

Norwegian National Opera and Ballet, Oslo, 2008
Nórska národná opera a balet, Oslo, 2008



Photo Foto: Katarina Andjelkovic

EXPERIMENTING WITH TEMPORALITY AND CINEMATIC TECHNIQUES AS AN ALTERNATIVE POSITION IN ARCHITECTURE

EXPERIMENTOVANIE S ČASOVOSŤOU A FILMOVÉ TECHNIKY AKO ALTERNATÍVNY PRÍSTUP V ARCHITEKTÚRE

V tomto príspevku poukazujem na metódy architektonickej produkcie narúšajúce tradičné procesy architektonického navrhovania, ktoré sa z hľadiska časovo podmieneného spôsobu recepcie architektonických a urbanistických konceptov ukázali ako nedostačujúce. Prostredníctvom diskurzívnej analýzy vzťahov medzi architektonickým a filmovým priestorom sa tu problematizuje otázka času v skutočnej a prenesenej realite zaznamenaného materiálu. Zaoberala som sa tu metodologickou a teoretickou analýzou vzťahov medzi fenoménmi priestoru, času a pohybu so zámerom ukázať, ako filmové nástroje narábajú s ich špecifickými a jedinečnými vlastnosťami na to, aby uskutočnili pohyb viditeľným, aby artikulovali čas a predviedli lineárnu a nelineárnu naráciu medzi filmovým priestorom a reálnym architektonickým priestorom. Práve problematika času sa javí ako kľúčový moment v rámci úsilia o inovovanie procesu architektonického navrhovania. V tomto konkrétnom prípade teda preň preberám analógie z praxe filmovej montáže, architektonického experimentovania a multi-kanálovej inštalácie.

Príspevok má dva navzájom súvisiace ciele: prvým je snaha poskytnúť rámec intelektuálneho uvažovania na priblíženie filozofického a teoretického skúmania vznikajúcich súvislostí medzi filmovými technikami a špecifickým priestorovým vzťahom, ktorý tu vzniká medzi reálnym a filmovým priestorom. Druhým zámerom bolo zvážiť rolu aktu pozorovania, divania sa a diváka samotného, prihliadajúc na konceptuálne poňatie časového intervalu v rámci reálneho a kinematografického priestoru.

Medzi hlavné postupy použité v tomto príspevku patria: 1. koncentrácia na metódy, ktoré kombinujú obraz a architektúru a spoločne utvárajú nový celok; 2. zameranie sa na prípravnú fázu procesu architektonického navrhovania ako momentu jedinečných a neočakávaných výsledkov, ktoré môžu naznačiť nové architektonické myslenie; 3. výskum spôsobov

navrhovania, anticipujúc otvorený vzťah medzi možnosťami a spôsobmi pozorovania a zároveň pohybom vnímateľa; 4. skúmanie možností využitia techniky montáže v zmysle presvedčenia, že film môže len rozšíriť požiadavku architektúry overovať architektonické zážitky, čo je zároveň v protiklade k logike filmového média. Vychádzajúc z môjho predchádzajúceho výskumu, tento príspevok naďalej zvažuje možnosti prisvojenia si filmových kvalít architektúry v súvislosti s výskumom navrhovania. Nadväzuje na aktuálne a čoraz zreteľnejšie formulované hlasy v rámci súčasného architektonického diskurzu reagujúce na paradigmatický posun vnímania urbánneho priestoru smerom k perspektíve pohybu. Vychádzajúc z idey trvalého posunu od statickej k dynamickej perspektíve, môžeme o použitých experimentoch povedať, že sú opakom tradičného procesu navrhovania, ktorý sa štandardnou sériou procesuálnych úloh podmienených novými technológiami ukázal ako neproduktívny. Záväzok založiť budúcnosť praxe architektonického navrhovania na práci s obrazmi bol súčasťou snahy presunúť architektonický výskum na filmový pás, a tak ho urobiť súčasťou procesu montáže. Pokúsila som sa teda o epistemologickú kontextualizáciu zistení týkajúcich sa časovej afiliácie medzi filmovým a reálnym priestorom prostredníctvom zavádzania nearchitektonických elementov ako naratív, obraz a minulý/súčasný čas. Z narábania s nearchitektonickými elementmi v prvej fáze procesu navrhovania sa zo vzťahov vytvorených medzi jednotlivými obrazmi vynorili nové subjekty a objekty.

