>. This condition in sculpture evokes Derrida’s thoughts on the term.

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<sup>177</sup> John Berger, *Ways of Seeing*: Based on the BBC Television Series with John Berger (London: British Broadcasting Corp., 2012): 109.

<sup>178</sup> Susan Sontag, *On Photography* (London, Great Britain: Allen Lane, 1977)

<sup>179</sup> Katie Pickett, “Frame,” *The Chicago School of Media Theory RSS*, 2003, <https://lucian.uchicago.edu/blogs/mediatheory/keywords/frame/>.

### 3.3.4.1.1. Frame from Derrida to Tschumi

Derrida approaches to the characteristics of the frame as ‘the frame, the framed object and the place where they stand’ as separate entities which are correlated. In that sense, he is against the opposition of ‘inside-outside’ because according to him, the frame has a bilateral existence both via what it is framing and where it is placed. This is why he uses the in-between term “parergon” which is described as follows:

“Neither work(ergon) nor outside the work (hors d’oeuvre), neither inside nor outside, neither above nor below, it disconcerts any opposition but does not remain indeterminate and it gives rise to the work.”<sup>180</sup>

The use of the term, in film studies, also highlights a certain relation. Although the two terms might be used in the same meaning occasionally, frame is fundamentally defined as the selected portion within a shot. (Figure 50) Therefore, frame is considered as a dependent term upon the notion shot. According to the theory of montage, each frame expresses itself via being a part of a sequence. This in-between state of the frame is asserted by Eisenstein through “the mutual work of frame and montage” via stating their co-existence as “an enlargement in scale of a process microscopically inherent in all arts”<sup>181</sup>. Thus, it can be inferred that the existence of ‘frame’ in montage is analogous to Derrida’s “parergon” which is also explained by Tschumi as indicated:

“Each frame of a sequence qualifies, reinforces or alters the parts that precede and follow it. The associations so formed allow for a plurality of interpretations rather than a singular fact. Each part is thus both complete and incomplete.”<sup>182</sup>

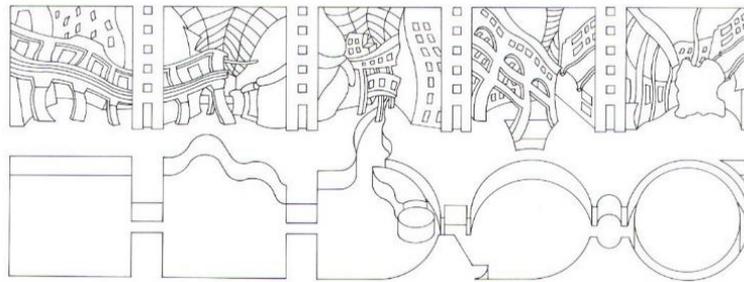
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<sup>180</sup> Jacques Derrida, “Passe-Partout,” in *The Truth in Painting* (University of Chicago Press, 1987): 9

<sup>181</sup> Eisenstein, “Through Theater to Cinema,” 5.

<sup>182</sup> Tschumi, “Postscript,” XXIV.

Tschumi approaches ‘frame’ as a double-sided notion including a “framing device” and a “framed material”<sup>183</sup>. Regarding this description, it can be inferred that although he manifests a Derridean approach, Tschumi prefers to follow a vocabulary of sharp oppositions similar to the ones embodied in painting and photography; however, with a distinct interpretation. While he defines the former one as the regular and solid part, the latter one is described as rather instable. Although the framing device mostly preserves its conditions, according to Tschumi, it can also appear as the “object of distortions”.<sup>184</sup> In other words, he doesn’t accept the physical form of the frame as an inherent substance and encourages its flexibility. (Figure 53)



*Figure 53. Explicatory transcript*

*Source: The Manhattan Transcripts, Bernard Tschumi*

### **3.3.4.1.2. Framing the Elements of Architectural Experience**

Tschumi expresses momentary experiences through a tripartite structure composed of an event, space and movement. The three frames, including a particular event-space-movement dynamic, only presents a unity when they come together<sup>185</sup>. (Figure 54) In this respect, the relational dynamics of the tripartite structure manifests a Derridean approach similar to the one frame-shot and frame-sequence embody,

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<sup>183</sup> Ibid.

<sup>184</sup> Ibid.

<sup>185</sup> Tschumi, “Introduction”, 9.

hence the tripartite structure together operates akin to a single shot. Within the framed material, independent from the categorical change, Tschumi uses different tools of architectural representation such as plans, sections, perspectives and also utilizes photographs. He uses frames as the smallest units to build a systematic structure and a method for understanding architectural experience. Although utilizing only perspective drawings within the unfolded shots, by extension the frames, when analyzing the Acropolis of Athens, Eisenstein actually presents each shot with a perspective drawing and an architectural plan that he entitles as a “montage plan” made for the representation of movement dynamics. With reference to Tschumi’s tripartite structure, it can be inferred that although he does not propound a system as such, Eisenstein also utilizes two frames when expressing a momentary shot: one presenting the movement conditions, and second revealing the spatial conditions of that instant. (Figure 40)

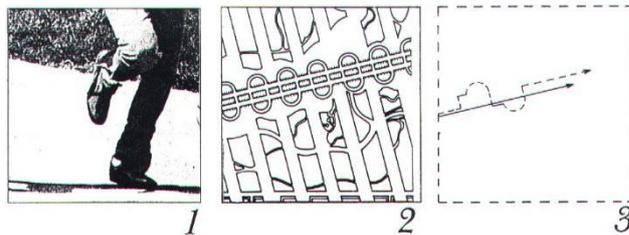


Figure 54. The tripartite structure: event, space, movement

Source: The Manhattan Transcripts, Bernard Tschumi

### 3.3.4.2. Sequence

The theory of montage, in film studies, propounds the insignificancy of each shot as a single unit and manifests the term sequence which defines the successive juxtaposition of the shots. (Figure 55) In other words, it suggests that there can only be a complete image which is constituted by the combination of the independent shots in the form of a montage sequence. Eisenstein uses this non-autonomous characteristic of the shots by approaching them together as a series of distinct units

when re-reading the Acropolis of Athens. While he does that via a single sequence bringing together successive shots, the adaptation of the term sequence for Tschumi reveals itself in multiple relations: “internal relation” and “external relation”<sup>186</sup>. (Figure 56) Tschumi defines the juxtaposition of the tripartite structure, in a horizontal order, as an internal relation. Following that, the vertical juxtapositions between the frames belonging to different instants of either space, event or movement is defined as an external relation. In both relations, the sequential expression is dependent on the transformations between different frames and shots and “only at the end are they all superposed” and turn into “something altogether different”<sup>187</sup>. In alternative terms, they culminate in a certain “narrative”<sup>188</sup> which will be elaborated in detail in the next chapter. In order to observe and interpret these changes in a montage sequence, two concepts should be visited: rules of transformation and rhythm.



*Figure 55. Eadweard Muybridge, “Nimrod” Pacing.*

*Source: Time Stands Still: Muybridge and the Instantaneous Photography Movement, Philip Prodger.*

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<sup>186</sup> Tschumi, “Postscript,” XXI.

<sup>187</sup> Tschumi, “Introduction”, 9.

<sup>188</sup> Tschumi, “Postscript,” XXVI.

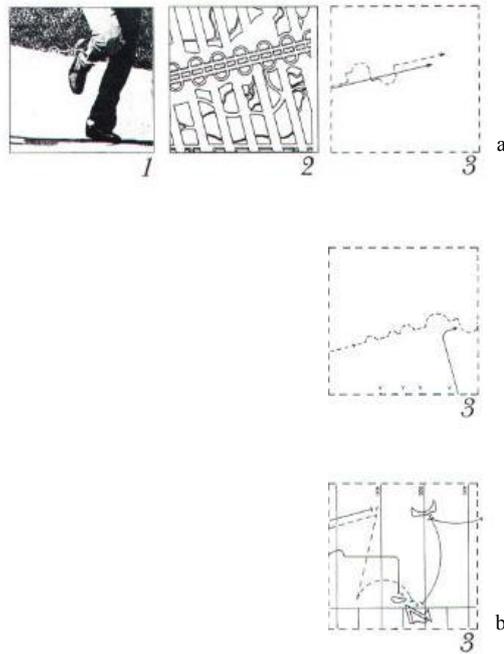


Figure 56. a. Internal Relation, b. External Relation, edited by the author.

Source: The Manhattan Transcripts, Bernard Tschumi

### 3.3.4.2.1. Interpreting the Intra-sequential: Transformation

A montage sequence is obtained by the juxtaposition of successive shots; however, the complete expression is generated by the selection and the order of the juxtaposed content. Since each shot stands in a certain relation with the preceding and following ones, their content carries a comparable status in relation to the order of the shots. After unfolding the shots, the changes in between the contents reveal certain types of transformations which are entitled as the “rules of transformation” or “the use of devices” by Tschumi<sup>189</sup>. He exemplifies possible rules of transformations as

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<sup>189</sup> Tschumi, “Postscript,” XXV.

repetition, superposition, distortion, dissolve, fade-in, cut-up, jump, transference, insertion and such. The operation of these devices, between the articulated frames of external relations, might entitle the sequences via the character of the transformation such as a repetitive sequence, a fade-in sequence or an insertive sequence”<sup>190</sup>. The terminology and operations of these devices follows a filmic vocabulary both in terms of how they are entitled and governed in a filmic structure. Regarding Tschumi’s tripartite notation, these transformations might appear within the external sequences of space, event and movement, but it is significant to denote that the frames might also “remain constant and passive”<sup>191</sup>. In a similar vein, for the montage sequence of the Acropolis of Athens, Eisenstein also refers to the merely steady shots. Although he affirms their effect on duration, more explicitly, on the expression of the whole sequence, he decodes the rules of transformation through the abstracted compositional schemes of the four prominent shots which are entitled as ‘a’, ‘b’, ‘c’ and ‘d’. (Figure 57)

From ‘a’ to ‘b’, it is observed that the shots proceed with a similar symmetrical composition in spite of the complete change within the content. Although both have a central element, the “sculptural motif” of ‘b’ stands out within the shot, following the spatially balanced composition of ‘a’. Similar to ‘b’, the structure in ‘c’ also represents itself as a “sculptural motif” while in ‘d’, multiple actual “sculptural motifs” are revealed, therefore, a flow of “sculptural motifs” is viewed from ‘b’ to ‘d’. Since ‘c’ corresponds to an enlarged version of a portion in ‘b’, it basically zooms-in to the previous shot. A similar process operates from ‘c’ to ‘d’, but in an opposite direction: ‘d’ zooms-out to the sculptural motifs within the composition after ‘c’. Finally, ‘d’ also appears as a mirror version of ‘c’ in terms of their symmetry.<sup>192</sup>

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<sup>190</sup> Tschumi, “Introduction,” 11.

<sup>191</sup> Ibid.

<sup>192</sup> Eisenstein, Bois, and Glenny, 120-121.

Re-reading the decoded montage sequence of Eisenstein, via Tschumi's rules of transformations, results in a complete filmic expression which enhances the understanding of the unfolded architectural experience. To begin with, it is seen that repetition operates multiple times between the shots both through symmetry and the use of sculptural motifs. In contrast with the continuation created by the repetitions, all the cuts between the shots are considered as jump cuts, because they combine completely different contents, except for the cut between 'b' and 'c'. (Figure 59) The shots 'a' and 'b' as the first, and, 'c' and 'd' together as the second type, are considered as two different shot types entitled as 'long shot' and 'close-up'. (Figure 56) Therefore, from 'b' to 'c', or from long-shot to close-up, basically the amount of visible objects in the frame changes. However, the use of a 'close-up' generally indicates a further dimension. A close-up is able to change perception by directing the eye to the hidden, to what is really happening under the surface of appearances. Via focusing on the isolated, a close-up is able to shift the spectator to a different dimension. With a semiologic interpretation, it "speaks instinctively and subconsciously" as an uncontrolled expression revealing what is hidden via directing the emphasis to a gesture, a speechless face, or an object<sup>193</sup>. Regarding that, by the use of a close-up in 'c', the emphasis is put on the Parthenon which stands out as a prominent element within the whole montage sequence.

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<sup>193</sup> Angela Dalle Vacche, ed., "The CloseUp and The Face of Man," in *The Visual Turn: Classical Film Theory and Art History*, (New Brunswick, New Jersey, and London: Rutgers University

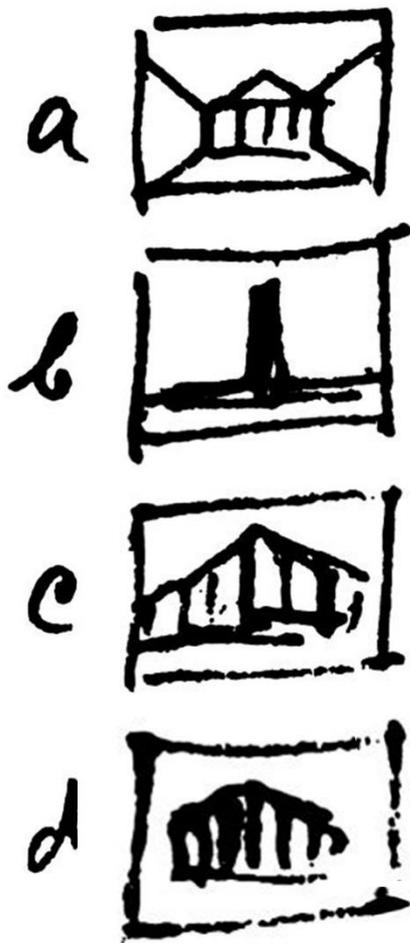


Figure 57. Abstracted schemes of the shots of the Acropolis of Athens

Source: Montage and Architecture, Sergei Eisenstein.



