CONFLICT

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Seokho Hwang
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Product and Spatial design
Department of Design
School of Arts, Design, and Architecture
Aalto University

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ABSTRACT

"Conflict" is an artistic project that reconstructs conflicting images between the Soviet reality and tourism fantasy in Tallinn, the Estonian capital. In the city, images of the Old Town are represented as a national symbol and landmark in the context of global tourism. Different architecture, constructed since medieval period, is symbolized as authentic medievalness or Estonianness in consumer culture. Tourism marketing presents the architecture and the town itself as romantic and nostalgic signs. These signs of the city make it an exotic representation of Estonian city, which present fantasy for foreign tourists. This routine to produce illusional images has been repeated within the tourist market system throughout the gradual transformation of the city.

However, the remaining former Soviet architecture and Soviet minorities are situated in a crisis of disappearing. The architecture is gradually vanishing, along with the past memory of collectivity in Tallinn, because the city is transforming by converting the traces of the Soviet Union into a commercial context. Unlike the romantic city landscape of the Old Town, in reality the Soviet minorities suffer from the loss of memory, through the historical decay of

Soviet architecture. In this city, the remaining Soviet and consumer culture are in conflict. After the Soviet Union collapsed, Linnahall, a public space constructed during the Soviet period, has been in semi-ruin. Some industrial factories which evoke memories of communal production have also been ruined or transformed to commercial places as Estonian land property shifted from state-owned land to privatization. Currently, both the remaining Soviet material traces and minorities in Tallinn are neglected by nationalism and capitalism.

This contradictory situation between the Soviet and medieval traces occurs in conflicting social space between collectivity and privatization. Following this context of cultural conflict on specific sites and reflecting on my personal experience as a temporary outsider and a traveler, this project aims to reveal a contradiction of Tallinn landscape through a work of film. It asks: How are Soviet traces transformed and how do they disappear in conflicting social space? How can contradictory images from the space be presented through film?

This thesis is composed of two parts: cultural research and artistic practice. The cultural research part investigates the socio political collision arising from historical and spatial transition as a research context through interviews, filming images and literature review. In other words, this part discusses ruined Soviet traces, such as Linnahall, factories and excluded soviet minorities as well as commercial tourism places, such as Old Town and churches in the Town. In the artistic research part, the concept of conflict is based on Sergei Eisenstein's film theory of montage. Eisenstein defined montage as a conflict to create new meaning through a dialectic approach of a film form. The conflict as montage uses the dialectic principle for creating dynamics. As the fundamental condition to create dynamics, different film elements need to be superimposed in contradictory relation.

Following this sense, this principle of conflict is applied and extended to creating a film work through superimposing different moving images. The moving images used as elements for montage are created through two approaches, that are a departure from the theatrical approach of filmmaking used by Eisenstein. The first approach is improvisational

shooting, without plot or planning. The second is to reuse existing film elements by detouring. Both ways intend to change the natural original context to another through montage. This extended montage is used as a tool for revealing conflicting images from the cultural research part: old and new, insider and outsider, local and global in contradictory relation between Soviet traces and current transformed landscape, which is superimposed to create new meaning.

CONTENTS

"Air, water, stone, people were same. But suddenly something changed."

INTRODUCTION

This thesis researches the conflicting images between the Soviet reality and tourism fantasy in Tallinn, the Estonian capital. In the attempt to suggest a dialectic approach to social spaces, I have approached the concept of 'conflict', which I use to refer to contrasting power relations. I borrowed the term from 'Soviet montage theory' redefined by the filmmaker and film theorist Sergei Eisenstein. The French term montage means to 'mount', whereas in the context of film this notion means editing as a technical term. The concept of conflict in Eisenstein's montage theory means "the conflict of two pieces in opposition to each other"[1]. In this dialectic approach, thesis and antithesis collide in film.[2] Following this meaning, the concept of conflict is proposed as a tool for analyzing spatial contexts and for creating an artistic film work. At the same time, this concept is also applied in researching conflicting elements between the historical decay of Soviet architecture and exotic signs of the Old Town. As an artistic practice, the researched elements are used to present conflicting images as a film work. Following this context, this thesis studies conflicting power relations in social space.

After the Soviet Union collapsed in the year of 1991, Estonian political and economic ideology has changed from socialism to capitalism. Radical changes in the political and economic system and in social space causes conflicts between Soviet and commercial culture in Tallinn. Under the dominant market system, past Soviet places such as public spaces like Linnahall or communal production factories are decontextualized through privatization and redeveloped to construct commercial places.[3] An increasing amount of memories from the Soviet culture are vanishing through the demolishing and ruination of Soviet material traces. This means that diverse possibilities of spatial identities and values are disappearing from the landscape. In addition, not only are spatial contexts and identities transmitted from collectivization to privatization, but also class and ethnic struggling happen due to the shift in political and economic regime. Russian speakers and foreign immigrants, who moved to Estonia from the former Soviet Union countries, suffer from financial difficulties due to the privatization of production facilities and spaces, gentrification and a lack of Estonian language ability.

On the other hand, commercial culture related to global tourism looks active in Tallinn. The medieval Old Town in the city is presented as a national icon and landmark by tourism marketing. In the town, diverse private and international brands blend with medieval architecture, churches and historical artifacts. A tremendous amount of foreign tourists travel in the town. At the same time, the market culture reproduces the images and the architecture of the town as romantic and nostalgic signs. The signs of the city identify an exotic representation of Estonian city identity for travelers. In this sense, the philosopher and sociologist Henri Lefebvre comments on how space is ordered within dominant system: "Representations of space which are tied to the relations of production and to the 'order' which those relations impose, and hence to knowledge, to signs, to codes, and to 'frontal' relations."[4] From Lefebvre's view, the Old Town is codified as a mono-ethnic town which symbolizes a national identity and is organized to produce benefits by privatization under capitalism and nationalism. In contrast to the excluded Soviet architecture, the Old Town is composed of medieval features of architecture and is ordered as a fantasy of authentic

medievalness or Estonianness.

