

Spatial Modalities of Montage as Sensory Interface to the Filmic City

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Keywords: *montage, city symphonies, modalities, spatial overtones, interface.*

Eisenstein had a dream of synchronising the senses through juxtaposing filmic images and sounds; he envisioned the *montage* concept serving intellectual and emotional dimensions of representing reality through realisation of "modalities of montage" in audiences. (Willemen from Rieser, Zapp 2002: 15) For instance, in practice his *vertical montage* in the film *Alexander Nevsky* (1938) is a multidimensional film/music score which depicts a strict graphical control over these sensory synchronisations; he was interested in indexical meaning of images (ibid). Film as material in structuring meaning from fragmented life, as Manovich says, film is an interface to lived experience and space in other words, spatialising our senses through film. Eisenstein meant film is a sensory interface as well; this is another reason why film is a multidimensional medium and moving image is a semantic interface explaining spatial forms. The same dynamics applied to the city and all its fragments synchronises to give its continuity and meanings.

City symphony film is a form of this sensory media, as an interface to (virtual) city reality fragments using time as material to record the city flux, and juxtapose them with motion. *Dynamic overtone montage* reveals the city as a living body and film as medium of probing into its vibrant time space to reveal their relations, rhythms, practices, and actions. *City symphony* fragments are synchronised into a non-narrative filmic structure, not unlike instrumentation arrangement on a musical score or as in a vertical montage of actions with sounds and events in a city. Eisenstein montage theories try to probe the human cognition and reveal their cinematic perceptions. This paper explores the connections between overtone montage and today's digital (synthetic) montage and their contributions to the notion of synchronisation of senses, as in the symphonic or musical score of a cityscape. A practice based research filmic example will be used to explore the overtone parameters in synthetic and spatial montage as modality interface to the city.

References

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