Figure 58. From a 'long shot' to 'close-up', stills from Battleship Potemkin, edited by the author.

Source: Eisenstein, Battleship Potemkin, 1925

Figure 59. A jump cut, stills from Battleship Potemkin, edited by the author.

Source: Eisenstein, Battleship Potemkin, 1925

### 3.3.4.2.2. Interpreting the Intra-sequential: Rhythm

A shot length describes the length of time which embodies the encounter between the spectator and a particular shot; and an interval refers to the time spend between two shots. Approaching these terms in an architectural space, which is re-read through a filmic promenade, a shot length is redefined via the duration of encounter between a mobile spectator and the frame dissected from the architectural ensemble. In the same manner, an interval is reidentified as the distance between two dissected frames. Following these, rhythm is introduced as a concept that evolves with reference to the shot lengths<sup>194</sup>, more explicitly, it is generated according to “the length of the component pieces”<sup>195</sup> which appear repetitively in different shots. Therefore, in order to make a rhythm analysis in a montage sequence, the components appearing in the shots, or the frames, should be unfolded.

Rasmussen interprets rhythm through a photograph, which is composed of parallel lines and numerous birds standing on these lines that are captured in front of a white background. (Figure 60) According to him, a variety of positions presented by the moving birds within “the rigid rectilinear pattern” represent a sampling over a ‘theme’ which results in a filmic character. But beyond that, what Rasmussen highlights is the “subtle variation” which is found “within strict regularity”.<sup>196</sup> This definition briefly introduces the term rhythm which can be found in nature, architecture, music, film and such. Although the parameters of rhythm vary from the ‘optic’ to the ‘otic’, it generally occurs by certain operations, within the components of a ‘regularized’ composition, such as “repetition, gradation and transition”<sup>197</sup>.

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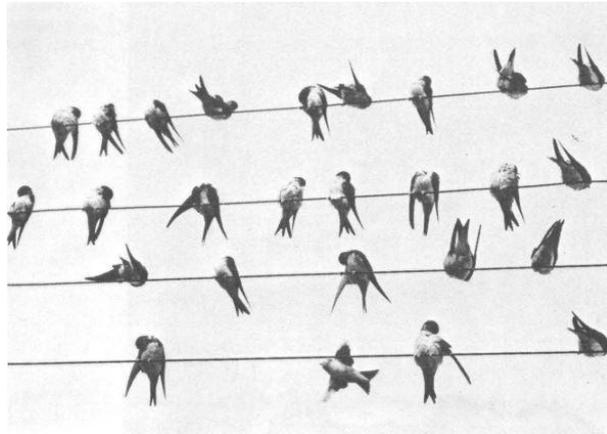
<sup>194</sup> Eisenstein, Bois, and Glenny, 121.

<sup>195</sup> Eisenstein, “A Dialectic Approach,” 48.

<sup>196</sup> Steen Eiler Rasmussen, “Rhythm in Architecture,” in *Experiencing Architecture* (Cambridge: The MIT Press, 1962): 127.

<sup>197</sup> Rena Thapa, “Rhythm in Architecture: an Aesthetic Appeal,” *Journal of the Institute of Engineering* 13, no. 1 (2017): 208-209.

These operations, independent from the context, can be analyzed through five basic patterns which are adopted from the terminology of music: uniform, alternating, (agogic), syncopated, oscillating and polyrhythmic<sup>198</sup>.



*Figure 60. Representation of the elements of a rhythmic structure*

*Source: Experiencing Architecture, Steen Eiler Rasmussen.*

Rhythm, in musical terminology, is defined as the grouping of accented and unaccented beats along with a variety of relations. Since an accent corresponds to the stress applied on a beat, an accented beat corresponds to a strong beat while an unaccented one presents a weaker character.<sup>199</sup> (Figure 61) In that sense, it can be inferred that the contrasted and repetitive interrelation of the beats is what generates the notion of rhythm. The simplest rhythmic pattern, uniform, is generated by constant repetitions of a basic beat without any change. It is basically composed by numerous multiplications of the same accented and unaccented beats. An alternating rhythm, on the other hand, describes the use of various unaccented beats with the same accented ones. Agogic in that sense resembles to alternating rhythm, because

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<sup>198</sup> Kleine, "Part 4," 232-233.

<sup>199</sup> Grosvenor W. Cooper and Leonard B. Meyer, "Definitions and Principles," in *The Rhythmic Structure of Music* (Chicago: University of Chicago Press, 1960): 6

it also embodies fluctuation but, not for the rhythm. It represents a uniform rhythmic structure, however, the frequency, or tempo of the beats vary. Therefore, agogic is found significant to mention but not included in the five basic pattern types. Syncopated rhythm includes the temporary displacement of regular metric accent. Thus, in a syncopation the placement of the accent changes its usual place. The structure of oscillating rhythm, unlike the previous ones, consists of multiple elements similar to different instruments laying the same beat. Therefore, it involves a single beat followed by multiple elements via presenting different rhythmic structures. Finally, a polyrhythmic structure combines different elements, rhythms and frequencies in a single composition. Like a musical structure, reading an architectural space regarding its rhythmic characteristics also requires the indication of repetitive units which cover architectural, structural and spatial elements. By this way, an analogy is drawn between the beats and repetitive units. (Figure 62) Although there are certain types of rhythmic structures, when a music or an architectural space is unfolded, what is encountered is neither a single formation *per se*, nor some random independent units. Rather, there are small rhythmic groups which are combined and turn into larger rhythmic structures which is explained, from a linguistic approach, as indicated:

“Most of the music with which we shall be concerned is architectonic in its organization, That is, just as letters are combined into words, words into sentences, sentences into paragraphs, and so on, so in music individual tones become grouped into motives, motives into phrases, phrases into periods, etc...It is equally important in the analysis of rhythm.”<sup>200</sup>

Learning fundamentally from music, the understanding of rhythm appears quite abstract, hence operates similarly in distant contexts. Following its interpretations not only in music but also in film, architecture and language, the term is acknowledged as a way of understanding complex structures from various scales, at the same time in a scaleless way. In a similar vein, Tschumi’s sequential expression

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<sup>200</sup> Cooper and Meyer, 2.

can also be interpreted with rhythm. Unfolding rhythmic patterns in a montage sequence, expressing a certain architectural experience, requires the indication of repetitive qualities appearing within the successive frames. Regarding Tschumi's notation, it can be inferred that the rhythmic structure initially depends on the smaller groups constructed within event, space and movement. These groups are formed according to the character of multiple notions in-between successive frames: repetitive/dominant elements within the compositions; repetitive/dominant compositional schemas; repetitive/dominant devices and transformations that operate. These represent the rhythmic groups formed in accordance with the "external relations". Continuing with "internal relations", a bigger rhythmic structure is constructed. This one is generated according to the accenting character of each shot, which is composed of the tripartite structure. The formation of other rhythmic structures continues until obtaining the largest rhythmic structure and it proceeds via following the same principles. Both the smaller and bigger groups might correspond to one of the five rhythmic patterns, which conceptually expresses the experiential variations of different scales.

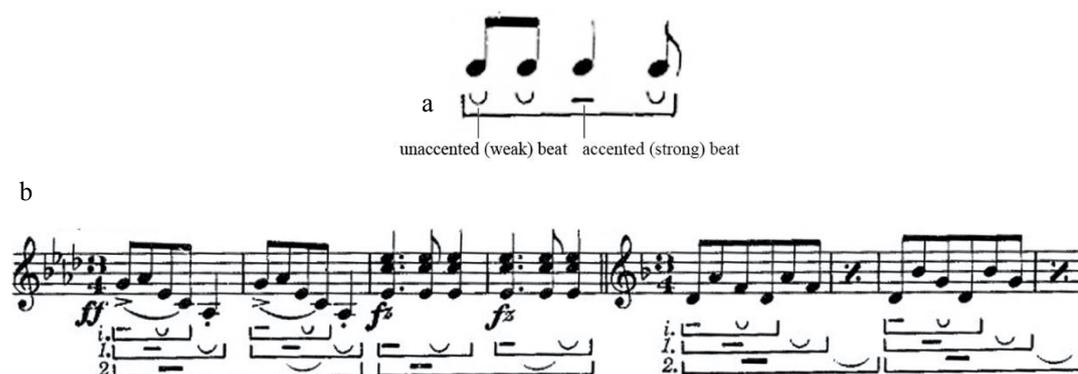


Figure 61. a. Beat types b. Representation of rhythmic structures in a musical composition, edited by the author.

*Source: The Rhythmic Structure of Music, Grosvenor W. Cooper*

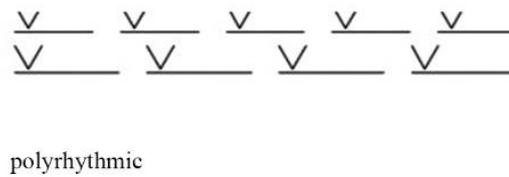
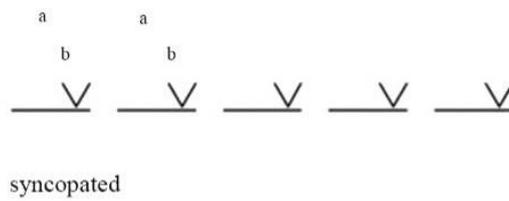
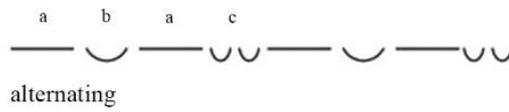
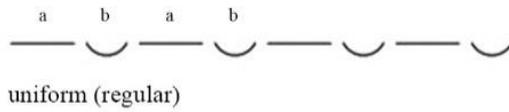


Figure 62. Five rhythmic patterns

*Source: The Drama of Space: Spatial Sequences and Compositions in Architecture.  
Holger Kleine.*

### 3.4. Montage as “Sectioning”

“The section is in front of the eye, in the eye, at the back of the eye. Behind the eye, it can remain intact-an object seen; it can become a center-an object analyzed; or it can become disseminated-an object, a thrown-in-the-way, cut apart into bits which drift and explore-inquire, seek, ramify, connecting to other bits, forming a new text in which shards of the old object are imbedded.”<sup>201</sup>

A section plane, in substance, refers to a “cutting surface”<sup>202</sup> that initially appeared from Leon Battista Alberti’s distinctive approach on perspective which draws apart from the preceding understanding of Filippo Brunelleschi. Brunelleschi approaches perspective as a three-dimensional phenomenon that fundamentally arose from Euclid’s *perspectiva naturalis*, which refers to a “drawing in” by “using perspective principles to record an existing spatial arrangement”<sup>203</sup>, but also includes *perspectiva artificialis*, which is proposed by Alberti suggesting a “drawing outward”<sup>204</sup> via using geometric perspective to represent space. What Alberti posited differently is basically creating a ‘cut’ within the visual three-dimensional environment by the surface of the page, which can also be defined as the “intersecting plane”<sup>205</sup>. Therefore, the process of “drawing outward” embodies the conversion of the three-dimensional world into an intersecting plane and Alberti describes it as indicated:

“But as it is only a single surface of a panel or a wall, on which the painter strives to represent many surfaces contained within a single pyramid, it will be necessary for his visual pyramid to be cut at some point, so that the painter

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<sup>201</sup> Jennifer Bloomer, “Vertex and Vortex: A Tectonics of Section,” *Perspecta* 23 (1987): 44.

<sup>202</sup> Gordana Korolija Fontana Giusti, “The Cutting Surface: On Perspective as a Section, Its Relationship to Writing, and Its Role in Understanding Space,” *AA Files*, (1999): 62.

<sup>203</sup> Christopher Bardt, “Projection,” in *Material and Mind* (Cambridge: The MIT Press, 2019): 143.

<sup>204</sup> *Ibid.*

<sup>205</sup> Giusti, 58.

by drawing and coloring can express whatever outlines and colors that intersection presents. Consequently, the viewers of a painted surface appear to be looking at a particular intersection of the pyramid.”<sup>206</sup>

In the sixteenth century, Albrecht Durer clearly depicted this “drawing outward”, which “projects the three-dimensional world we see on to a flat surface”<sup>207</sup>. However, rather than that conversion, the ‘cutting’ mechanism should be unfolded within the scope of this study. The intersecting plane as the ‘cutting surface’ operates on to the three-dimensional world and divides it into two volumetric parts that stand perpendicular to the cutting plane. The direction of looking from the cutting plane and the ‘cutting’ operation together results in multiple oppositional relations between the two sides of the cutting plane: “inside-outside, back-forth and solid-void”<sup>208</sup>. Therefore, a cutting plane defines two volumes: one located in front of the cutting plane and one behind it. While the one left behind is considered invisible and outside, the one in the front with the cutting plane together introduce the ‘inside’. Following these, a “sectioning” both corresponds to the operation of the cutting plane, or the ‘section plane’, and the “two-dimensional incision”, or the projection, of the ‘inside’ on to the section plane. The significant point here is that the ‘cut’ or the ‘section’ not only divides and consequently excludes a portion, but also “delineates the here”<sup>209</sup> by the very position of the section plane and “serves as an interface between theres”<sup>210</sup> since the section plane also corresponds to the place of junction between two sides.

Approaching an architectural space in the form of a montage has an analogous relation to perceiving it through the operation of “sectioning”. Each ‘section’ is a

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<sup>206</sup> Cecil Grayson, *Leon Battista Alberti: on Painting and on Sculpture* (London: Phaidon Press, 1972): 49.

<sup>207</sup> Giusti, 60.

<sup>208</sup> Alper Semih Alkan (2004): 36.

<sup>209</sup> Bloomer, 40.