This cultural conflict between marginalized culture and dominant commercialism happen in a 'contact zone'- an area of social struggle when intercultures meet and conflict in asymmetrical power relation.[5] In this contact zone, contradictory power relations between the reality of the traces of Soviet material and the fantasy of tourism culture in dominant capitalism are represented through oppositional materialities and images. In this contrasting situation, questions are raised: Which of the past Soviet and medieval traces can survive and which cannot? How are the Soviet traces transformed and how do they disappear in conflicting social space? How can contradictory images from the space be reconstructed through a film work? To answer these questions, this thesis retraces the sociocultural transition of Tallinn's landscape and reconstructs conflicting images to reveal social reality as an artistic practice.

This thesis is composed of two parts with a cultural research part and an artistic practice part. Both parts are researched through personal travel encounters and questions asked when I encountered local people and a historical transition of places during my travels in Tallinn. Chapter 1 researches the origin of montage and its derivation from Soviet filmmakers Lev Kuleshov to Vsevolod Pudovkin and Sergei Eisenstein. Subchapter 1.1 reviews the concept of conflict in montage, aim, condition, principle and the different types invented by Eisenstein. Subchapter 1.2 will discuss the extensibility of montage through improvisational shooting and 'detournement' on social space.

Each sub-chapter in Chapter 2 represents gaps of memories between public and commercial places, between locals and outsiders. Through literature review, subchapter 2.1 investigates Linnahall; a ruin of monumental architecture and its transformational process from the Soviet period to current neoliberalism. Subchapter 2.2 addresses Soviet minorities such as a ragpicker and an immigrant through interviews. These interviews reflect on the subjects' memories of the Soviet times. In addition, this chapter retraces how some Soviet former factories are ruined and redeveloped as shopping malls or parking lots. In contrast to Soviet architecture, the medieval Old Town is investigated in subchap-

ter 2.3 through its medieval architecture and monumental churches from a different period under global tourism and consumption culture. This chapter reviews the personal experiences of the author of this thesis as a tour guide in Old Town Tallinn, addressing the foreign tourist's anticipation about another culture.

In Chapter 3, based on researched elements of Chapter 2, I engage the topic through an art practice to create a film work. Following on the montage principle of Eisenstein, this chapter addresses overall film structure, content and several superimpositions of filmed images. In the conclusion, I review the overall process from research to artistic practice through analyzing the limitations of the working process.

1. Sergei Eisenstein, "A Dialectic Approach to Film Form," in Film Form, ed. trans. Jay Leyda (New York and London: Harcourt, 1969), 37.

2. Ibid., 45.

3. Andres Kurg, "The After-History of The Linnahall Concert Hall," in How Long is the Life of a Building?, ed. Tüüne-Kristin Vaikla(Tallinn: Estonian centre of Architecture, 2012), 189 - 190.

4. Henri Lefebvre, The Production of Space, trans. Donald Nicholson-Smith (Oxford and Cambridge: Blackwell, 1991), 33.

5. Mary Louise Pratt, Imperial Eyes: Travel Writing and Transculturation, (London and New York: Routledge, 1992), 6.

1. Montage

"The shot is an element of montage. Montage is an assembly of these elements."[1]

In this thesis the notion of conflict lies in montage context. This is why the following chapter will discuss about Montage origin. The term 'montage' originates from 'monter' in French, which means to mount. In cinematography, the notion as a technical term signifies film editing: combining a shot with another shot. The concept of montage as an art principle exceeds the narrow sense of editing as the simple technical notion, because the theory of the montage has different meanings and approaches to reconsider visual, audio and theatrical elements for reconstructing relationship between film elements: shots, images and sounds. This montage theory was developed by Lev Kuleshov, Vsevolod Pudovkin and Sergei Eisenstein in the period between 1920 to 1940.[2]

In 1920, a cornerstone of the Soviet montage theory was invented by Lev Kuleshov. Kuleshov emphasized that in cinematography the ways the "shots are combined" are more important than the ways the "shots are filmed".[3] From Kuleshov's perspec-

tive, the basic montage principle is to create other meanings in a relation between a shot and another shot. It was a new possibility to make other effects by organizing visual materials. For instance, one of his experiments known as a 'Kuleshov's effect' juxtaposes other images together for creating other emotional effects in the mind of the audience. Putting a man's face image together with the other images: a dead woman in a coffin, a soup on the table and a lying woman on a sofa evoke certain emotions, such as sadness, hunger and lust.[Fig 1] Through this experiment, Kuleshov found a possibility for an artist to reconstruct recorded materials by changing natural one context to another in a 'cinematic terrain'.[4] It means how reality can be presented and changed depending on an editor and director's perspective, intention and aim. Therefore, Kuleshov regards the shot as a 'sign' or a 'pictogram' for achieving other meanings between two different images through montage.[5] The sign composed by actors' gestures as a body language expresses certain information. This montage theory by Kuleshov was developed by Pudovkin into the 'linkage' montage and by Eisenstein into the 'conflict' montage.

Fig 1. Kuleshov's Effect, 1910 - 1920s.

Following Kuleshov's perspective on the montage, Vsevolod Pudovkin developed it from the perspective of a 'continuity', the basic principle of which is to compose shots within a necessary order and a logic.[6] Pudovkin approaches montage as the linkage to construct 'gradual continuity' and 'organic relation' between the shots.[7] In linkage montage, each shot should be clearly, logically and organically connected for creating an integrated unity.[8] It can be understood as writing a coherent sentence by arranging words for constructing 'narrative clarity'.[9] In this approach, the connection of each event in shots is logically composed within the chain relation and 'rational order'.[10] This principle works as the following metaphor: piling and arranging bricks in series to 'expound an idea'.[11]

On the other hand, Sergei Eisenstein defined montage as a 'conflict' to make another meaning through a dialectic approach. Unlike Pudovkin, Eisenstein interpreted the dialectic principle as dynamics, which makes a 'collision' between the thesis and antithesis for creating new synthesis, i.e. a new conflict.[12] From Eisenstein's perspective, a new meaning occurs from the collision of two given shots.[13] This approach has an infinite potential for creating other illogical combinations beyond inevitable chain relation in an logical continuity. Eisenstein applied this montage approach to all film elements, such as a conflict between scales, volumes, masses, depths, events and durations.[14] In addition, Eisenstein invented the methodology of montage as five methods: metric, rhythmic, tonal, overtonal and intellectual montages.