Tento príspevok teda ponúka ucelenú analýzu toho, ako môže architekt využiť nové rámce uvažovania o vsadení budovy do urbánneho kontextu, o prepájaní a organizácii priestoru a o artikulovaní priestorovo-vizuálnych parametrov urbánneho prostredia. Zdá sa tak byť opodstatnený predpoklad, že dynamické a časovo podmienené médium, akým je film, je relevantné v rámci výskumu budúcich architektonických stratégií.

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INTRODUCTION

The Greek term *kinema*^{1/1} signifies motion or movement, while contemporary contextualization of the notion *cinema*^{1/2} denotes the architectural space in which we become part of the visual system that allows us to perceive a sense of movement and which moves us. As the notion *cinematic space* presupposes an integrated temporality, and since temporality is traditionally seen as a fundamental limitation to the reception and integration of moving images within the institutions of art and art history, a framework for the interpretation of cinematic space in this research can only be opened through the non-representation of space, variable materialization of the image of architectural space, and the general form of its variability and abstractness^{1/3}, in contrast to its static nature. The theoretical implication of temporality of the cinematic space debates since the 1960s displaces the research focus from the specific analysis of the relational apparatus to the negotiation between arts and moving images, and sets the viewing subject in the central position of the analysis. Given the pervasive convergence of art and moving images we are now witnessing the 'flowering' of cinematic forms in visual art^{1/4}. These experiments induced spectator-focused forms of image production and circulation, asking "how have moving images redefined what we think of as 'art'? How might they have affected our viewing experience?"^{1/5} It seems to me that it significantly relates to the issues of architectural space since our viewing experience, widely debated today in their temporal unfolding^{1/6}, stems from the problematizations of maintaining our essentially kinetic relationship with space. If this is accepted, then such a convergence between space, art and moving images is evidenced through **an image-based practice**.

Commitment towards basing the future of architectural design practice to work with images was part of the preparations to move architectural research to the filmstrip, to become part of the montage process. It is essentially related to what Anthony Vidler highlights in the future of architectural practice, particularly that of Agrest and Gandelsonas, Tschumi and Nouvel. Vidler argues that they see architecture not as a form of language *per se*, but instead **as a form of writing**,

extending this way the cultural system of which architecture and urban space are elements, to incorporate **movement**. Therefore, contemporary architecture practice quickly arrived at **film and montage theory as influential for the practical organization of space**, with a deep fascination for **the fragmented**, composite quality of the urban space. Penz and Lu created notion *urban cinematics*^{1/7} directly from studying ways of organizing the environment. Accordingly, for the purposes of this research the concept of *cinematics* has been drawn from its dual function: that the visual aspect of cinematics makes a metaphor for perception and cinematic techniques metaphor for the organization. **This paper, therefore, has two linked purposes. The first is to provide the framework of an intellectual setting to clarify how the cinematic techniques philosophically and theoretically interlink with the specific spatial organization between real and cinematic space. Its second purpose is to consider the viewing experience in reviewing the conceptual status of time interval between real and cinematic space.** It is aimed at deepening what little research so far has stressed as the importance of thinking about the particularity of the relationships between time, space and movement, through which cinematic device utilizes its unique features such as the ability to manipulate time, to show motion, and the ability to switch between linearity and non-linearity.

ACKNOWLEDGING THE VIEWING SUBJECT

Theorization of the consequences that post-WWII cinema has had on the spectator's perception of *time* is a key parameter of analysis in this research, since this period has marked the integration of moving images into contemporary art and affected the altered status of the work of art. Moreover, it challenged the status of physical elements that belong to real space by acknowledging the space and the viewing subject through the displacement of the formalist definitions of the medium. Consideration of the theoretical implications of the new widespread use of cinema first occurred in gallery installations, and afterwards in the use of projected images in urban space. Today, we ask how the viewing experience affects the way we might theoretically

and philosophically interlink cinema with specific spatial organization in order to review the conceptual status of interval between real and cinematic space. In that sense, postmodern film experiments drew attention to the physicality and spatiality of the film apparatus, while asserting the dominance of film's physical parameters in the viewing experience itself. This development owes much to the avant-garde film experiments of the early 20th century. The advent of structural film induced a more meditative-contemplative mode of viewing that, together with Duchamp's attack on the modernist myth of visual purity, marked a paradigmatic shift within modernist aesthetics. In the further development of structural film, basic elements were determined to become part of the upcoming cinematic experiments: 1 – prolongation of temporality, 2 – introduction of observation (the viewer completes the work), 3 – interest in materials and language which took the form of a general subordination of interest in representation, especially of narrative, on the conditions of production and display ^{/8/}. This paradigmatic change in the viewing conditions forms an essential part of the analysis of temporality between real and cinematic space. Drawing attention to the viewing act, the process is directly associated with the spatial experience which the architect can effectively manage by using the formative techniques of film: montage, editing. In terms of contemporary film, where the articulation of space is contextual, it is easy to keep its critical dimension as well by directing attention to the act of viewing. By contextualizing real space, a problem of 'distraction' was opened instead of contemplative immersion (characteristic of a classic Hollywood movie) projecting the viewer in a distracted state to another place and time ^{/9/}. In other words, in questioning the reception of contemporary film as suggested by Peter Osborne, 'the moving image suggested new reflective rhythms, new articulations of duration within the complex network of its temporal connections' ^{/10/}. This quality opens the path towards breaking the type of experience common to classical cinema, particularly by refusing linear narrative in preference for the devices that multiply the projected image to produce arrays of multiple simultaneous images, i.e. non-linear temporalities.