<sup>210</sup> Ibid.

filmic 'cut' that results in a shot which transfers the visible 'inside' into a two-dimensional surface. The section cuts, which are "drawing outward" the architectural space, divide the whole volumetric ensemble into two dimensional surfaces, more explicitly into successive shots. By the operation of a constant "sectioning", an architectural space is re-read by the composition of the successive shots. In this way, the operation of "sectioning" shares a common ground with Tschumi's "carving" which also constantly generates new 'heres' and 'theres'. However, while "sectioning" is an intermittent and momentary act, 'carving' is rather a continuous one. Although the interval of the "sectioning" operation may vary, it always privileges the character of being intermittent based upon its ontology. For this reason, it also goes along the same line with Muybridge's dissections.



## CHAPTER 4

### TRAVERSING THE PROMENADE: EXHIBITION AS A *MISE-EN-CADRE*

#### 4.1. *Mise-en-cadre* as a Narrative Construction

Montage, as a well-worn term in the artworld, manifests its link with architecture by means of its filmic definitions. As explained in the third chapter, Eisenstein and Tschumi, use montage in order to unfold architectural experience in a way that the existing tools of architecture are not capable of doing by themselves. Although they make use of the term in different ways, the writings of Eisenstein and Tschumi together suggest a methodology, to re-read an architectural experience which embodies both a system of notation and a system of analysis. Re-reading an architectural space in the form of a montage sequence fundamentally dissects momentary cuts from an “architectural promenade”<sup>211</sup> and each cut carries a particular “event”, “space” and “movement” condition unfolded within separate frames. Each cut, containing the tripartite frames, functions as a single shot, and the complete promenade reveals a juxtaposition of successive shots, in which the relational dynamics ‘within’ and ‘in-between’, corresponding to “internal relations” and “external relations”, generate a certain “narrative”<sup>212</sup>.

Having multiple connotations in different fields, the term narrative refers to “the distinctive qualities of storytelling” in a film structure and “the process of telling” a certain narrative is defined as “narration”<sup>213</sup>. In other words, a narrative reveals how

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<sup>211</sup> Kleine, 94

<sup>212</sup> Tschumi, “Postscript,” XXVI.

<sup>213</sup> *Oxford A Dictionary of Film Studies*, s.v. “narrative/narration,” accessed May 7, 2020, <https://www.oxfordreference.com/view/10.1093/acref/9780199587261.001.0001/acref-9780199587261-e-0460?rskey=HH7q3A&result=7>

separate events, distinct or similar, are connected to each other. For instance, in Tschumi's *Transcripts*, the narrative of the sequences appears to have multiple characteristics such as "linear", "deconstructed" and "dissociated" which reveals whether the combination of separate frames is continuous, fragmented or disrupted<sup>214</sup>. Since a narrative, directly a narration, is generated with reference to the dialogue between the successive shots, it can be inferred that the architectural experience is shaped according to the unfolded "*mise-en-cadre*". The term *mise-en-cadre*, as explained by Eisenstein, refers to "the pictorial composition of mutually dependent cadres(shots) in a montage sequence"<sup>215</sup>. Therefore, the complete look towards the visual content of each shot, including an event, space, and movement condition, presents the whole architectural space as a *mise-en-cadre* and by means of the sequential juxtaposition it involves, *mise-en-cadre* appears as a narrative construction *per se*.

#### **4.2. Exhibition as a Narrative Construction**

The existence of an architectural narrative has been a protracted question. Since "a narrative presupposes not only a sequence, but also a language", the discussion of the viability of narrative in architecture expands into the linguistic discourse of the discipline. Without any elaboration, the approach briefly indicates to "the architecture that speaks" which appears as a quiet "controversial matter".<sup>216</sup> This leaves the presupposition of a sequential construction more concrete for the creation of a narrative. In a similar vein, exhibitions, as denoted by Mieke Bal, "by virtue of the spectator's movement through the space and the temporal sequentiality involved in the visit, are always to some extent narrative"<sup>217</sup>. Via the complete sequentiality

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<sup>214</sup> Tschumi, XXVI.

<sup>215</sup> Eisenstein, "Through Theater to Cinema," 16.

<sup>216</sup> Tschumi, XXVI.

<sup>217</sup> Bal, 72.

generated, the *mise-en-cadre* of an exhibition constructs a certain narrative. Moreover, it is revealed that although in an indirect way, the *mise-en-cadre* makes “the architecture that speaks” possible by means of the vocabulary of montage.

In the *Transcripts*, it is indicated that event, space and movement can also be interchangeable within an internal relation which puts forth a “post-structuralist questioning of the sign” that appears occasionally as in the example where “people are walls, walls dance the tango, and tangos run for office”<sup>218</sup>. By this way, it is acknowledged that the narrative is also shaped via the interchangeability within a single shot. In an exhibition, this comes into prominence because of the already intricate definition of the objects of display. Since the boundaries between a spectator, a spatial element or an artwork are re-defined for every single display, their relation appears as interchangeable per se. Thus, it can be inferred that the interchangeability of event-space dynamics, which is prone to appear frequently, has a considerable impact on the narrative that the unfolded *mise-en-cadre* of an exhibition expresses.

#### **4.3. “Sectioning” the Exhibition-scape: Unfolding the *Mise-en-cadre***

The 16th Istanbul Biennial ‘The Seventh Continent’ appears as a combination of separate units, containing the displays of various artists, in which the exhibition experience not only differs by virtue of the changing contents, but also regarding the curatorial approach on the promenade(s) created within the units. In this variational assembly, the units appear as repetitions of certain patterns regarding their spatial characteristics, and most of them are re-arranged and curated in a way to offer an “individual path”<sup>219</sup> for the spectators. However, the unit reserved for the multifaceted artist Özlem Altın, in which the curatorial and installation processes of

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<sup>218</sup> Tschumi, XXVI.

<sup>219</sup> Kleine, “Part 4,” 239.

the display includes the author's active participation as an artist assistant, presents an exhibition-scape that is traversed through a combination of "channeled" and "suggested paths"<sup>220</sup>. (Figure 63,64) Since its movement path pre-conditions the spectator into a particular promenade<sup>221</sup>, it is possible to unfold Altın's work, which is entitled as "Each Moment is a Portal"<sup>222</sup>, in the form of a montage sequence and make a reading of the resulting architectural experience by means of the unfolded *mise-en-cadre*.

It was explained, in the third chapter, that a rhythmic structure is a combination of multiple rhythmic groups. Thus, in order to reveal the complete rhythmic structure of an exhibition, the whole process should start with distinguishing between the constitutive groups of the complete structure and making the connections in-between them visible. In other words, the exhibition space should be deconstructed into its spatial units which refer to the constitutive rooms. Each room corresponds to a separate sequence and all sequences are juxtaposed in the direction of the promenade via the 'junction points.' A junction point basically refers to the connection located in-between different spatial units videlicet the rooms. The word 'junction' not only

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<sup>220</sup> Ibid.

<sup>221</sup> Stated by the artist Özlem Altın throughout the discussions of the installation process.

<sup>222</sup> Looking at the unfolded *mise-en-cadre* of the exhibition "Each Moment is a Portal" makes visible the operating devices that appear between the successive tripartites. However, it is important to denote that the space-object-visitor dynamics of the selected exhibition-scape has a prevailing characteristics in terms of the relations appearing between its three constituents which was an essential criteria for the selection of this particular case. It manifests an intermingled composition which uses architectural space as a directive tool for constructing the promenade of the exhibition; posits exhibition objects as indeterminate formations in between objects and the architectural space; and utilizes spectators not only as visiting bodies but also as participatory objects that melt into the layout of the exhibition-scape occasionally. Thus, acknowledging the transferences between the three constituents in the initial state, the exhibition holds an immense potential in terms of a filmic reading and selected as the case for this study.

evokes the act of combining a certain number of fragments, but also indicates a part which also includes the ongoing process. In other words, each room that constructs a sequence is joined to the bigger sequence via the junction points in which sequences keep proceeding. In the light of that, the exhibition “Each Moment is a Portal” is also deconstructed into its spatial units with reference to the direction of its promenade, hence reveals seven constitutive rooms entitled from ‘a’ to ‘g’ and six junction points appear in-between them. (Figure 65)

The operation of deconstruction is followed by the dissection of each unit along with the movement of the spectators which, by the act, indicates a “sectioning” process. The interval between each cut, more explicitly each shot, is determined according to the average stride length of walking. In that sense, “a single stride” turns into the “unit of measurement”<sup>223</sup> for the distance between successive shots, videlicet, the intervals. (Figure 66) Via cutting, or sectioning, the exhibition space through its promenade, the successive shots are collected, embodying a certain event, space, movement dynamic, and unfolded into a *mise-en-cadre*.

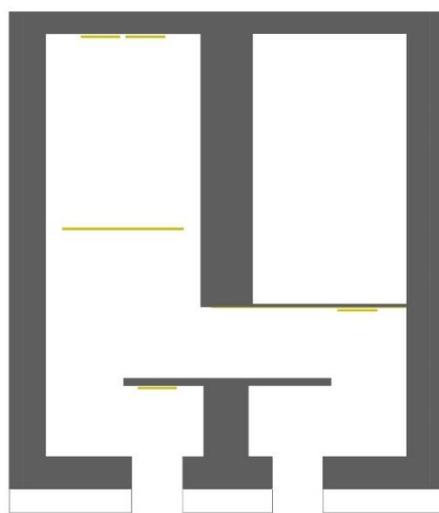


Figure 63. Plan drawing of the exhibition space, drawn by the author.

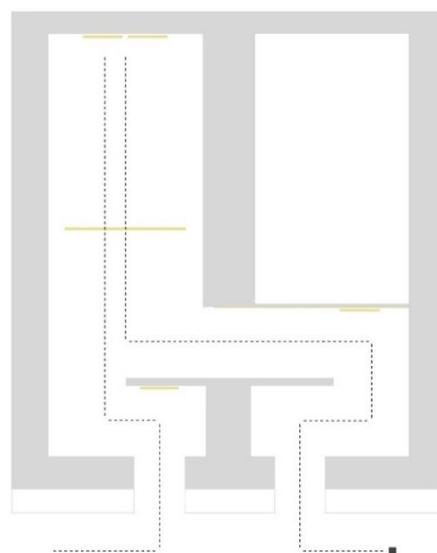


Figure 64. Promenade of the exhibition space, drawn by the author

<sup>223</sup> Enderson and Karmon, “On Foot”.

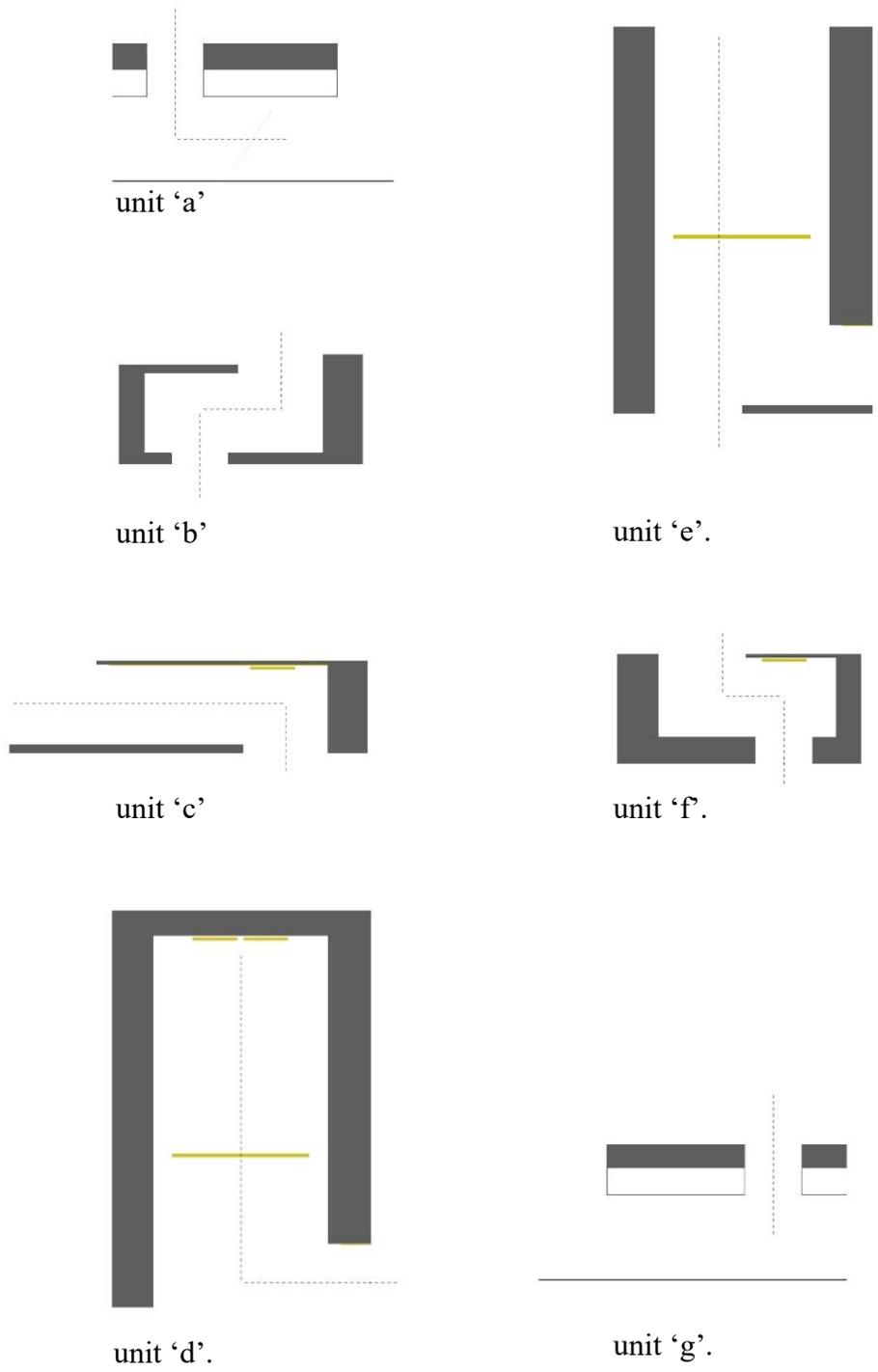


Figure 65. Exhibition space deconstructed into spatial units, drawn by the author