This overall concept of montage and its methodology by Soviet filmmakers originated in the context of film such as theatrical approach, but not improvisational shooting and appropriation of readymade film elements. The custom of theatrical film needs, for example, actors, plots, dialogues under planning. However, Eisenstein's perspective on montage as a conflict can still be expended to video art form more extensively through improvisational shooting in everyday social life. It is recoding unexpected situations without planning and a scenario directly by wandering in social space. Furthermore, as art movement Situationist International through the concept of 'detournement' deconstructed material property from convention of art and society, nowadays diverse readymade of images and video clips from

commercial purposed can be appropriated to make conflict as political and artistic expression.[15] In this sense, the concept of conflict, montage as a dialectic principle and condition, montage types ought to be researched for opening other possibility through improvisational filming and appropriation form. It aims to make conflicting in social space beyond theatrical approach for filmmaking.

1. Sergei Eisenstein, Film Form: Essay in Film Theory, trans. and ed. Jay Leyda (New York and London: Harcourt, 1969), 36.
2. Yongsoo Kim, Montage Theory in Film, (Paju: Youl-hwadang, 2006), 14.
3. Ibid., 21.
4. Ibid., 22.
5. Ibid., 29.
6. Ibid., 53.
7. Ibid., 60.
8. Ibid., 60.
9. Ibid., 60.
10. Ibid., 61.
11. Eisenstein, Film, 37.
12. Kim, Montage, 60.
13. Eisenstein, Film, 37.
14. Ibid., 39.
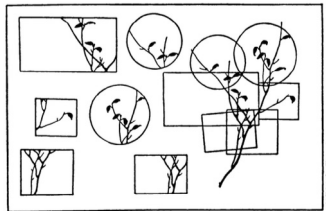15. "Methods of Détournement," Guy-Ernest Debord, The Libarary at Nothingness.org, accessed October 16, 2017, http://library.nothingness.org/articles/SI/en/display/3.

1.1 Conflict as Montage

In Eisenstein's film theory of A Dialectic Approach to Film Form, the concept of the conflict means to create 'dynamics' of art and art form. According to Eisenstein, the concept of the conflict as the fundamental principle of art is embodied in the conflict of a 'social conditionality', 'existing nature' and 'methodology of art', which is conditioned in their contradictory relation.[1] It is approached from a dialectic principle: "synthesis-arising from the opposition between the thesis and antithesis".[2] For instance, in society a conflict means the revealing a "dynamic clash of opposing passions".[3] The conflict of a 'social conditionality' can be interpreted as a conflict between a traditional fixed concept and its dynamization into a new emerging one. This principle is applied to the art form in nature. From Eisenstein's perspective of nature, conflict occurs between the organic form as 'the passive principle of being' and the rational form as 'the active principle of production'.[4] This conflict between passive and creative production can be interpreted through an example of Japanese traditional painting.[5] **Fig 2** For example, the selection and cropping of a specific element from a real tree could be perceived as presenting the nature differently as an active process from producer side.

Fig 2. Principle of framing an object

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WMD

This same principle is embodied in film for creation of a shot and for description of a material with 'creative tendency'. Through these examples, Eisenstein insists on 'dynamism' in dialectic approach to social condition and nature, which means irregularity as a conflict in the laws of the system.[6] In this sense, the concept of the conflict based on the same dialectic principle for forming dynamics can be applied to the methodology of the montage in a film form.

From Eisenstein's perspective, montage creates the third meaning through the collision between a fragment and another fragment. In The Cinematographic Principle and the Ideogram, Eisenstein commented on the prerequisite of montage: "By what, then, is montage characterized and, consequently, its cell-the shot? By collision. By the conflict of two pieces in opposition to each other."[7] Although this principle from a dialectic approach itself is applied to simple logic, the possibility for combining different shots can be developed as infinite ways in film form. In comprehensive realm, this montage as the conflict between a shot and another shot in a contradictory relation was re-searched from diverse principles of language and literature. Eisenstein cited a combination principle of Chinese ideogram letter for describing the principle of montage. For instance, the assembly of the letters 'mouth' and 'dog' creates the new Chinese letter and its meaning of 'bark'.[8] **Fig 3**

口 + 犬 = 吠

Mouth   Dog   Bark

Fig 3. Principle of combination of Chinese ideogram

Eisenstein insists that the combination of these two different letters is converted into another concept, meaning and dimension, which operate as same principle of montage in cinema.[9] In this point, Eisenstein interprets montage as a 'dialectical leap' to create new meaning like synthesis, which occurred between the opposing relation.[10] In this context, the meaning of 'opposition' can be interpreted as being more comprehensive than a mere difference. It does not imply the narrow meaning of anti in a dichotomy way of thinking. Following this sense, a poem by

Buson from Japanese traditional poetry- the Haiku- was introduced by Eisenstein. "An evening breeze blows. The water ripples. Against the blue heron's legs."[11] Through a combination of these independent phases like cross-cutting in film, readers can imagine an emotional landscape. As a combination principle from language element such as words and phrases, Eisenstein defined the relation between the single shot and montage: "The shot is by no means an element of montage. The shot is a montage cell [or molecule]."[12] This means that the basic premise of montage is a conflict between different elements. In conclusion, these two examples of montage is a conflict between different elements. In conclusion, these two examples of the combination principle are based to evoke a 'depictive' intellectual concept and 'emotional quality'. This montage principle has power to provoke associational effects as the third meaning through the conflict between each fragment. This principle is applied to different conflict types in visual conflict. Following this montage principle at visual dimension, montage can be characterized as diverse examples: the conflict of graphics [Fig 4], planes [Fig 5], volumes [Fig 6], spaces [Fig 7] and others.[13]

Fig 4. Graphic conflict (left top)
Fig 5. Conflict of planes (right top)
Fig 6. Graphic of volumes (left bottom)
Fig 7. Spatial conflict (right bottom)

These graphic conflict types as various examples are based on superimposition between the dynamic compositions.**Fig 8**

Fig 8.