CINEMA, SPACE AND IMAGE

The possibility of operation in a dynamic environment between the materiality of the real and the immateriality of the cinematic space for the purpose of conversion from the cinematic to the real environment is not one of dealing with objects as materials, but instead releasing them as images ^{/11/}. For this purpose it is necessary that objects leave some of their real action (and context) in order to manifest their virtual impact ^{/12/}. The image abstracts phenomena recorded in space, combining elements of reality and architectural imagination, and hence in the total vision of future architectural design it is the image that allows complete operational freedom to architects and therefore, in this phase, replaces the object. The relations and relational concerns that the architect deliberates were methodologically displaced into a collision of the montage elements, through the juxtaposition of images. This procedure requires a commitment to the key factors and the simultaneous elimination of non-essential elements of the real context. The fictive architectures that conceptually emerge when we think of the relationship between the physical space and temporally constructed space by cinematic means can be found in both cases through the concept of montage. Combining elements of reality and imagination of the architect, the montage is taken as a general principle here. Accordingly, the discussion is primarily centred on the relationship between the experience of real space and the representation, which is derived from the problematization of the following correlation: the physical dimension of architectural space and the screen representation of the anticipated- the image of manipulated space. Recognizing the transition process from real to cinematic space as the place of artistic manipulations, a method of analysis positioned between the two mentioned perspectives emerged in connection to the problem of the film medium. Art historian Rosalind Krauss ^{/13/} identified this method as the rejection of traditional media in favor of hybrid artistic form and technology. Displacing formalist definitions of the medium and the perpetuation of distinct artistic traditions, acknowledging the space and the viewing subject as Morris claimed 'that it is the viewer who completes the work' ^{/14/}, **film became simultaneously temporal, spatial**



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Methodological experiment with the visual map. Cinematic visual notation and the 'montage' through one key spatial frame, Oslo, 2010. Performed at Den Norske Opera & Ballett

Metodologický experiment s vizuálnou mapou. Kinematografická vizuálna notácia a montáž prostredníctvom jedného ústredného priestorového rámu, Oslo, 2010. Realizované v Den Norske Opera & Ballett

and 'physicalised'. In this way, film became exploited with a new 'sensitivity' towards a space of projection or exhibition – approaching architecture to reinterpret the relations between space, time and movement in urban space, and consequently to influence our experience of space.

THE EXPERIMENT

Urban observation occurs in intervals, in tracing trajectories, at once fictive and real, through which it invokes a time or *duration* based not in chronology and succession, but rather in an *overlapping seriality* ^{/15/}. Considering the virtue of the cinematic interval to exert the basic temporal displacement of the spectator along the past, present and fictive time all conflated into the same moment in viewing ^{/16/}, urban space projected (on screen) becomes *duration* in which other elements of context can be inserted and viewed in a different rhythm. Controlling and managing the viewing positions is regulated in advance by the will of the filmmaker who reformulates the relations between real space and time and overlaps the events in different rhythms. In terms of the illusions of the time flow from the reception of moving images or the linear time of history by which we measure 'real time', real time in comparison to *chronos* time can be read in its *kairos* dimension ^{/17/} of a 'staged' reality. On the other side, another component that characterizes film production was activated: assembling materials from different contexts and places conditioned by the previous memory, which is possible to be found in the *postmodern spectacle*

of urban space. *Spectacle* mediates the illusion of social space reflected in the intensified hyperinflation of images, which becomes the dominant value of the urban space by means of new technology, i.e. film. In his theorization of spectacle, Guy Debord writes: "The spectacle proclaims the predominance of appearances and asserts that all human life, which is to say all social life, is mere appearance ^{/18/}." Following Debord, this trend of the urban environment, marked by the hyperinflation of images and overlapping temporalities, reaches such a degree of accumulation today that the observer responds consciously by changing the way of seeing-transforming it into an *image* totalized itself.