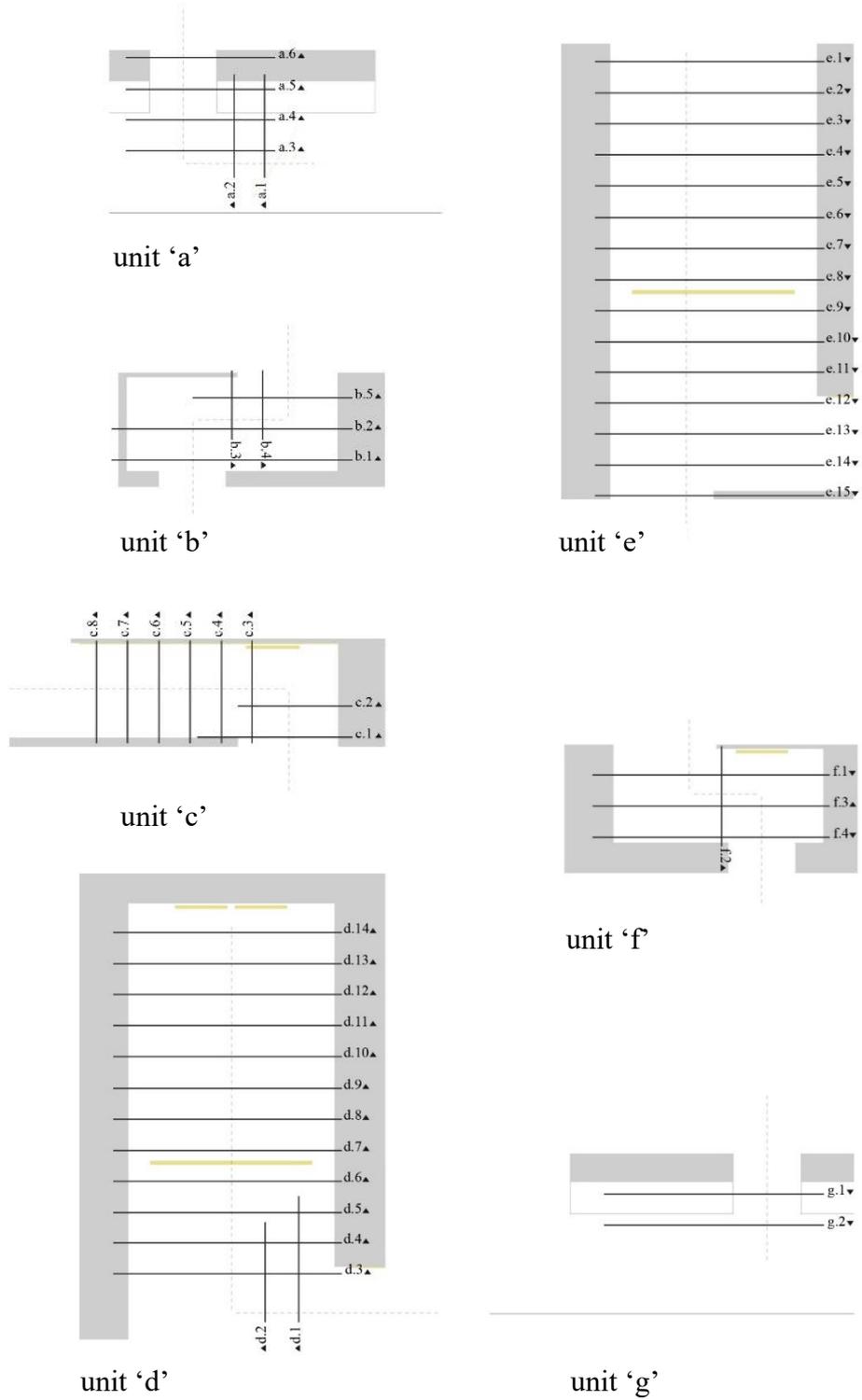


Figure 66. Sequences and shots of each spatial unit, drawn by the author.

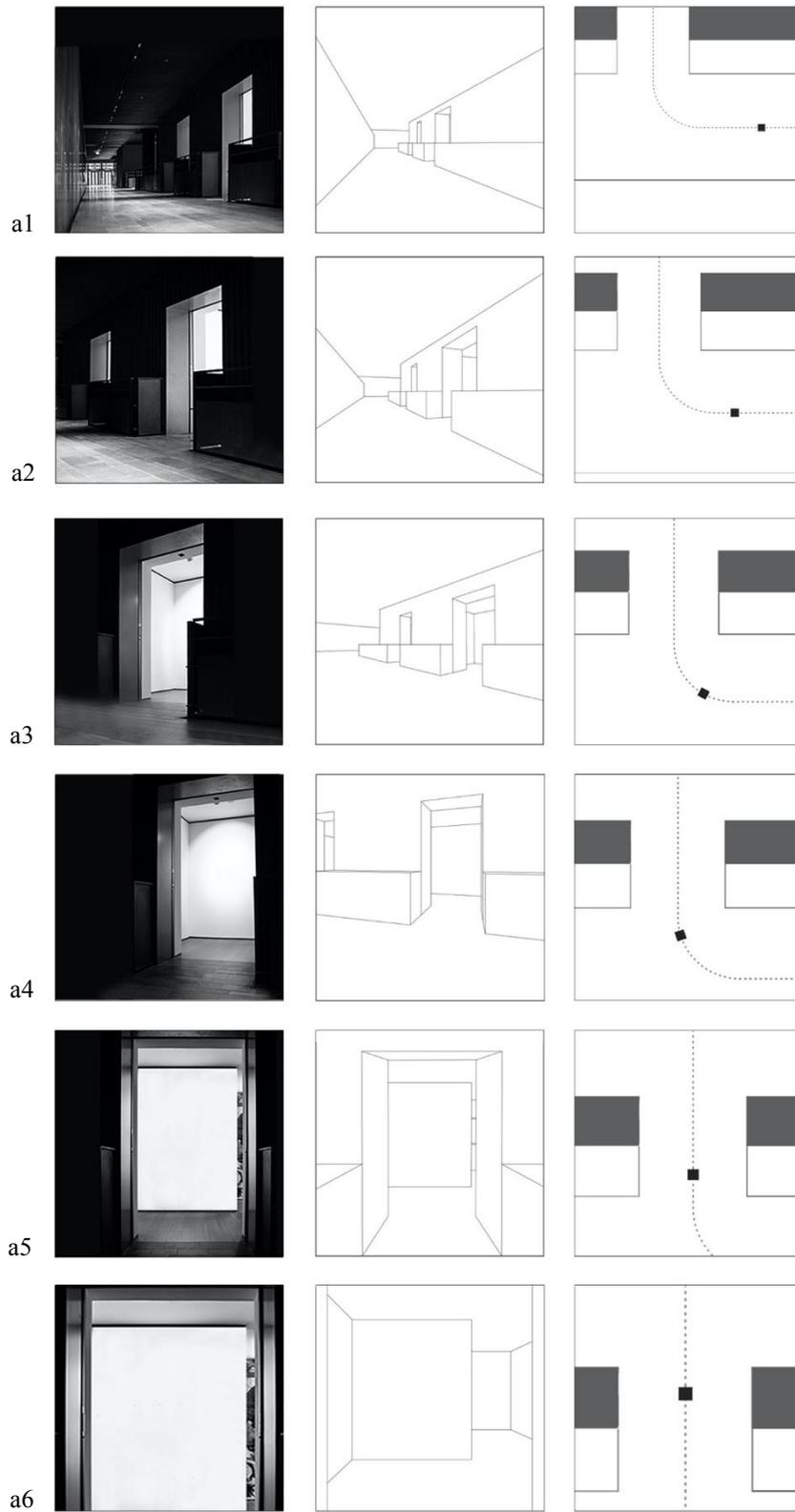


Figure 67. Sequence 'a', drawn by the author

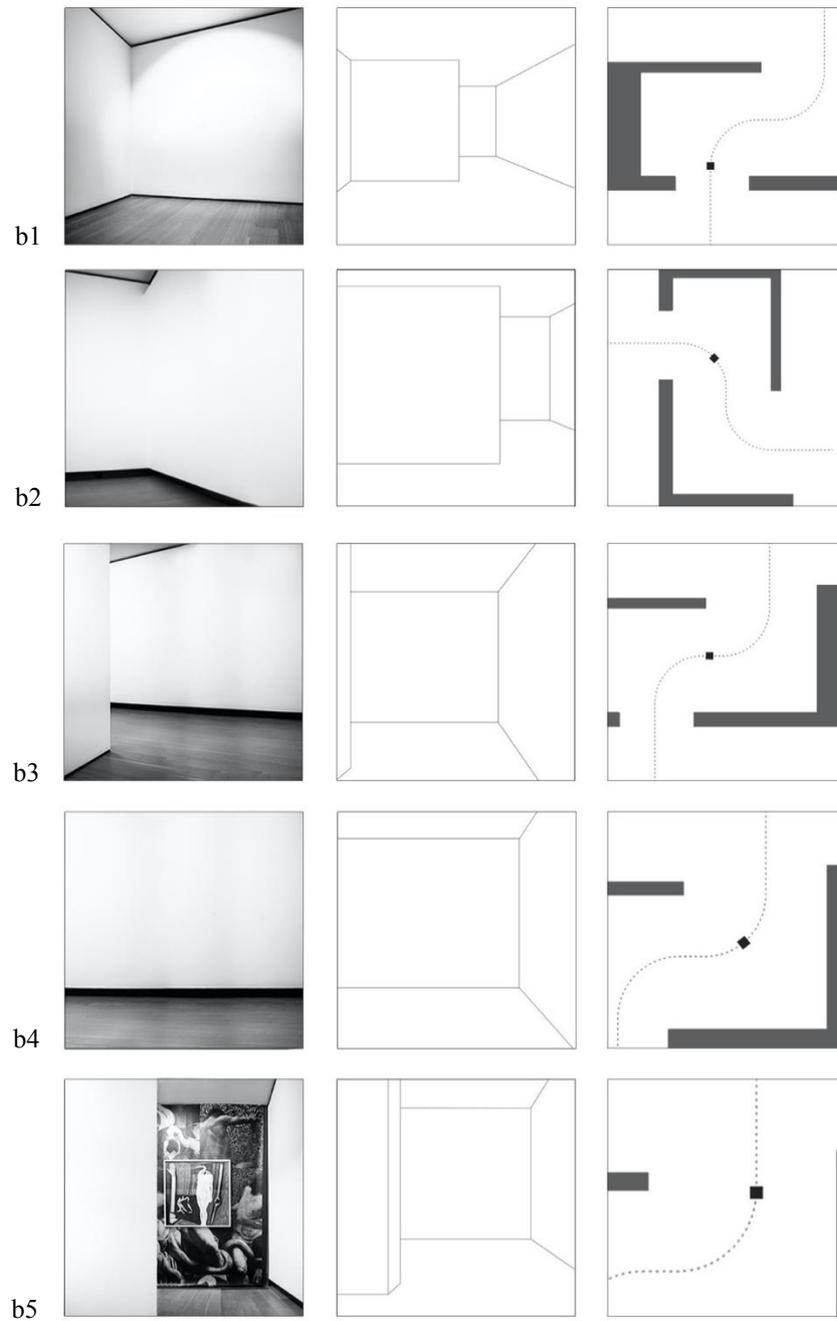
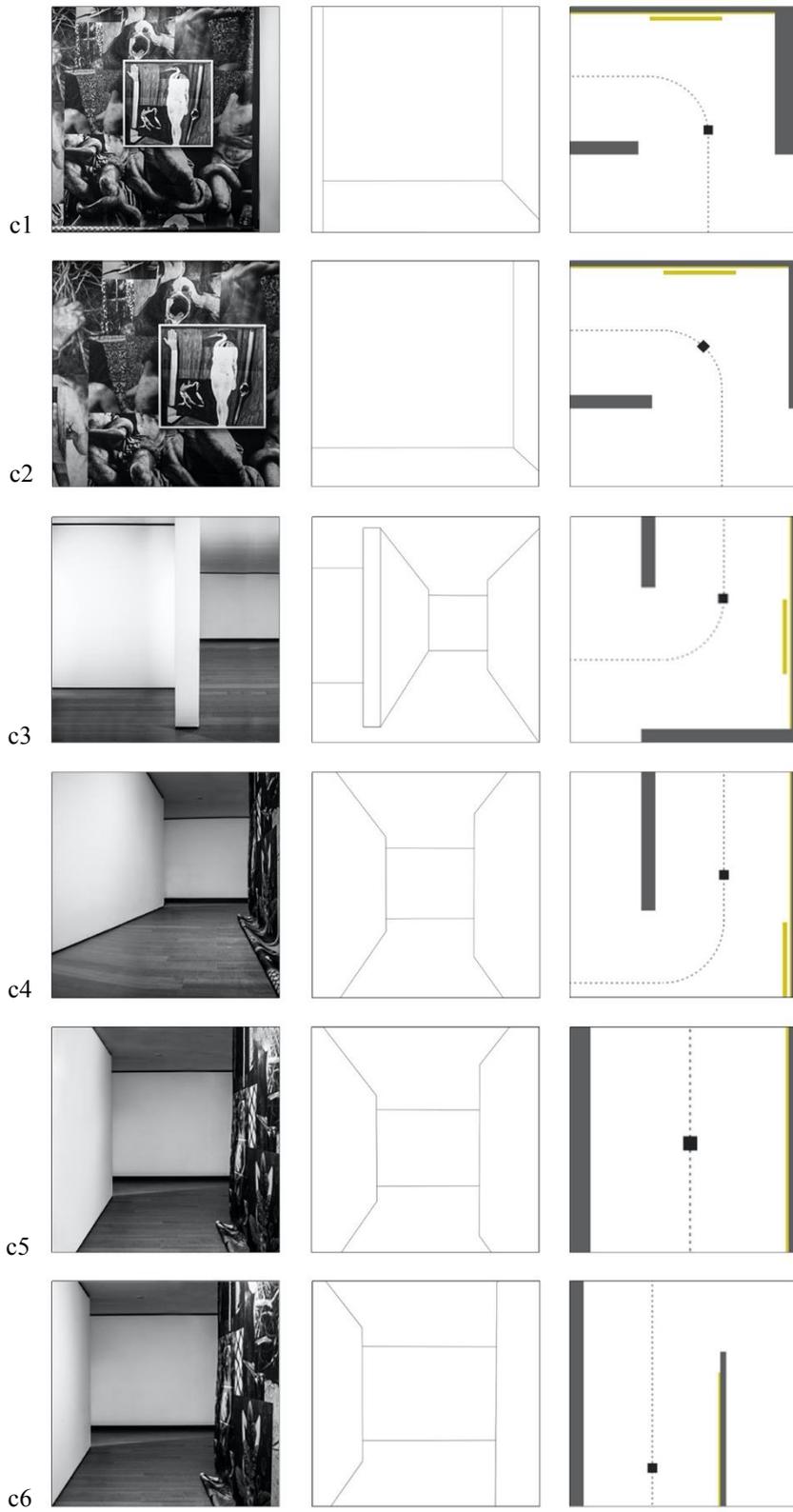