According to Eisenstein, this conflict can be divided as an independent element. Not only these graphical conflicts, but montage itself can be experimented to create a movement. The conflict between the two moving images and the visual counterpoint from immobile images produce artificial movements in both logical and illogical ways.[14] Eisenstein suggests an example as logical method of a scene from the film Battleship Potemkin.**Fig 9** In the first shot, a woman appears as anxious face. In the next shot, her face becomes bloodied and her glasses are suddenly broken; devoid of an explanation on how her eye was shot by a gun. This montage creates an impression as a moving image. In an illogical way, the visual conflict is shown as a symbolic expression and associational meaning from the film October.

Fig 9. Logical conflict, A still from October, Sergei Eisenstein, 1928

The conflict between the forms of an egg and a star reminds a temporal exploding of a bomb and spreading its fragments.[15] **Fig 10** Even this conflict principle is applied to a process of association through montage, which creates a psychological impression. In this sense, Eisenstein experimented with the 'emotional dynamization' in a scene of a Strike film. The scene juxtaposes between two shots: butchers slaughtering cows and the military massacring workers. Through this montage between independent shots, it evokes associational "butchering" in audience mind.[16] In this scene, the association effect is constructed and connected by an identical gesture as killing.[17] Although the shot of slaughtering between killing cows and workers is not related to the flow of the plot, the conflict between heterogeneous shots is expressed as a metaphor for describing brutal reality. According to Eisenstein, this psychological effect from visual to emotional dimension creates a new concept through the montage method. This montage experiment is connected with an intellectual film. The example of the montage as the intellectual film is described through a scene from October. In the scene, Konikov advances to Petrograd under the banner of "In
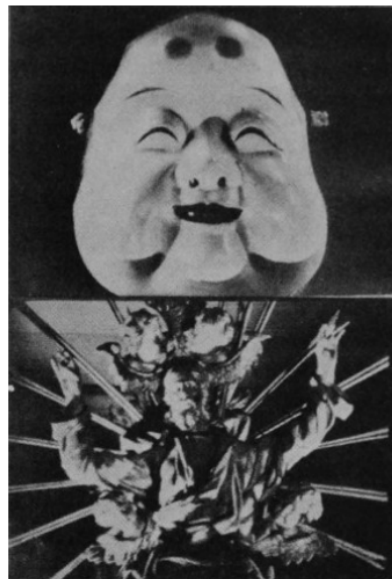

Fig 10. Illogical conflict, A still from October, Sergei Eisenstein, 1928

the Name of God and Country."[18] Suddenly diverse gods' idol images from Christ to Eskimo juxtapose the banner for questioning the concept of god and its symbol.**Fig 11** In this scene through the montage, the conflict occurs between the justification of the march under the name of a symbolized god. From Eisenstein's perspective, the conflict tries to decontextualize the meaning of god as intellectual montage. Through these experiments from association to intellectual montage, conflict principle as montage has been developed from graphical conflict to intellectual film. The conflict as montage from the concept, principle and its various types has been researched and experimented by Eisenstein in theatrical approach with a plot within concrete plans. Still the possibility of the montage can be expanded with improvisational approach of filmmaking without a plot. In addition, it can be assembled with re-editing readymade all film elements. This extension possibility will be discussed on the following chapter.

Fig 11. Spatial conflict, A still from October, Sergei Eisenstein, 1928

1. Sergei Eisenstein, Film Form: Essay in Film Theory, trans. and ed. Jay Leyda (New York and London: Harcourt, 1969), 48.
2. Ibid., 45.
3. Ibid., 46.
4. Ibid., 46.
5. Yongsoo Kim, Montage Theory in Film, (Paju: Youlhwadang, 2006), 144.
6. Eisenstein, Film, 46.
7. Ibid., 37.
8. Kim, Montage, 136.
9. Eisenstein, Film, 30.
10. Ibid., 37.
11. Ibid., 31.
12. Ibid., 37.
13. Ibid., 54.
14. Ibid., 55 - 56.
15. Ibid., 56.
16. Ibid., 57.
17. Ibid., 57.
18. Ibid., 62.

1.2 Conflicting the Conflict

In order to meet the fundamental condition of conflict, different film elements need to be superimposed in contradictory relation. It is therefore necessary to consider the context and perspective from which each of these elements are created. Eisenstein created these shots through a theatrical approach within fictional scenarios. However this approach is limited in its ability to portray unexpected encounters and events directly in social spaces. It also reduces the capacity to recycle all of the readymade elements that are reproduced in the industries, laws and conventions in social space. On the other hand, improvisational shooting in everyday social life can confront theatrical customs and has the potential to conflict with surrounding social realities without reproduction of facts. In this context, this chapter researches the comparison between documentary and theatrical approaches on recoding. It explores the extension possibility of the conflict through documentary and 'detournement' approaches.

The theatrical approach originates from theater customs, which require plots, actors, dialogues and sets within a story. The scenario constructed by filmmaker's imagination excludes real life itself as facts and

therefore limits the possibility to unexpected social reality. In this sense, the filmmaker and a film theorist Dziga Vertov comments: "Thunderstorms, rain and snow do not appear according to a scenario. Fires, weddings, funerals, anniversaries - everything occurs in its own time, and not according to a calendar invented by the author of the film."[1] In this, Vertov implies the impossibility to shoot everything in social life with a scenario. At the same time, he distinguishes the difference between events in real time and planning for creating shots within a story. In other words, to document real events in social space and time doesn't require a film set to record shots within scenarios and planning, because any place can be regarded as a real set. In this space, real life and event itself doesn't need to be regulated or controlled under the author's imagination and planning for a scenario. In addition, improvisational recording removes the need to have fictional characters invented by an author. Rather than having actors pretend to act naturally in particular situational contexts, documentary filmmakers with a camera can encounter real people and record their unexpected gestures or situations, which come from particular laws, customs and cultures.