What practical novelties ensued in the future of thinking about spatio-visibility of the urban space became revealed in detecting the temporal filiations to the practice of architecture, as well as rethinking architectural strategies within the violence of spectacle that could fracture what Debord called the 'empire of modern passivity' and awaken us by means of a film. In the light of simultaneity, which has replaced singularity today when a multitude of answers are expected to any given question about temporality, we are faced with a multiplicity of choices to think and run architectural processes. The linearity vs. non-linearity principle is operating through such a difficult zone as searching for the 'right' choice, or organizing their coexistence in a manner of transforming possibilities into simultaneities. I enclose my methodical experiment with the visual

map (Figure on the page 276) performed as part of my PhD research entitled, "The Spatial Context of the Cinematic Aspect of Architecture". Located in an urban public area connecting a street and the public roof of the Norwegian National Opera & Ballet, this experiment unfolds the urban scene of moving along roof ramps. The visual impression of the architectural whole was imposed by the will of the filmmaker to design space from pre-recorded paths, avoiding any direct contextualizing of existing activities and events recorded in the area. The film technique 'montage' would give the impression of simultaneous consecutive actions by experimenting with images whereby one image crosscut with another. The principle goal of this technique is to juxtapose unrelated shots to create a new potential. In the pursuit of this aim in the film environment, the filmmaker can easily divert the coherent architectural ensemble and organize instead an idea of architectural structure that might be perceived as an endless repetition, or as generating the sense of disorientation, or any other theatrical effect. All these possibilities indicate the passage of time unsupported by real space. Much as Eisenstein did not depend on the *real* units of time and space, but made use of the 'discursive function of cinema and its potential to reorganize reality'¹⁹⁾, reality is considered as principally generated in the eyes of the beholder. But how do we pursue architecture in such a milieu?

My subject here has been the theorization of consequences that cinema has on the viewer's perception of time. Using these cinematic effects to 'direct a new reality' through architectural concepts, an architect can anticipate the field of visuality relatively unexplored in the ordinary perception of space. In this architectural experiment, the viewer's displacements are regulated by choosing the positions and intervals of movements along the changing ramp directions (Figure on the page 278), which is permeated with the 'memory image' of a sudden encounter of unanticipated reality represented in Munch's painting. Unrolling like a film scene, it appears in the form of a trajectory which is exposed to a sequential intervention. The aim is to make our visual recognition of the traversed space readable as a whole and in its individual parts (fragments, frames), subject to organization by the whole of the trajectory. In this

way, the search for an appropriate method to represent urban space approaches the identification of the method of production, operating from the inside out (from parts to the whole) and from the outside in (towards the context). In terms of moving from representation to the production of relations, we note another important concept which affects the cinematic narrative interruptions, acting from the 'image memory' to an unexpected recognition. It is the relation between the 'spatialization of memory' and 'memorizing space', which is closely connected to the methods that the filmmaker uses to introduce tension of reverse principles from 'the inside out' and 'outside-in'. The work of filmmaking addresses issues of *establishing* the continuity by using heterogeneous elements. In this way, starting from different perspectives directed towards each other, the filmmaker creates opportunities to provide the method of conceptual analysis between parts of the whole and their relation to the whole, continuously during the process. In this particular case, by monitoring the changing viewing positions and the slight slopes of the roof ramps, the chosen shooting positions ensure smooth transitions, thereby restoring *the* sense of urban continuity. Passing key spatial frames imbued with alternate interruptions, the filmmaker chooses alternately to break the narrative flow to ensure the passage of time in the image. While physical elements of space remain in constant unchanging relationships, during the execution of the narrative action the filmmaker mediates the means to register changes that occur in the process. Employing Munch's narrative has enabled me to open the interval to an ambivalent reading of the traversed space. This is done by disassembling the unchanging relationships between physical elements of space, abandoning the traditional position of analysis 'from the plan' and giving priority to work with sections and elevations. The constraint was broken whereas the interval realization, by limiting itself to the mere unfolding of what pre-exists, covers in contrast abstracted time in relation to the narrative elements. The famed Norwegian painting *The Scream* was monitored and described in response to a gradual transformation of spatio-temporal conditions exerted through the chosen key spatial frame. Moving and changing spectatorial perspectives enabled us to keep track of the sequential transformation between previous



Methodological experiment with the visual map. Choosing positions and intervals of movement, Oslo, 2010

Metodologický experiment s vizuálnou mapou. Výber pozícií a intervalov pohybu, Oslo, 2010

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observation the viewer continually confronts (the painting *The Scream*) and the 'sampling of images and information' at the moment of observation. Recomposed relations rest upon the modifying thought framework placed between real physical spaces and those derived by cinematic means.