Figure 68. Sequence 'b', drawn by the author



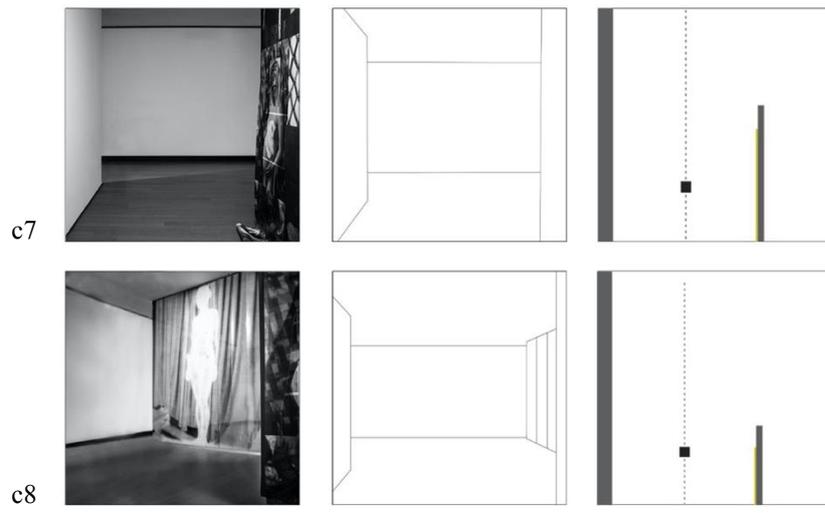
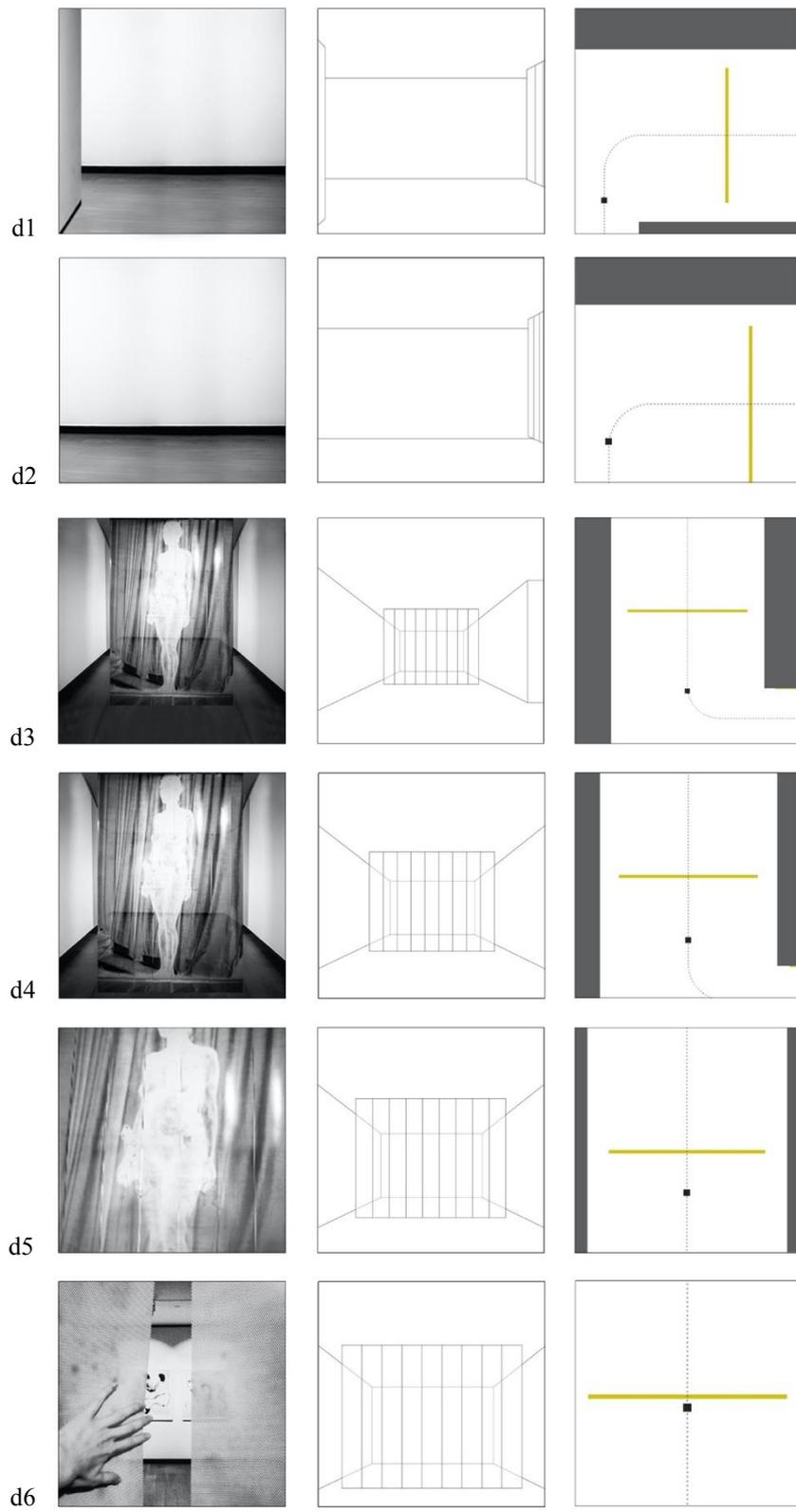