Following this context, Vertov alludes to how a filmmaker records others from the third person point of view: "He tries to go unnoticed, to shoot in such a way that he doesn't interfere with the work of others. [...] The man with the camera marches in step with life."[2] Vertov's perspective can be misunderstood as regarding the man with a camera as a passive observer. However, the filmmaker can not observe and record passively in social cultural space, because the person sees (selects) and records (collects and frames) particular parts depending on aim and intention. In this context, Vertov comments: "Kino-Eye means conquest of time (the visual linkage of phenomena separated in time). Kino-Eye is the possibility of seeing life processes in any temporal order or at any speed, inaccessible to the human eye. [...] Kino-Eye plunges into the seeming chaos of life to find in life itself the response to an assigned theme. To find the resultant force amongst the million phenomena related to the given theme."[3] From Vertov's view, seeing real life through a camera can be interpreted as active production when encountering all temporary social phenomenon. This means the filmmaker is in an active position and can see and write, and this action itself is intervening in a social space directly.

After the 'writing' stage, additional meaning is added to social reality when these recorded shots are superimposed. It is in this step that the editor can present the fragments and shift the context depending on the editor's perspective. In the documentary approach, this enables the filmmaker to intervene in all social space and reveal contradictions and reality from the space directly.

Nowadays social spaces are based on diverse industries, which are by nature in passive form, in reproduced materials under the logic of capitalism. Social life is mediated through advertisement images as 'spectacle'* signs. These images don't reveal social realities such as inequality, which capitalism wishes to hide. In this sense, the author needs to see (select) and write (change) to change and reveal the unpleasant reality of life in social spaces. In this context, the art movement Situationist International invented the concept of 'detournement', which means: "deflection, diversion, rerouting, distortion, misuse, misappropriation, hijacking, or otherwise turning something aside from its normal course or purpose" in the French language.[4] The concept of the 'detournement' tries to intervene in the readymade directly rather than through fictional spaces recreated from a theatrical approach relying on a scenario. From the SI perspective, all preexisting readymades can be re-edited from their original meaning to another in a new context.[5] In that sense, it has coexisting meanings through the conflict between original and new. This detouring of all elements proposes to deconstruct and devalue all social and legal conventions.[6]

Additionally, detouring reflects social reality by revealing for changing society. In this sense, detournement has a similar context to montage to create conflict, because both methods shift original meaning to another in new context. At the same time, diverse elements are overlapped to create dynamics. However, detournement regards all artwork and readymades as given elements directly. According to SI, detournement negates the negation of art such as Marcel Duchamp's painting of a mustache on the Mona Lisa.[7] In this sense, the film works of Eisenstein that are based in theatrical convention can be considered to be elements for re-editing. In addition, mass produced commercial video clips can be detourned. This means that an author can create a film work even without recording shots. On

the other hand, in this case, detouring film elements cannot encounter real facts immediately in social space, because the author needs to wait to find another's work to use for their own purpose. Although detournement can intervene and edit reproduced readymades from society directly, the author has to rely on someone's works to re-edit. Therefore, there can be a need to supplement weaker points by combining instant shooting depending on the situation and context.

In conclusion, the two approaches of improvisational shooting and detouring have common properties, in the selecting and collecting of preexisting natures in social space. Both approaches can encounter and reveal facts for montage rather than for a fictional reconstruction under author's imagination. When fragments collected through these approaches are superimposed, conflicts occur which shift natural and original meanings to new meanings in new contexts. These two approaches can intervene in reality and reveal reality actively. These methods can combine all film elements depending on editor's perspective, intention and aim. Therefore, montage between improvisational documenting and detour-nement can create dynamics in social space beyond theatrical approach.

1. Dziga Vertov, Apparatus, ed. Theresa Hak Kyung Cha and trans. Marco Carynnyk (New York: Tanam Press, 1980), 8.
2. Ibid., 8 - 9.
3. Dziga Vertov, Kino-Eye, ed. Annette Michelson and trans. Kevin O'Brien (Berkeley, Los Angeles and California : University of California Press, 1984), xxv-xxvi.
4. "A User's Guide to Detournement," Guy Debord and Gil J Wolman, trans. Ken Knabb, Bureau of Public Secrets, accessed October 6, 2017, http://www.bopsecrets.org/SI/detourn.htm.
5. Ibid.,
6. Ibid.,
7. Ibid.,

2. Conflicting Images in Tallinn

As mentioned previously, conflict as montage can create dynamic occurrences when different images from contradictory relation are juxtaposed and combined together. The montage aims to reveal contradictions in dominant social cultural conditions. In this sense, the following sub-chapter addresses cultural conflicts between the Soviet reality and tourism fantasy in Tallinn. Following this sense, the reality, which means neglected remaining Soviet architecture and the Soviet minorities in Tallinn are researched through interviews and images. On the other hand, fantasy signs of the consumerist exoticism produced from the Old Town in capitalism and nationalism will discussed. In this chapter, heterogenous images will be used as montage elements such as the Soviet monumental architecture, factories, ragpickers, tourists, the medieval architecture, the process of recycling ruin's objects from social and spatial context. These images are recorded using an improvisational method in order to reveal the social reality in Tallinn.

2.1 Ruined Public Space

"Ruins are part of the long history of the fragment, but the ruin is a fragment with a future; it will live on after us despite the fact that it reminds us too of a lost wholeness or perfection."[1]

Ruins are an archive for testifying denied memories through materiality. The material representation of being ruined can explain the very reason for ruins being excluded in social space. The material condition of a ruin is transformed by urban planners and policy-makers, depending on sociopolitical ideology and cultural order. In this sense, ruins are not only remnant material traces for remembering nostalgia but also have the potential to rethink the ideological criteria of social space. They evoke diverse fragments of memories through material traces and as visual archives. Following this context, this sub-chapter retraces ruined Soviet architecture to evoke the forgotten present and to rethink alternative memories in Tallinn.

Tallinn has several notable architectural ruins from the Soviet Union period since the change of the Estonian political and economic regime in 1991. According to Martinez, land property in Estonia

changed from the government-owned to privatized property after the turn of Estonian sociocultural ideology.[2] Symbolically, this represents the reason behind Soviet architecture and culture disappearing in the city. In this sense, Kurg points out that the cultural representation of the Soviet Union in the city of Tallinn is neglected.[3] This transmission means a conflict between socialism and capitalism, old and new, collectivity and privatization because the socioeconomic ideology has transformed public space and communal production conditions into a capitalist system. Even though the identity of the remaining Soviet ruins are present as a useless and neglected past, in a city that is now under a capitalist system, still the Soviet ruins trigger and evoke forgotten memories that question the disconnection of collective ideas from the public.