Cinematic conditions have enabled encounters between: **temporal** (sequential notation of space, the building roof), **narrative** (Munch's painting) and **visual effects** (the recorded ramp inclinations). The procedure is reflected through the series of *relations* that emerged in the process of overlapping and juxtaposing images, as a means of reconsidering the traditional relations between the way we perceive, understand and produce architectural space. **The image** in particular is perceived as a slice of time, while film as 'time-image' is linked to the time that reproduces **the flow of 'real time'**. Introducing the contemporary architec-

tural critique of the spatial representation through images was aimed at benefiting the 'architecture of multiple heterogenous temporalities' that overlap each other, suggesting a notion of a layered multiple temporality that escapes **the principle of linearity**. The procedure is seen as a way to bridge the problem of an empty homogenous continuum – as a linear development supported by the historicist stance. In place of the experience of historically unchangeable chronological time, the filmmaker has the means to manipulate the sequence and change it. Instead of constituting a dead object of architectural knowledge, the process demonstrated the true image of the past experience conflated in the present, transferred through the painting (*The Scream*). "The past can be seized only as an image which flashes up at the instant", is Walter Benjamin's important thought, recognized in the temporal flattening between past and present

by implementing *The Scream* in an instant in the chosen spatial sequence, “for every image of the past that is not recognized by the present as one of its own concerns threatens to disappear irretrievably”^{120/}. To articulate the past historically does not mean to recognize it ‘the way it really was’. It means to seize hold of a memory as it flashes up at a moment^{121/}. By speaking of the image, the time of its reading and recognition in relation to the spectator, we might confirm the place of its existence in the intermediate space between two images^{122/} – the instant view of the Opera House’s architecture and Munch’s painting the *Scream*. The two images are co-present on the screen, which is in accordance with Jean-Luc Godard’s conception of the image, and is further contextualized through the operative role of the film technique to produce and show **the coexistence of various kinds of temporality**. Objective of this experiment at *Den Norske Opera & Ballett* was to escape the traditional juxtapositions between function and form, architecture and program, and instead extend architectural conventions through the operations of juxtaposition in the chosen sequence. The results of the experiment have revealed that invitation to a multiple juxtaposing of intervals as autonomous structures represented a true review of their conceptual status. Therefore, to conclude, the methodical experiment performed at the Opera House is defined as the bringing together for the first time of elements that are not predisposed to be linked. It creates its series of images by linking previously unconnected spatial elements, images, and present/past times, as a coming-together of times, divergent pulsations and new articulations of duration. Temporal transitions were indicated as a possibility but did not reveal much about their practical application in architecture, particularly as concerns their adjustment to the trajectory that provides the continuity of the action. Consequently, the research is progressing to detect new components in the selected mode of operation (montage) to make visible the relationships of *time*.

BREAKING THE PRINCIPLE OF LINEARITY

“How does *the mode of observation* change the idea of time, precisely, does not prescribe a single position but instead invites inscription of a trajectory^{123/?}” The role of trajectory, to take to-

gether into same account cinematic strategies in architectural thinking and the camera movement, which breaks the static point of view, seems to be prescribed as well. The result of the academic experiment has shown a multiple juxtaposition of images, which is compared to a multitude of narratives that elude unique narrative logic, the principle of linearity and a singular cinematic flow. Gilles Deleuze explained this procedure as the liberation of movement from the organizing of movement as the synthesis of points within a single line of time. In this way, through the use of a spatial progression, the production of actual worlds as a continuous, ordered world of one single point of view has been replaced by differing durations and therefore multiple points of views. Deleuze claims it is the ‘movement-image’ of cinema that takes us back from this homogeneous and ordered world of one single point of view to differing durations^{124/}. The use of the camera and our choice to edit the recorded material allows us to see time no longer as the line in which movement takes place, but as a *divergent* pulsation or *difference* of incommensurable durations. This tendency is reflected in other artistic practices of the period as well, and technically supported by film. By deploying multiple screens in their installation *Glimpses of the USA*^{125/} (Figure on the page 281, 1959), Charles and Ray Eames presented the reality in not just a series of images, but designed a new kind of space. The huge array of suspended screens defined a space with no privileged point of view, in which the multiplicity of images are not taken individually but into relationships that re-enact the operation of the technologies, i.e. film. Breaking with the linear narrative, as provided by the technical innovations presented in the Eames’s project, was of benefit this research by allowing us to examine new temporal progression of selected fragments as the piecing together of different but conflicting sites of movement projected on screens. When applied in architecture to the question of developing space through a movement-based trajectory, this originally military strategy aligns the spatial progression with the mobility of the gaze. As shown in the Eames’s film, “by explicitly placing one point of view or flow of time alongside

another cinematic montage shows us the divergence of time, or the different rhythms that make up the whole of time"¹²⁶.