Figure 69. Sequence 'c', drawn by the author



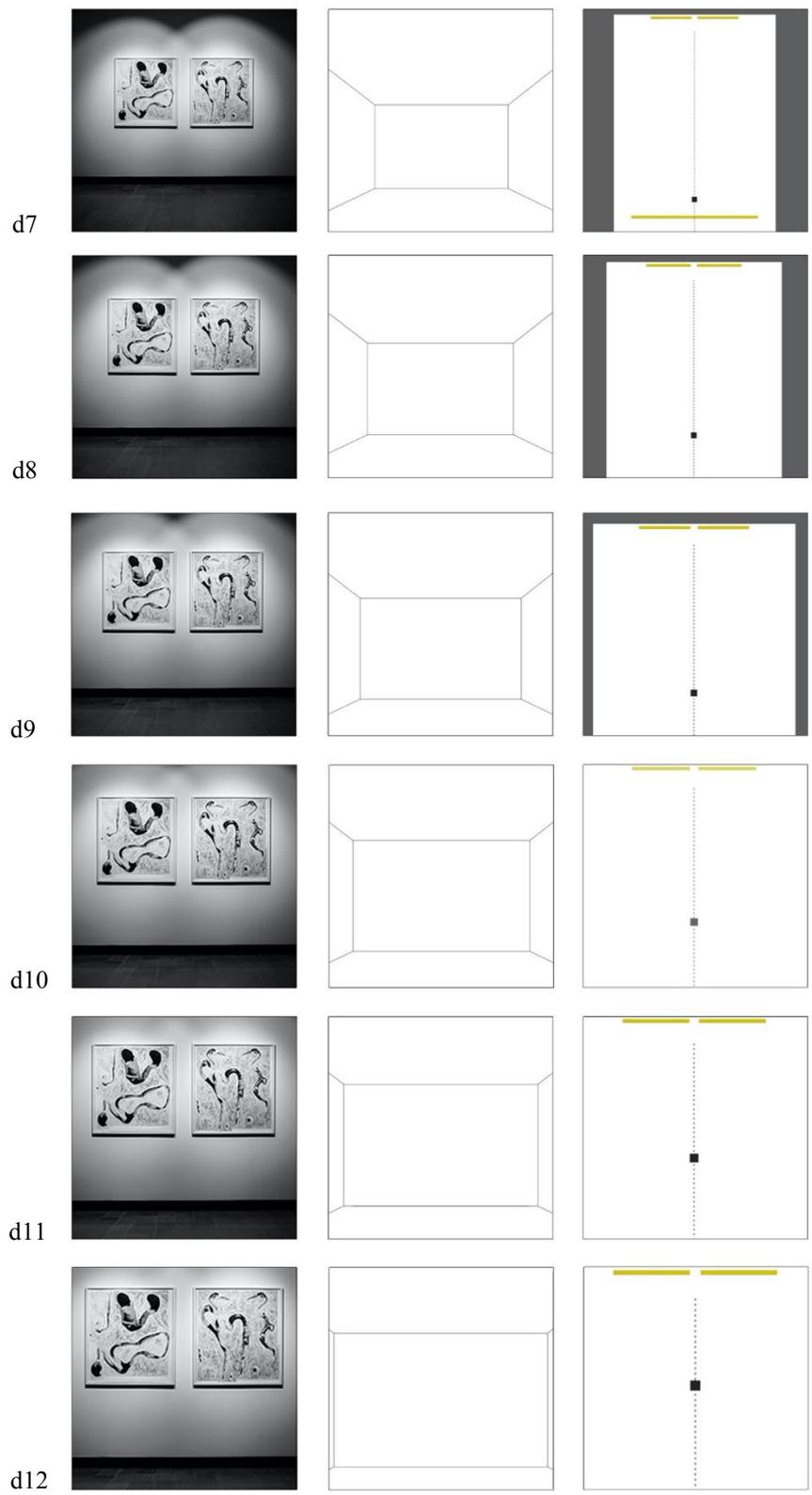
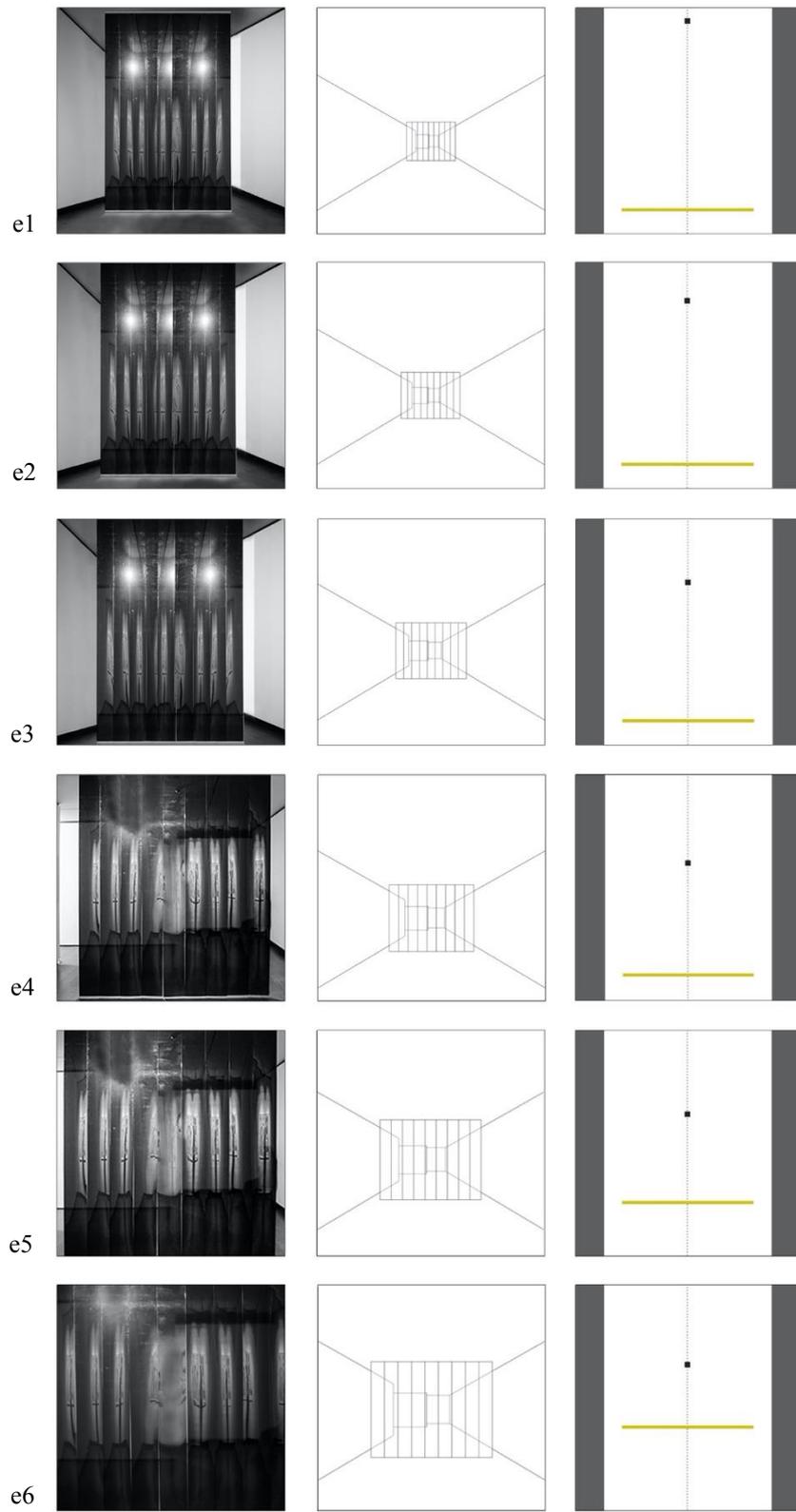
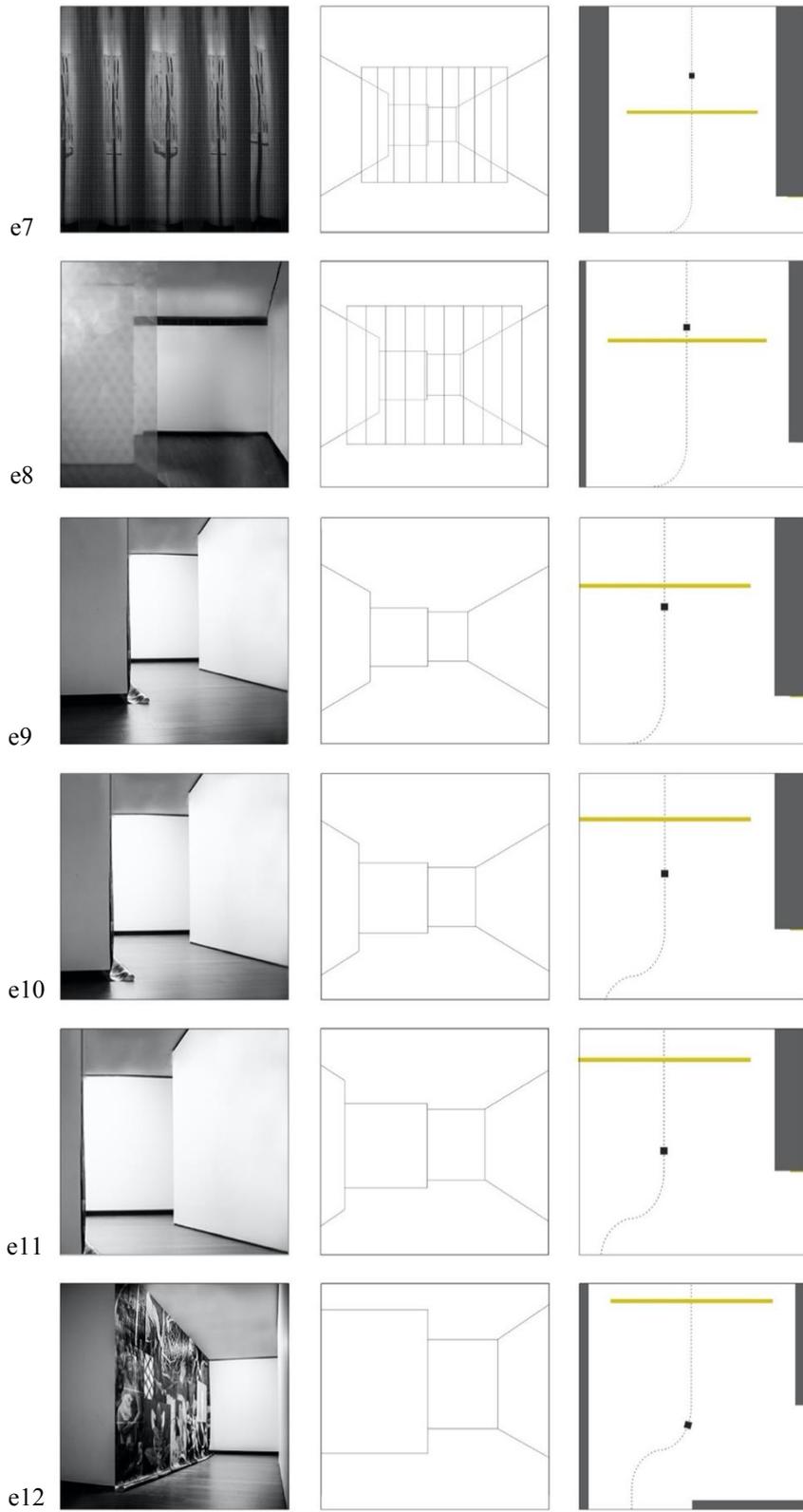
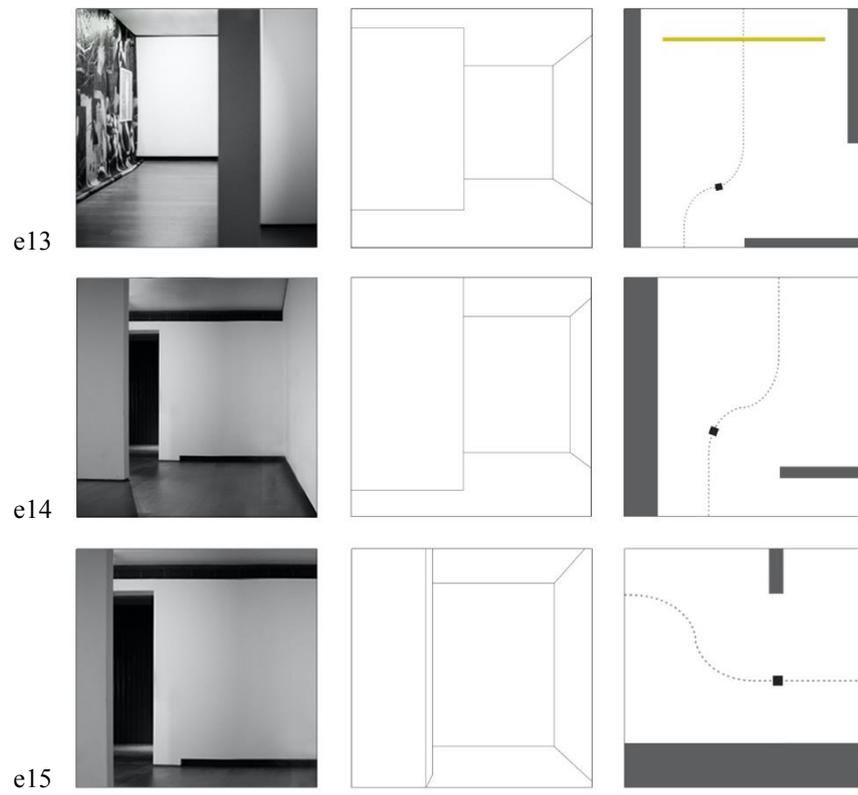




Figure 70. Sequence 'd', drawn by the author







*Figure 71. Sequence 'e', drawn by the author*

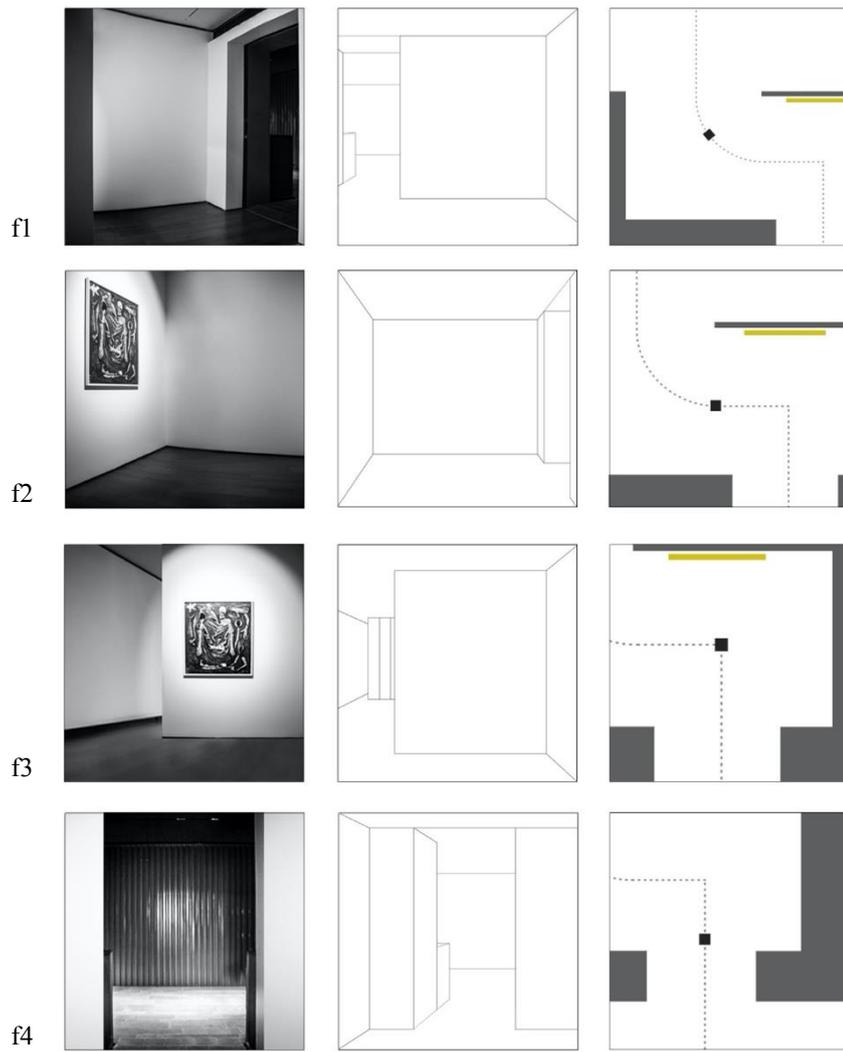
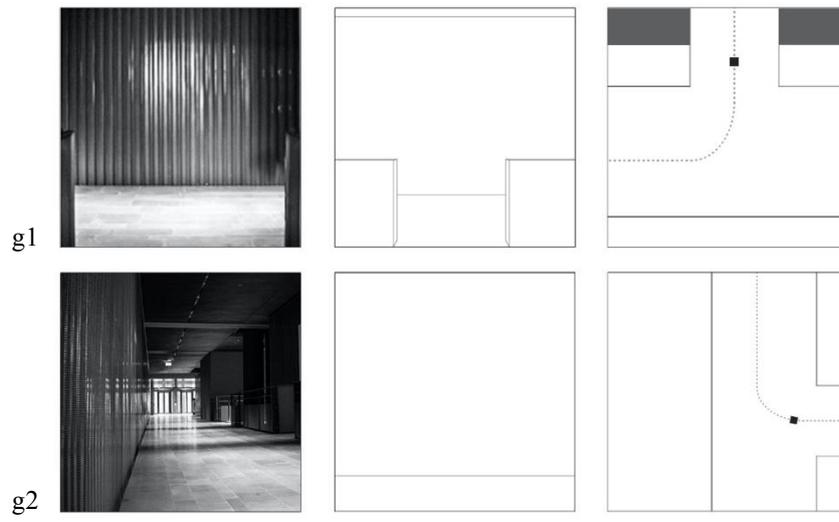


Figure 72. Sequence 'f', drawn by the author



*Figure 73. Sequence 'g', drawn by the author*

#### 4.4. Transcribing the Unfolded: from Narrative to Narration

“Here the separate picture loses its identity as such and becomes a piece of montage, an essential element of the whole which is the thing itself. In this concatenation of its separate but inseparable parts a photographic series inspired by a definite purpose can become at once the most potent weapon and the tenderest lyric.”<sup>224</sup>

Giuliana Bruno renders Eisenstein’s use of montage through a “filmic-architectural” promenade as “taking the reader, quite literally, for a walk” and adds that “built as path, his essay guides us on an imaginary tour”<sup>225</sup>. Referring to the whole organization of his essay, Bruno also emphasizes the textual narration of Eisenstein he builds in coordination with the narrative he unfolds. In a similar vein, the methodology used for the analysis of the exhibition “Each Moment is a Portal” proposes a way of unfolding an exhibition experience by expressing a certain narrative and a textual narration, following Eisenstein’s transcription of *mise-en-cadre* into text. However, it is necessary to emphasize that “seeing is not an activity divorced from the rest of consciousness; any account of visual art which is adequate to the facts of our actual experience must allow for the imbrication of the visual with other aspects of thought”<sup>226</sup>. Following Burgin, it is critical to point out that reaching a consensus regarding a complete experience of an exhibition is not possible via using a methodology as such. Therefore, it must be underlined that rather than imposing a certain narration, this methodology explores the extents of re-reading an exhibition by means of montage and the resulting narration, corresponding to the

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<sup>224</sup> László Moholy-Nagy (1936) quoted in Andrea Nelson, “László Moholy-Nagy and Painting Photography Film: A Guide to Narrative Montage,” *History of Photography* 30, no. 3 (2006): 258-269.

<sup>225</sup> Bruno, 18.

<sup>226</sup> Victor Burgin, *The Camera: Essence and Apparatus* (London: Mack, 2018): 52.

textual transcription, stands as an explanatory outcome of the unfolded *mise-en-cadre*.