One example of Soviet architecture in this context is Linnahall, which remains as a semi-ruined public space in Tallinn. This public leisure space was built for the launch of yacht races during the Moscow Olympics, which were held in Tallinn in 1980. The building was the first public space in Tallinn to serve as a multipurpose cultural center; including an ice arena, a 4600-seat concert venue, an expo hall, a ballroom, a skittle alley, cafes and grand scale of rooftops, terraces and squares.[4] Linnahall was also used as a concert venue for organizing various music concerts of rock musicians, Russian superstars and other performers in the 1990's. During that period, the building included different facilities, such as a hydrofoil port, heliport, night club and an attractive bar.[5] On the rooftop, which has been used as a promenade until now, people can view the medieval Old Town, Tallinn landscape, seaside and cross in between the Old Town and seafront. However, the original function and identity of the building is discontinued because of its state of ruin.

Unlike its prominent public presence in the past, the Soviet heritage is now neglected like a phantom: existing both visibly and invisibly in the city. After the socio-political regime change in 1991, the shift in land property ownership from nationalization to privatization had a dramatic effect on transforming the identity of urban space in Tallinn.[6] Kurg mentions the neglected Soviet cultural space and that "almost every city in the former socialist camp has a landmark building that poses a problem for its

new liberal government and invokes heated discussion centred on issues of politics and nostalgia."[7] Kurg adds that the transmission from Soviet ideology to market liberalism for private property under deregulation was supported by the neo-conservative government.[8] This suggests a crisis of public space in regards to private developers in the construction industry for producing financial benefit. It also causes a reduction in urban diversity and reproduces commercial monoculture within the market system. Thus, this changed ideological flow of urban space still affects the negation of Soviet legacy and spatial ideology.

Back then, in the Tallinn of the 1990s, the new independent Estonian government started to remove Soviet period monuments, followed by the renaming of streets and squares and the removal of the Russian language from street signs.[9] Linnahall was also renamed, switching from its Soviet name of 'V.I Lenin Palace of Culture and Sport'. Linnahall means 'town hall' in the Estonian language. During the reformation in city planning in 2000, the Tallinn municipality tried to sell the architecture as the owners of Linnahall, seeking private financiers from Sweden to benefit the city, based on a Swedish plan.[10] Their aim for transforming the building was to use the place as a conference center for commercial activities.[11] However, the municipal government withdrew support from the Swedish plan because the plan was deemed to not be beneficial enough for the city.[12] The mayor of Tallinn announced that Linnahall would be closed for constructing a new arena.[13]

The concert hall was registered as an architectural memorial since 1992, and for that reason in 2004 Tallinn municipality failed to sell the building to a private buyer for the third time because permission to destroy it would need an alteration in the law.[14] At the end of 2004, the attempt to sell Linnahall was finally terminated. The municipality commenced seeking ways to renovate the building; however, nothing has been planned to date.[15] Due to lack of maintenance by the Tallinn municipality, the current physical status of the building is terrible with broken and rusty steel barred windows, damaged sign boards, stairs reduced to rolling rock fragments, and many areas of the complex blocked with barbed-wire fence. In addition, the limestone surface of the whole architecture is covered by a tremendous

amount of graffiti. Although 540 people were employed and worked in the Linnahall in the past,[16] nowadays only a few passengers, seagulls, pigeons, drinking people, locals, tourists and some guards wonder around the rooftop of the building.

The building still is a ruin in the metropolis, and it evokes Soviet nostalgia from the public. In this sense, Martinez remarks on the social contradiction of a ruin: "Linnahall has had a larger and more interesting after-life than period of usefulness. The paradox here is that the current condition of the building - left to decay - denies its waste."[17]

1. Brian Dillon, "A Short History of Decay," in Ruins, ed. Brian Dillon (Massachusetts: The MIT Press, 2011), 11.
2. Francisco Martinez, "Tallinn as a City of Thresholds." Journal of Baltic Studies 46, no. 2 (2014): 12.
3. Kurg, "The After-History," 191.
4. Ibid., 189.
5. Ibid., 191.
6. Ibid., 191 - 192
7. Ibid., 189.
8. Ibid., 191.
9. Panu Lehtovuori, Andres Kurg, Martina Schwab and Siri Ermert, "Public Space, Experience and Conflict," in Public Space and Relational Perspectives, ed. Chiara Tornaghi, Sabine Knierbein (London and New York: Routledge, 2015), 134.
10. Martinez, "Wasted Legacies? Material Culture in Contemporary Estonia" (PhD diss., University of Tallinn, 2016), 106.
11. Ibid., 106.
12. Ibid., 106.
13. Ibid., 106.
14. Kurg, "The After-History," 191.
15. Ibid., 192.
16. Martinez, "Wasted Legacies?," 107.
17. Ibid., 113.

2.2 Ragpicker in Old and New

Linnahall isn't the only site that has been neglected to disorder in contemporary Estonia. There are many other ruins that evoke collectivity such as former Soviet buildings and industrial facilities. According to Martinez, the Soviet traces from recent history are considered as strange objects for recycling, sitting in contrast with Estonianness.[1] This negative representation of the recent Soviet past was caused by the emerging new independent Estonian Republic government, which nationalized Estonia as a mono-ethnic country in 1991. Following the changing flow of the national identity, Estonian tradition needed to be restored by separating itself from Soviet culture. The changed national discourse enforced erasing Soviet traces such as Russian language from the streets and names of buildings in Estonia.[2] Not only were names changed, but also building were converted into new places or ruins. During the 90s, the collapse of the Soviet market through the move away from industrial production and the privatization of early state-property contributed to the ruination of Soviet architecture and the elimination of Soviet traces. This sociocultural transformation threatens the memories of Soviet era in between surviving or disappearing through materiality.

Even though the Soviet industrial places that remain are not as important public or cultural spaces in Soviet heritage, the public still can recall collective memories about the loss of communal production through these ruins, which currently exist everywhere in Estonia. To retrace the memories from the Soviet Union era, I interviewed locals in Ülemiste area, which has been transformed into privately owned shopping malls, parking lots and commercial places and in the Kalamaja area next to Volta factory, which has been converted into apartment districts and factories. A common question was asked to the interviewees: How, in your memory, has the Tallinn landscape been transformed from the past until now?