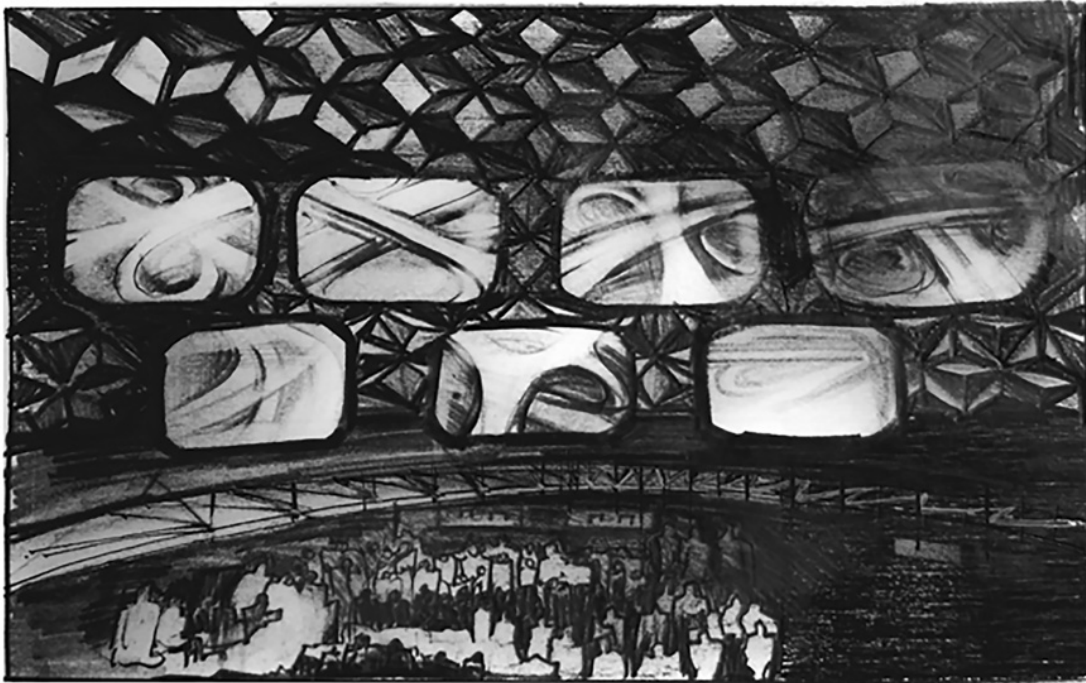
When consumption itself became a visual spectacle either developed through real or illusionary screen space, we can recognize what is common to these two modes of observation. The observer protests against an excess of images: alternating visual data, a multitude of directions and contexts, countless consumerist and fragmented information¹²⁷. This was also reflected in what we call a new form of attention enclosed by the Eames's 'multimedia architecture' projected on several TV screens¹²⁸. Rather than wandering cinematically through the city, we now look in one direction and see many juxtaposed moving images on the Eames's TV screens, more than we can possibly synthesize or reduce to a single impression. Accordingly, contextualized in urban space, the inability of human perception to support the culmination of extreme intensification of visual stimuli in urban space might be characterized methodologically as an attempt to capture the 'what' of the experience before the 'how'. What this epistemological dilemma acknowledges, however, is the technological aspect of the context: it gives rise to employing new means in order to articulate the perceived. But what actually happened is a complete stillness of the flow, which must be re-articulated and reactivated between real space and film screen.

THE TECHNIQUE OF MOVEMENT

How is it possible for contemporary architectural practice to react critically to the break of the linearity principle as unsupported by dynamical contextual reading of overlapped, juxtaposed temporality of urban environment, in respect of its spatial progression? We are moving back to the previous project of the Eames's project, to extricate their 'virtual filmic action' in the visual and temporal sense. We do this guided by the idea that it spontaneously appeared as a set of film elements resurrected in the eyes of the observer, in temporal displacements selected by personal choice and rendered through the previous memories of the observer. Considering the conditions of possibility for montage, Bourriaud recognized that film would take part in structuring the temporal continuum of the work of

art¹²⁹. What Bourriaud identified as the change reflected in the hyperinflation of images (whereby the eye can never fully catch up with all of them), was initially foreshadowed by *Glimpses* of 1959 in simply intensifying an existing mode of perception. This project appears to be a conditioning the techniques of sampling images and information in contemporary arts, acting as an 'open' principle of free connecting contents. It respectively highlights the orientation of the art itself towards the exploration of relations between time, space and movement, defined as arrays of cinematic images collected and constantly changed by users. We can talk no longer about space but rather about 'structure' or, more precisely, about 'time', as structure is organization in time.