#### 4.4.1. Sequences

Sequence ‘a’ introduces the first group of successive shots within the complete montage sequence. It starts at the area that binds the exhibition space to the main circulation path, which dominates most of the shots within the sequence. In sequence ‘a’, the non-appearance of an event, which refers to the absence of an exhibition object, draws all the attention to the spatial dynamics. In this respect, the changing characteristics of space appears as the determining factor regarding the experience created throughout the complete sequence. Following that, from the shot ‘a1’ to ‘a5’, the asymmetrical composition turns into an almost symmetrical one and the initial ‘long shot’ gradually turns into a ‘close up’. In a similar vein, the shots until ‘a5’ embody a balance in terms of the elements included in the frames. However, both in ‘a5’ and ‘a6’, the entrance of the exhibition, which appears as an open gate, functions as a frame in-between the exhibition space and the main circulation area. Therefore, via emphasizing the exhibition space as a “framed view”<sup>227</sup>, the frame itself becomes the dominant element within the composition. In the context of an architectural space, framed views “function as views onwards and backwards that negate the spatial and temporal isolation of the individual moment, allowing visitor to determine where they are in time and space and order the elements around them.”<sup>228</sup> Regarding this description, it can be inferred that the framed view functions as a filmic “flashforward”<sup>229</sup> by presenting a spatial section before physically being inside

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<sup>227</sup> Kleine, “Part 2,” 97.

<sup>228</sup> Ibid.

<sup>229</sup> In film studies, a flashforward refers to presenting a portion of a film's narrative before its chronological order of its plot. Oxford A Dictionary of Film Studies, s.v. “flashforward,” accessed April 27, 2020,

of its boundaries. Along with that, in 'a5' there operates a "superposition"<sup>230</sup> of the spatial units 'a' and 'b'. Finally, the shot 'a6', which refers to the junction point between the sequences 'a' and 'b', reflects a "transference"<sup>231</sup> regarding the spatial composition shifting from wide to narrow and complex to simplified. (Figure 67)

The shots of sequence 'b' mainly introduce the spectator to the "mute"<sup>232</sup> characteristics of the exhibition space which emphasizes the formal aesthetics of 'white cube'. Similar to sequence 'a', the absence of an exhibition object leaves the spectator with the repetitions of similar spatial compositions from 'b1' to 'b4', avoiding a dominance of any element within the compositions. As a result of the repetitive shots, the duration until 'b5' appears to be abbreviated<sup>233</sup>. However, in 'b5', which reveals the first encounter with an exhibition object, the duration is extended. In other words, the appearance of an event here generates a "grand pause"<sup>234</sup>, which is a term based in music expressing the hold or pause made within a composition. In a similar vein, what also stands out in 'b5' is the contrast created via the juxtaposition of two substances: an intact wall without an additional element and a wall intertwined with the exhibition objects. Following the rules of transformation denoted by Tschumi, it can be inferred that 'b5' presents an "insertion"<sup>235</sup> by means of the addition of an event to the already encountered spatial order. (Figure 68)

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<https://www.oxfordreference.com/view/10.1093/acref/9780199587261.001.0001/acref-9780199587261-e-0305?rskey=1BJbaT&result=2>

<sup>230</sup> Superposition is described as one of the rules of transformations in Tschumi, "Postscript", XXV

<sup>231</sup> Ibid.

<sup>232</sup> Psarra, *Architecture and Narrative*, 15.

<sup>233</sup> Mieke Bal relates the pace of the moving spectator in an exhibition space with the amount of objects to dwell in and the dominance they create within the space transpired by the singularity or plurality of the objects in Bal, "Exhibition as Film", 71-93.

<sup>234</sup> Cooper and Meyer, "Rhythms," 38.

<sup>235</sup> Tschumi, XXV

In the first shot of sequence ‘c’ the spectator encounters with an event for the first time without the appearance of another element. For this reason, shots ‘c1’ and ‘c2’ emphasize the isolated event-spectator encounter. This also indicates the operation of a “dissolve”<sup>236</sup>, in terms of the disappearance of spatial elements in ‘c1’, which corresponds to the junction point between ‘b’ and ‘c’. However, the domination of event decreases by the sudden rotation of the spectator. Starting with ‘c3’, the exhibition objects are viewed in relation with the remaining spatial atmosphere. In addition to that, ‘c3’ not only embodies the current spatial condition, but also involves the previous spatial unit within its composition. Regarding that, it constructs a “flashback”<sup>237</sup> via presenting the spectator a shot which chronologically belongs to past and experienced before. Thus, in ‘c3’ it is possible to perceive the units ‘b’ and ‘c’ in combination with each other unlike the prevailing chronological order provided by the promenade of the exhibition. From ‘c4’ to ‘c7’, the promenade is traversed through a “channeled path”<sup>238</sup>. The corridor like space creates a symmetrical composition and its constitutive elements, more explicitly the walls, are located both at the right and left wings of the channeled path. However, while the left one stays intact, it is observed that the right one is completely covered with an exhibition object. Although this creates a balanced composition regarding the space-event distribution within the frames, it also draws all the attention to the right-hand side of the composition due to the placement of the exhibition object. Since the object is installed on the wall in a way to cover it completely, their separation turns into a unity. In other words, the object adopts the character of the wall and even goes beyond that which evokes the “Juryfreie Exhibition” of Kandinsky. (1922)

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<sup>236</sup> Ibid.

<sup>237</sup> The flashback shows events that have taken place before the present time established in a film structure. Oxford A Dictionary of Film Studies, s.v. “flashback,” accessed April 30, 2020, <https://www.oxfordreference.com/view/10.1093/acref/9780199587261.001.0001/acref-9780199587261-e-0305?rskey=1BJbaT&result=2>

<sup>238</sup> Kleine, 239.

Considered as its earliest example in the artworld, by placing the canvases into the walls, Kandinsky achieves to transcend the physical boundaries created by the architectural elements<sup>239</sup>. (Figure 74) In other words, the placement of the exhibition objects in a way to coalesce with the walls enables the space to be perceived beyond the physicality it defines. The repetitive shots introduced throughout the channeled path creates a ‘tension’ until the appearance of ‘c8’. Following that tension, in ‘c8’ there appears another “grand pause” because of two reasons. First, the narrow space



Figure 74. Kandinsky's *Juryfreie* exhibition, 1922

*Source: Bauhaus 1919-1933: Workshops for modernity. Barry Bergdoll, Leah Dickerman.*

suddenly dissolves into a much wider room. Second, “the most prominent exhibition object”<sup>240</sup> is encountered for the first time. According to these, ‘c8’, which also appears as the junction point between ‘c’ and ‘d’, involves both a “transference” and an “insertion”<sup>241</sup> regarding the devices operated within the shot. (Figure 69)

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<sup>239</sup> Barry Bergdoll and Leah Dickerman, “Vasily Kandinsky Designs for Wall Paintings, 1922,” in *Bauhaus 1919-1933: Workshops for Modernity* (New York: Museum of Modern Art, 2009): 122-129

<sup>240</sup> Indicated by Özlem Altın throughout the discussions on the exhibition “Each Moment is a Portal”.

<sup>241</sup> Tschumi, XXV.

Sequence 'd' initially subjects the spectator to a plain wall until 'd3', in which a "jump cut"<sup>242</sup> occurs because of the complete change within the composition<sup>243</sup>. From 'd3' to 'd6' the shots present a perfect symmetry regarding the spatial compositions and the dominance of the event, which appears as the central element of the shots. Since the transparency of the object provides the spectator with a partial visual comprehension about the following shots, from 'd3' to 'd6' "superposition" appears as the prominent device together operating with a constant 'zoom-in'. As a result of the zooms, the event gradually becomes more and more prioritized in each shot. In 'd6', which draws all the attention to the event, the event involves the interplay of the spectator with the exhibition object. In other words, the moving spectator becomes a part of the event itself which by the unity it creates evoke Kantor's "bio-objects"<sup>244</sup>. Via the interference of the spectator, the object turns into a "passage"<sup>245</sup> which enables the promenade to proceed by passing through it. In this respect, the event itself turns into a spatial element, more explicitly a vertical separator, which corresponds to the second transitive act within the shots regarding space-event dynamics. As a result of these, it can be inferred that the duration extends in 'd6'. Afterwards, 'd7' reveals a sharp "dissolve" because of the sudden change of the event, but the only device operates after that is a constant 'zoom-in'. The repetitive characteristics of the successive shots between 'd7' and 'd14', excluding the operation of zoom, accelerates the moving process and results in a shortened duration. By the pending encounter in 'd14' once more event takes the lead and introduces another "grand pause". (Figure 70)

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<sup>242</sup> Ibid.

<sup>243</sup> Mieke Bal explains the effect created when combining completely different spaces in an exhibition as a sharp 'jump cut' via using a filmic vocabulary  
Bal, 71-93.

<sup>244</sup> Kobialka, 358-359.

<sup>245</sup> Pablo Larios, Nicolas Bourriaud, Bige Örer, The Seventh Continent-16th Istanbul Biennial Guide (Istanbul: Istanbul Foundation for Culture and Arts, 2019)

Turning back to the reverse direction, sequence 'e' starts with a sharp "jump cut", at the junction between 'd' and 'e', via reflecting a sudden distinct composition. Until 'e8', it follows a similar sequence with the beginning portion of 'd'. However, the differentiation occurs via the non-transparency of the reverse side of the exhibition object. In other words, the repetitive shots gradually zoom-in to the object without any operation of a superposition. Although 'd6' and 'e8' involve the same interplay between the moving body and the exhibition object, 'e8' does not generate any pause due to the acceleration brought by the learned experience. After 'e8', the ongoing symmetry, within the compositions of the successive shots, changes. Starting with 'e9', although the promenade suggests a certain direction, there appears a dichotomy in terms of the viewpoints: one directs the eye to unit 'c' and the other to the remaining part of unit 'e'. In other words, although the promenade proceeds within the given direction, the attention is drawn to the event re-presented in unit 'c', which results in a second "flashback" between the shots 'e9' and 'e13' via revisiting the previous shots from another perspective. By 'e13', the dichotomy disappears and with the "jump cut" that appears in 'e14', the whole attention is focused on space after a long period of time. In 'e15', which refers to the junction point between unit 'e' and unit 'f', the wide characteristics of space dissolves via the appearance of a narrow room which evokes unit 'b' regarding its spatial characteristics. In respect to that, the definition of "imaginary path" should be revisited which corresponds to a path overlapping the "path followed by the eye" and the "path followed by the mind" and it denotes that an imaginary path can bring together distant moments belonging to different time and space conditions<sup>246</sup>. This overlap taking place in the exhibition environment is interpreted by Giuliana Bruno as an "experiential path including acts of memory" which reveals the operation of possible reversible processes in the exhibition space and expands the reading of the experience to the combination of

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<sup>246</sup> Eisenstein, Bois, and Glenny, 116.

both “the place of collection” and “the journey of recollection”<sup>247</sup>. Regarding that, the “filmic-architectural promenade”<sup>248</sup> at ‘e15’ brings back unit ‘b’ from its “mnemonic landscape”<sup>249</sup>.(Figure 71)

Sequence ‘f’, which starts with a space dominated shot, proceeds with an “insertion” in ‘f2’ via revealing the last exhibition object to encounter on the promenade of the exhibition. From the beginning of the sequence, the exit of the exhibition is visible in shots which directs the spectator to the endpoint of the promenade. However, in ‘f3’, due to the location of the event, a certain position is imposed to the spectator in the opposite direction of the promenade. After the last grand pause ‘f3’ generates, ‘f4’ frames the endpoint of the promenade with a “close-up”. What occurs for the first time here is a “shot-reverse-shot”<sup>250</sup> which refers to the dialogue created between three shots and two opposite shot compositions: ‘f2’ and ‘f4’, facing with ‘f3’. Thus, the shot ‘f3’, which views the complete opposite direction of ‘f2’ and ‘f4’, generates a specific dialogue between ‘f2’, ‘f3’ and ‘f4’ and emphasize the distinctness of the compositions both in terms of event and space dynamics. (Figure 72)

The ‘framed view’ of ‘f4’ which prepares the spectator for the end of the promenade is connected to sequence ‘g’ with ‘g1’, which corresponds to the junction between ‘f’ and ‘g’. In ‘g2’ a dissolve operates, and the exhibition completely disappears from the shots. (Figure 73)

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<sup>247</sup> Bruno, 3-4.

<sup>248</sup> Ibid, 20.

<sup>249</sup> Ibid, 4.

<sup>250</sup> Describes an editing technique in film studies that is widely used in dialogue sequences and sequences in which characters exchange looks Oxford A Dictionary of Film Studies, s.v. “shot-reverse-shot,” accessed May 1, 2020, <https://www.oxfordreference.com/view/10.1093/acref/9780199587261.001.0001/acref-9780199587261-e-0637?rskey=rANe40&result=2>

#### 4.4.2. Rhythmic Structure

The multi-layered system of the complete rhythmic structure of the exhibition is formed starting with the smallest rhythmic group which refers to a single shot composed of a certain event, space, movement condition. Since each of them acts as a single “instrument”, their way of appearing within a shot determines the either “accented” or “unaccented” character of the “beat” they create<sup>251</sup>. The accent level changes regarding the amount of impact they create in between a shot by the grand pauses, jump cuts, first encounters or major shifts they generate. Since each shot, including the tripartite frames, is articulated within an ordered system of notation, which functions as a “rigid rectilinear pattern”<sup>252</sup> or the base grid of the complete rhythmic structure, the beats are unfolded following the successive character of the shots. The second rhythmic groups are generated by the resulting beat of each shot, which reveal a more simplified rhythmic character of each unit from ‘a’ to ‘g’. In a similar vein, bigger groups start to reveal more about the overall rhythmic data which starts to express each spatial unit with fewer beats. Regarding the repetitive characteristics of the groups, which might reveal certain rhythmic patterns, it is seen that the groups include “uniform” and “alternating” patterns, however, as in almost every complex rhythmic structure, the whole presents a “polyrhythmic” pattern<sup>253</sup>. Yet, more than identifying the patterns included, the rhythm analysis here rather brings an overall perspective towards the whole structure. In other words, it enables a comparison in between units, presents the accented and unaccented points of the whole experience of the exhibition, and generates an abstract understanding of the experiential shifts appearing on different scales. In that sense, it manifests a reverse operation towards the whole process that proceeds from the general to the specific,

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<sup>251</sup> Cooper and Meyer, 6.