One interviewee, Sergei Magai (Russian, Korean speaker, 70 years old) and his family had experienced emigrating to the Uzbekistan from Primorsky Krai area because Stalin had ordered ethnic cleansing during the beginning of the Soviet Union era. After studying in St. Petersburg, he moved to Tallinn and worked as a harbor engineer in Tallinn. He commented on that period: "I worked as a harbor engineer for thirty years for the Soviet state. That time was a really good period because neighbours took care of each other. However, suddenly something is changed after the year of 1991. At that time, I also lost my job like many other people. The air, water, sky, earth and people were the same; however, people started to look at me differently. [...] Even though the KGB existed, the public freely expressed their demands and opinions on Tallinn. However, now it is more difficult to say anything critical in Estonia. Even my son who was born and grew up in Tallinn for over thirty years was issued an alien passport. We couldn't criticize this reality. [...] I am not Korean, Soviet, Russian and Estonian. I just come from Primorsky Krai."

In Ülemiste area, I interviewed a ragpicker who has picked abandoned metal materials from the former factory areas in Tallinn and has witnessed transforming landscapes from the Soviet Union period to the current situation. The ragpicker comments: "Since the collapse of the Soviet Union, many factories and facilities are stopped and abandoned. There is nothing left. Everything has changed and disappeared. [...] In the Soviet time, life was much better because almost everybody had their own job.

At least we didn't need to worry about tomorrow and surviving in this city. Even alcoholics had jobs. There were no big gaps in monthly income between high degree positions and normal workers." (Sergei Markin, Russian speaker, 51 years old)

The ragpicker's ordinary working process included collecting metal materials and sorting them out. He mentioned: "Today I collected around five euros and I need to go to the recycling center Kuusakoski for exchanging money from these materials." The recycling company, located in the Sõjamäe area, is an international chain owned by a Finnish owner. At this place, tremendous decayed, broken, and abandoned objects such as cars, motors, wheels, engines, house supplies, other metal and wooden things were piled, sorted out and deconstructed depending on their metal ingredients. The recycled materials were changed to other base materials for reproducing new commodities that were sold to other companies. This recycling process that mixes the past objects from the Soviet era and other useless products together symbolically represents Soviet traces are transformed into ceaseless production for capitalists.

This recycling process is carried out under the name of sustainable development and arises from design marketing. Their slogan of "Future is here"* by the British Design Museum and the Kuusakoski brand originates from one of the remarkable myths invented from modern day capitalists: that the repurposing and recycling of objects is an inherently moral act. In this context, a question is raised: Why does society need to be developed for a sustainable reproduction of commodities? According to Slavoj Žižek, the negation of negative elements is one of the principle, which attracts capitalists to reproduce products for consumers. Žižek points out this logic by citing a joke from Ernst Lubitsch's film Ninotchka as a metaphor: "The hero visits a cafeteria and orders coffee without cream; the waiter replies: "Sorry, but we have run out of cream, we only have milk. Can I bring you coffee without milk."[3] From Zizek's view, these 'double negations of without' signify how capitalists attract consumers to consume by cheating them morally. In this sense, the Design Museum and Kuusakoski brand justify recycling as the future for saving the world. They also re-sell recycled materials to companies to produce commodities. This situation is repeated for sustainable design for future. Is this re-

cycling process, done under the name of sustainable development by capitalists, not paradoxical?

1. Martinez, "Wasted Legacies? Material Culture in Contemporary Estonia" (PhD diss., University of Tallinn, 2016), 52.
2. Panu Lehtovuori, Andres Kurg, Martina Schwab and Siri Ermert, "Public Space, Experience and Conflict," in Public Space and Relational Perspectives, ed. Chiara Tornaghi, Sabine Knierbein (London and New York: Routledge, 2015), 134.
3. Slavoj Žižek, "Slavoj Žižek on Coffee - From His IQ2 Talk," YouTube video, 2:17, Intelligence Squared, July 5, 2011, https://www.youtube.com/watch?v=_WHdAKfcNnA.

* This title as a marketing slogan and video can be seen on YouTube, "The Future is Here," 3:56, Design Museum, August 3, 2013,
https://www.youtube.com/watch?v=LDCwM-eDrV8.

2.3 Medievalness or Estonianness

Images of the Old Town in Tallinn represent a fantasy landscape. The Old Town, which was most active between the 13th - 16th centuries, is themed* as a romantic and nostalgic medieval town, and presents a unified imaginary landscape like Disneyland. This thematic consistency of the Old Town produces coherent visual clichés and predictable signs throughout its historical architecture and artifacts. These memorable visual features are organized as a cultural icon, in a sense of medievalness. This cultural 'heritage' is codified under the theme of medievalness and presented to tourists as a sacred package. Like pilgrims moving towards a church for worship, tourists also move through the diverse tourism sites to experience a new fantasy. In the Town Hall square, many restaurants advertise themselves as being authentic medieval style eateries. The people working in the different shops wear kitsch medieval style uniforms. These exotic signs are normalized as typical images and encapture a tourist's view. A great amount of foreign tour groups follow a tour guide while photographing these medieval signs. During the tour, tourists observe diverse representations of medievalness through the various types of architecture and churches from the medieval period

as consumers. Unlike the ruins of monumental Soviet architecture from the recent past, the landscape of the Old Town is presented as contradictory images. This landscape is recognized as a fictional masquerade, in a fairy tale detached from social reality and conflicts.

Diverse images of the Old Town are identified as a national icon through tourism marketing. In this sense, Edensor, as cited by sociologists John Urry and Jonas Larsen, remarks that a nation promotes heritage tourism through 'distinct charms', which publicize symbolic images and attract tourists in a global tourism context.[1] As they suggest, the images of Old Town as a national landmark are used to represent a brand to foreign tourists. The preserved historical heritage becomes a national commodity, a typical souvenir. To this point, the poet and critic Susan Stewart notes that the object as a souvenir is recontextualized from its original context to other fantasy.[2] This new context of an object is formed by the anticipations of the tourist market.[3] Following this context, marketing industries separate the Old Town from its context in the past and reframe it as romantic signs to satisfy the expectations of tourists.