The discussed procedure is found in the tendency of an architect to carry the observer through the building by unfolding the concept of a single trajectory, or in film vocabulary, to maintain the continuity of a unique sequence. Developed this way, the trajectory liberated the potential for another way of organizing spaces developed through a sequence and guided by the strategy of montage. Thus, the simultaneity of horizontal and vertical movements developed through the building in the series of sequences not only provides the interpretation of projected movement traces but also the possibility of introducing the *technique of movement*. The search for the principle of re-articulation of broken narratives launches the special cinematic dilemma of the *image* to which the movement is being projected. Theoretical insight into the corresponding film processes opened the way to ascribe it to the *dialectical image* of movement, which serves to manipulate the 'time interval' executed between the real and the illusory space. This is done in a way that the observer is exposed to *shock*. A dialectical collision of elements, acting to produce new subject and object, is thus built in the image. In consequence, the traditional burden of the *historical continuity* concept failed to meet expectations incurred by equating real and illusionary movement in the same sequence, throughout the space. Conveying the experience of simultaneity of various overlapping narratives expressed the freedom of the filmmaker to avoid the representation of reality and to undertake the vision to be embodied.



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CONCLUSION

The fragmented encounters between film montage, architectural experiment and multiple-screen installation, as reviewed in the course of this paper, have evolved over the paradigmatic change of perception of urban space towards a perspective of movement. They have been brought about by new technology and film in particular, and encompassed significant changes in the way we see and produce space. In this paper, I demonstrated how the cinematic perspective transcends the questions of unity and coherence, discontinuity and fragmentation, as pure compositional issues in shaping the future of urban spaces. Instead of being engaged in studying abstract elements, on the contrary, we act conceptually. It appears that the re-articulation of the broken cinematic narrative has just been found in two important components: first, by verifying temporal filiations to the practice of architecture, and second, by providing a 'temporal relay' of constructing the 'version of

reality' that would otherwise remain hidden beyond the collage of images ^{/30/}. As apprehended that human duration is not just a mechanical or causal sequence of perceptions, through art and concepts we can think other durations and disengage perception from the sensory-motor apparatus of prompted action. It seems reasonable, therefore, to suggest that a movement and time-based medium such as film is pertinent in future research of architectural strategies. The practical implications of this research for further investigation of architectural production are only beginning to become discernible and useful. Earlier tendencies of architectural practice demonstrated that the design process relies directly on the technical potentials of the media. Ensuring one 'temporal relay' between their individual theoretical and practical stands, as shown in this paper, resulted in our understanding the epistemological foundations of the cinematic position in architecture.

Charles and Ray Eames
Glimpses of the USA.
Multi-screen installation.
Moscow World's Art
Fair auditorium, 1959

Charles a Ray Eamesovci
Záblesky USA. Inštalácia
na viacerých obrazovkách.
Auditórium Moskovského
veltrhu výtvarného
umenia, 1959

NOTES POZNÁMKY

¹ Merriam-Webster Dictionary, An Encyclopaedia Britannica.

² The notion of cinema as elaborated. In: BRUNO, Giuliana: *The Atlas of Emotion: Journeys into Art, Architecture and Film*. London, Verso 2002.

³ “The systematization of art is linked to its representation, variable idea of image materiality, accelerated abstraction, tangibility and concreteness of an image”, read in DOANE, Mary Ann: *The Location of the Image: Cinematic Projection and Scale in Modernity*. In: *Art of Projection*. Eds. Stan Douglas, Christopher Eamons. Berlin, Verlag 2009, pp. 151 – 166.

⁴ LEIGHTON, Tanya: *Art and the Moving Image: A Critical Reader*. London, TATE Publishing, Afterall 2008, pp. 7 – 48.

⁵ *Ibid.*

⁶ Follow the discussions of: Davide Deriu, who argues (by linking the visual illustrations of Giedion’s book with Eisenstein’s theories) that Eisenstein’s montage theory, and the concept of cinematism in particular, were not only the implicit method, but that his ‘understanding of architecture revealed a distinctively cinematic conception of space’. Sergei Eisenstein explored the phenomena of sequentiality and montage in paintings using the notion of cinematism for the particular forms of visual articulation, and argues that these are linked to the art of cinema. With an interest in visual analysis, design and image-based strategies, Richard Koeck with his notion of cine-scapes argues that the moving image, just like architecture, is a medium that skillfully and proficiently engages with spatial and temporal matters, with a unique ability to challenge established perceptions.