<sup>252</sup> Rasmussen, 127.

<sup>253</sup> Kleine, 232-233.

which ultimately enables a wider viewpoint and ensures a double-reading within the unidirectional methodology. (Figure 75)

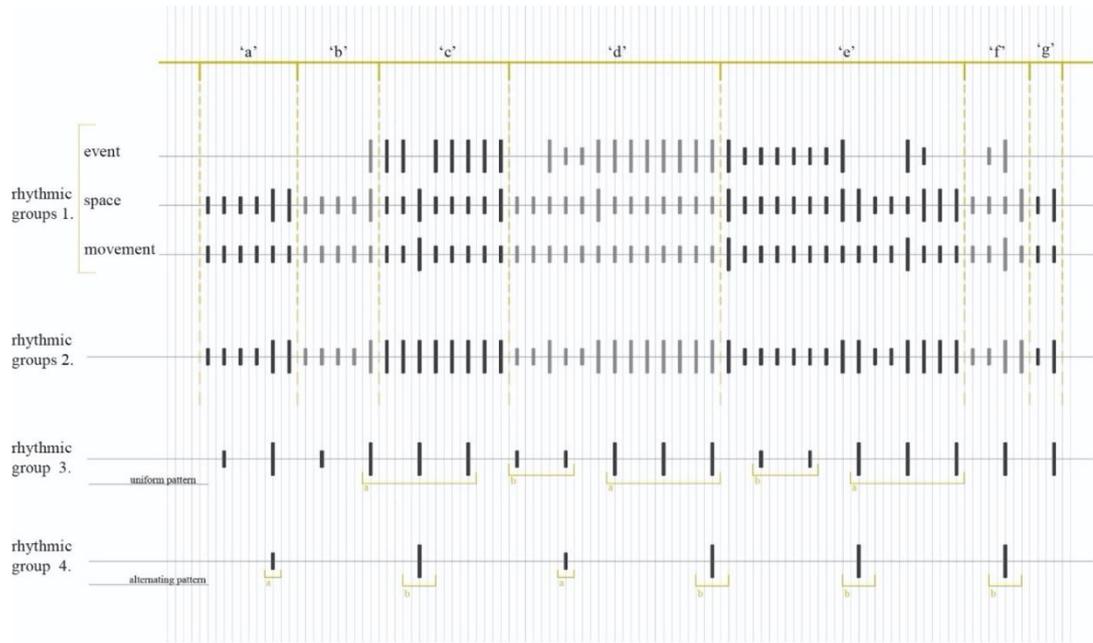


Figure 75. Rhythmic structure of the exhibition, drawn by the author.



## CHAPTER 5

### CONCLUSION

The twofold condition that every exhibition culminates in, regarding the degree of integration it holds with the moving visitor, is a point of discussion in architectural discourse and it had been approached so far through the limited agenda of the “containing box”. Questioning the inherent position of the moving visitor with reference to the contents of the architectural space provided the research, made on the subject, with stating the twofold condition. However, it remained deficient in terms of making a further statement about the arising architectural experiences of the exhibitions and brought the need to make use of additional disciplines. Adopting a cross disciplinary approach, this study aims to unfold the double reading of exhibitions. It propounds *mise-en-scène* and montage as the “productive metaphors”<sup>254</sup> to operate and their conceptual framework was used to decode the twofold condition of exhibitions in detail.

As its initial resolution, the first reading unfolded *mise-en-scène* as a multifaceted term based in theatre and film. Learning from Arthur Paugin, Frank Kesler and Patrice Pavis as well as Doniol-Valcroze, Michel Mourlet, John Gibbs, Adrian Martin, David Bordwell and Kristin Thompson, the varying interpretations of the term, in both fields, were discussed and *mise-en-scène* was acknowledged through three main definitions: an arrangement of what appears within the boundaries of the stage/shot; a translation from theatrical play/script to the audience; a time-space construction that culminates in a viewer translocation. The study asserts that the definitions manifest certain operations which go beyond the containing fields; therefore, as a second resolution, the term was subsequently reintroduced in

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<sup>254</sup> Bal, 72.

conceptual terms and revisited as an organizer, an interface, and, a separator. The research hereby transposes the term into a space-object construction regarding three aspects: an arranger of the objects of construction to/within the space of its construction; the concretization of an(y) text or idea within the boundaries the space of construction; and the alteration from a ‘pre-construction’ to a ‘post-construction’.

The study expresses *mise-en-scène* as the ‘unification’ of both the objects *inter se* and the objects with the ‘total space’ they are in. This appearance of the term was reassessed through the examples of Constructivist stage design employed in theatre and film. Reviewing the productions of Alexandra Exter and Isaac Rabinovich, the research underlines the shift of *mise-en-scène* from two-dimensional to three-dimensional approach brought with Constructivism. As a result of its alteration from ‘surface’ to ‘space’, *mise-en-scène* was propounded by this study, from every aspect, as ‘the total organizer of a conceptual unity’.

Revisiting *mise-en-scène* in conceptual terms re-presented it as an architectural concept by virtue of the spatial operations it possesses and the vocabulary it deploys. This study manifests the pre-existing appearance of the term, as an architectural concept, in the context of exhibitions. Building on the assertion of Mieke Bal<sup>255</sup>, the study makes a re-reading of the initial condition of exhibition-scapes via using the conceptual framework of *mise-en-scène*, which has been encapsulated from every aspect. Final resolution of the first reading was made through decoding the exhibitions of Edward Krasiński<sup>256</sup>. In other words, the research reveals the resolution of exhibitions as an ‘organizer’, an ‘interface’ and a ‘separator’ through the unfolded exhibition practices of Krasiński. The space-object co-existence in his displays, presents itself from the link created in-between a single object and the whole space; therefore, each of his exhibitions was identified as a ‘total

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<sup>255</sup> Ibid, 71-93.

<sup>256</sup> Please see chapter 3 for the analogy drawn between the exhibition practices of Krasiński and Gropius’ *Einheitskunstwerk*.

organization'. Especially in the examples with the blue tape<sup>257</sup>, the study unfolds the interlocking structure that develops from a 'line' to objects, from objects to walls, and from walls to the 'total space'. The thesis introduces the creation of a 'completely new existence' in the scope of exhibitions via indicating that the 'pre-context', where the exhibition operates on, is not limited to the space of the gallery. Rather, it was propounded that an exhibition can apply on a human body, a building or nature as its space of construction and generate a distinct 'post-context' out of it. Regarding their ontology, exhibitions express thoughts and ideas within/into a space of construction. This study indicates, via the unfolded examples, that they can also construct intra-translations, in alternative terms, visual dualities within their 'total organization' by the use of the space or the objects of their construction.

The second reading initially encapsulated the term montage as a widespread concept in the artworld, especially in Soviet film. Examined through Cubism, Italian Futurism, Dadaism and Constructivism, with a critical approach towards its overlapping extents in collage and assemblage, the term was understood beyond the styles and artforms as a particular way of seeing. Based on a reassessment of "unity", the term advances the understanding of fragments and the complete production as separate entities. Although this approach possesses the expressions of the term in both tendencies of Soviet film, the study builds on the theories of Sergei Eisenstein and Dziga Vertov. Learning from their writings, the term was discussed as an "object-concept mechanism" that operates via adopting a "kino-eye" and declared a way of seeing, which enables reading the built environment via combining its fragments into a whole within a certain order, by reaching beyond the abilities of the human eye. Understanding montage as a "productive" way of interpreting architectural space, the research highlights the studies of Eisenstein and Tschumi since they pioneered and represent the fundamentals of the approach. In order to make a further study, a collective conceptual agenda was extracted from their

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<sup>257</sup> Please see chapter 3 for the place of the blue tape in Krasiński's works.

readings and elaborated in detail. The unfolded agenda presented both the concepts and the methodology of the approach. Thereby, a tripartite structure, consisting of event, space and movement, was highlighted together as the elements of architectural experience with the elements of montage (elements of filmic experience). Via elaborating on the tripartite structure, the study revisits the concepts in the context of exhibitions in order to transpose the methodology for the reading of exhibition-scapes.

Regarding the prominence of a “mobile viewpoint” in the second reading, movement was considered with priority comparing to the remaining concepts of the tripartite. The research embraced a trans-scale reading on movement in order to acknowledge its scaleless place from architectural space to exhibition space and it was discussed through the act of “walking” from “street-walk” to ‘exhibition-walk’. Following Sergei Eisenstein, Le Corbusier, and Giuliana Bruno, the act of walking was discussed through the term “path” and reintroduced with reference to (filmic) succession as an “imaginary path”, an “architectural promenade” and an “exhibitionary itinerary”. The study reinterprets the act of “walking” as a successive formation and expresses each momentary cut produced by the walking body as “the dissection of walking” with reference to Eadward Muybridge’s photographic works. By each dissection, made on a certain promenade, a juxtaposition is created between the momentary shots, hence a montage sequence is created.

Operating this methodology, the research unfolds the exhibition “Each Moment is a Portal” in the form of a montage sequence. Building on Mieke Bal’s understanding of “narrative”, regarding the experience of exhibition-scapes in the presence of a moving visitor, the study introduces “*mise-en-cadre*” as the narrative construction produced by the sequential expression of montage. By virtue of the visual dialogue generated in-between the frames of the montage sequence, the exhibition was represented as successive event-space dynamics following its filmic promenade. It is revealed by the study that narrative does not only operate by the formal characteristics of montage and the content of the tripartite structure, but also utilizes the filmic rules of transformation and an overall rhythmic expression. In alternative

terms, the study introduces the term *mise-en-cadre* after learning from the oppositional frameworks of *mise-en-scène* and montage. Within the study, it appears as an in-between term between the two concepts since it brings together multiple *mise-en-scène* constructions in the form of a montage sequence. As a result of this tension created in-between the terms, *mise-en-cadre* defines a particular representation technique which is used in the study in order to construct a narrative for the examined exhibition-scape. Thereby, the resulting narrative, as an autonomous construction, ‘speaks’ for the expression of the exhibition experience. Thus, via the second reading, the study aims to propound a way of seeing that is able to decode the experience of exhibitions, in the inclusion of a moving visitor, beyond what the representational tools of architecture and the human perception enable per se.

The research introduces two distant readings of exhibitions. As these readings unfolded the twofold experiences, the study also aims to reframe the relationship of exhibition-scape and the visitor with regards to the oppositional framework of *mise-en-scène* and montage. The first reading acknowledged the initial position of the spectator with the act of “staying at the threshold” which enables the perception of every object together with the “territory that occupies them”. By this way, the research redefines the viewpoint of perceiving an exhibition in the absence of a moving spectator and specified the measure of integration established with the space of the exhibition. With the recognition of the second reading, this study reintroduces ‘threshold’ as a moving “(section)line”<sup>258</sup> which is constantly repositioned by the movement of the spectator through the promenade. It is revealed, with reference to the filmic references, that each repositioning generates a “cut” in the exhibition-scape and redefines a new ‘territory’ with the frame of that cut. From the first reading to the second, the “distant” and “stationary” spectator, viewing the “whole” exhibition as an end-product, shifted to a “moving” spectator generating intra-

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<sup>258</sup> Statement based on the discussions with Prof. Dr. Ayşen Savaş throughout this study.

exhibition “fragments” as a process. Thus, the research not only categorizes the architectural experiences of exhibitions according to the isolation/integration of the spectator, but also reformulates that opposition through the operation of architectural “sectioning”.

To conclude, enabling a comparative reading, the study reflects the transitive character of the conceptual frameworks of *mise-en-scène* and montage although they were approached in enclosed structures within the research. However, the transitive positions of the terms become visible under the notion *mise-en-cadre*. The term not only made the second reading possible via providing a visual expression for montage, but also re-introduce *mise-en-scène* as a fragment of a successive whole. It is understood, via *mise-en-cadre*, that the frame of each cut, or section in architectural terms, corresponds to a separate *mise-en-scène* which exist in its own totality. In other words, each momentary shot embodies a particular *mise-en-scène* within the space of its construction, more explicitly within the total space of its frame. Although the area of operation is limited for the second reading, regarding the necessity of a “suggested” promenade, the research emphasizes many seminal contributions regarding the perception of exhibition-scapes and transcends the understanding of their architectural experiences beyond the agenda of the “containing box”. Moreover, the enhancive co-operation of *mise-en-scène* and montage brought the reconsideration of multiple acts and operations in the architectural space and unfolded their enactment in the exhibitions. It is important to highlight that the re-readings from *mise-en-scène* to *mise-en-cadre* expand the relatively small-scale exhibition-scapes in such a way that their unfolded experiences are elevated. For a future enhancement, this expansion can also be considered with reference to “other visitors”<sup>259</sup> within the exhibition-scape in terms of their impacts on the understanding of the experience of exhibitions since they not only become the

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<sup>259</sup> Statement based on the discussions with Assist. Prof. Dr. Veli Şafak Uysal throughout this study.

objects of the exhibition but also have the potential to operate as the flexible control points along the promenade. As a further and final inquiry, a particular question may arise within the scope of this thesis via embracing a reversed viewpoint: could the twofold reading, with its oppositional framework, provide a “productive” process for the design of exhibition-scapes and change the approach towards the composition of architectural space and the objects of display in the very initial state?



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