⁷ PENZ, Francois – LU, Andong: *Urban Cinematics: Understanding Urban Phenomena through the Moving Image*. Bristol, Intellect 2011, pp. 7 – 20.

⁸ JAMES, E. David: *Allegories of Cinema: American Film in the Sixties*. Princeton, Princeton University Press 1989.

⁹ See De Bruyn’s discussion in DE BRUYN, Eric: Marcel Broodthaers and the Section Cinema. In: *Art and the Moving Image: A Critical Reader*. London, Tate 2008, pp. 112 – 121. Revised version of essay In: *Kunst/Kino Jahresring 48*. Ed. Gregor Stemmrch. Cologne, Oktagon Verlag 2001.

¹⁰ OSBORNE, Peter: *Distracted reception: Time, Art and Technology*. In: *Time zones: recent film and video*. Eds. Jessica Morgan, Gregor Muir. London, U. K., Tate Publishing 2004, pp. 66 – 75.

¹¹ RANCIERE, Jacques: *The Future of the Image*. Elliott, G. (trans.), London, Verso 2009, pp. 1 – 55.

¹² The virtual in the sense that it is used for a description of the image that is mediated by media.

¹³ Who drew on analysis by Frederic Jameson. In: JAMESON, Frederic: *Postmodernism, or, The Cultural Logic of Late Capitalism*. London, Verso 1991.

¹⁴ “Or with each shift in position the viewer also constantly changes the apparent shape of the work”, read in MORRIS, Robert: *Notes on Sculpture*. In: *Continuous Project Altered Daily: The Writing of Robert Morris*. Cambridge, Mass., The MIT Press 2000.

¹⁵ In John Rajchman’s explanations, this is how cinema posed the question of how we actually think, how we are oriented and disoriented in our thinking, in our lives, etc.

¹⁶ As discussed in ‘Temporality and Cinema Spectatorship’, In: FRIEDBERG, Anne: *Window Shopping: Cinema and the Postmodern*. Berkeley and Los Angeles, University of California Press 1993, p. 125.

¹⁷ The Greek language has a couple of words that mean ‘time’. The most familiar, *chronos*, means the chronology of days, governed by the carefully calculated sweep of the earth around the Sun. *Kairos* is another word for time used in the New Testament.

¹⁸ DEBORD, Guy: *Society of the Spectacle*. New York: Zone Books 1995, p.14.

¹⁹ COOK, Peter: *The Cinema Book*. London, BFI Publishing 1999, p. 319.

- 20 BENJAMIN, Walter: *The Work of Art in the Age of Mechanical Reproduction*. In: *Zeitschrift für Sozialforschung*, 1936. English-language version. In: *Illuminations* (1936). Ed. Hannah Arendt, trans. Harry Zohn. New York, Schocken Books 1969.
- 21 *Ibid*, p. 255.
- 22 As Godard previously commented on his artistic practice of montage. Read in: Film comment, interview: Jean-Luc Godard. Available at: <http://www.filmcomment.com/article/jean-luc-godard-interview-nouvelle-vague> Accessed 20 March 2015.
- 23 ALPERS, Svetlana: *The Art of Describing: Dutch Art in the Seventeenth Century*. Chicago, University of Chicago Press 1983, pp. 138 – 139.
- 24 COLEBROOK, Claire: *Gilles Deleuze*. London. Routledge 2002, p. 43.
- 25 EAMES, Charles – EAMES, Ray: *Glimpses of the USA*. Moscow World's Art Fair auditorium, 1959.
- 26 COLEBROOK, Claire: 2002, p. 43.
- 27 JACOBY VOLK, Carmella – MESSING MARCUS, Anat: *Haptic Diagrams: From Cinematography to Architectural Performance*. *Journal of Architectural Education* 62, 2009, 3, pp. 71 – 76.
- 28 COLOMINA, Beatriz: *Enclosed by images: The Era of multimedia architecture*. In: *Art and the Moving Image: A Critical Reader*. Ed. Tanya Leighton. London, TATE Publishing 2008, pp. 75 – 91.
- 29 *Figure u pokretu. Savremena zapadna estetika, fii teorija umetnosti*. Eds. Miško Šuvaković, Aleš Erjavec. Beograd, Atoča 2009, p. 745.
- 30 Searching beyond the collage of images, principles were defined conceptually and poetically through the technical properties of the medium.