The appropriated place is reproduced as an exotic representation through the tourism market. For instance, this cultural representation of the landscape is invented and reproduced through media culture. These images are spread and mediated into various visual forms such as photographs, postcards, films, books and brochures. These processed images imprint 'imaginative geographies' as exotic cultural representation to tourists in various commodified forms.[4] These images presented by the media under tourism marketing are distinctly different from ordinary life in Tallinn. Through these images, the identity of the Old Town is temporarily fixed as a 'fantasyland'.

Through these transformed and mobilized signs in tourism market, tourists consume invented 'authentic' places removed from the original context of the past. Both the appropriated signs and the narrative of these tourism sites operate in an idealization of Estonian tradition: Estonianess within the ideology of a mono-ethnic town. For instance, a national epic from mythology- the story of Kalevipoeg- reinforces an imagined origin of a tourism site to tourists. Based on this story, a monument of Linda, a char-

acter considered the mother of Estonia, has been erected. This monument and story symbolize and identify the Estonian origin of the Old Town. These mythical figures and stories are blended in between reality and fiction. Through the mythical narrative, the origin of territory is reframed as a mythical place to imagine the loss of memory. In this context, Urry and Larsen claim that this nostalgic memory is constructed from society.[5] As they suggest, this reframing of the local identity through a national myth justifies the ethnic ideology of the town and conceals the deconstructed Soviet reality of the present. Under the surface, this reframing also establishes the new ethnic ideology as a unified order and as a system of rules, while simultaneously marginalizing the traces of former Soviet culture and deeming them as chaotic or unruly.

Following this context, Urry and Larsen point out that these themed tourism sites are privatized and commodified under private ownership and capital investment from different brands.[6] As they remark, the Old Town is surrounded by international chains, local brands, medieval style shops, shopping centers, restaurants, cafes and bars. These commercial places are owned by private business and blend with historical medieval architecture, churches and monuments. Old buildings in the town are progressed, redeveloped and transformed by private and foreign investors under the influence of the neoliberal market economy. On this transformation process, Marinez comments: "This exposure to externalities manifests itself in the cityscape as a response to the constant need for foreign investment."[7] In other words, the Old Town is politicised and socially isolated in order to produce benefits through the systematic repetition of the market.

Reflecting on my personal experience as a tour guide for Korean tourist groups, the power of the Old Town as an emerging destination is apparent. In the context of commercial culture, tour guides and tour package programs need to present certain fantasies to joyful tourists, rather than mention Soviet history or present the reality of ruined Soviet architecture. Within most tour programs, all of the churches in the Old Town are visited. Among the different churches, Orthodox Saint Alexander Nevsky Cathedral stands out as a symbolic place, located in the highest geographical region of Dome Hill. From this location,

tourists can see city panorama and the Estonian Parliament House. Many tourists visit it, because of its unique architectural style and location. However, historically, the church has struggled to be accepted and has been widely criticized by Estonians. The reason is that the building was constructed during the Russian Empire (the rule of Czarist Russia in 1900s) and was a repressive symbol to Estonians. According to Ilmjärve, as cited in Pae et al., during the period of the 1920s and 1930s, Estonian society fiercely discussed the church's demolition.[8] After World War II, religion was identified as a provocation to the political authority, and so the Soviet position did not support religion. Therefore, all across the Soviet Union there was a demolition of religious symbols and desecration of sacral establishments. Many of the above mentioned buildings were later reconstructed into gyms, circuses and haylofts. However, nowadays, paradoxically, the church serves as a major vehicle for incoming capital to Estonia.[9] The building is still sustained as a popular landmark through renovation. In contrast to past Soviet ideology which was against the authority of religion, nationalism and imperialism, the power of the building is now revived as a tour commodity in the Old Town.

In conclusion, the Old Town is ceaselessly developed and transformed in terms of market system. Diverse historical architecture and artifacts are represented as exotic signs and as fantasy to tourists through nationalism and capitalism. This routine to produce illusion is repeated within tourist market system through the gradual transformation process of separating and reframing.

1. John Urry and Jonas Larsen, The Tourist Gaze 3.0 (London: Sage publications, 2011), 146.

2. Susan Stewart, "Separation and restoration," in Ruins, ed. Brian Dillon (Massachusetts: The MIT Press, 2011), 40.

3. Ibid., 39.

4. Urry and Larsen, The Tourist, 116.

5. Ibid., 140.

6. Ibid., 125.

7. Martinez, "Wasted Legacies? Material Culture in Contemporary Estonia" (PhD diss., University of Tallinn, 2016), 134.

8. Pae, Taavi, Helen Sooväli-Sepping, and Egle Kaur, "Landmarks of Old Livonia - Church Towers, Their Symbols and Meaning", Journal
of Baltic Studies 41, no. 4(2010): 434, http://dx.doi.org/10.1080/01629778.2010.527125.

9. Martinez, "Wasted Legacies?," 135.

* 'Theme environment' was invented by Guy Debord in Spectacle Society. It means that
John Urry recontextualized the concept, which means in Tourist Gaze 3.0.

3 Conflict

Based on the researched images of conflict in the Tallinn landscape, this chapter explores the process of montage when creating a conflict through a work of film. The film addresses the contradictory situation between a ragpicker (as local in ruined Soviet architecture) and tourists (as outsiders in the Old Town). This work consists of two oppositional journeys. The first journey presents the working process of the ragpicker in an ordinary situation.[Fig 12] He collects and sorts out metal artifacts and moves them from construction sites in the Ülemiste and Kalamaja areas to a recycling center- the Kuusakoski in the Sõjamäe area. This journey implies the gradual disappearance of ruined Soviet traces through the recycling process.

Fig 12. Ragpicker journey, 2017.

The other journey presents tourists in the unordinary situation of travelling in Tallinn, from the harbour to tourist destinations such as churches and medieval architecture sites.[Fig13] Tourists move from one place to another while recording the landscape. This journey is presented through the images of a panorama of the Old Town, medieval architecture, different churches from Gothic to Byzantine architectural style, ferries and other artifacts in the Old Town. These images present the landscape of a typical tour.

All footage is recorded improvisationally, in different places and times during my personal journey in Tallinn. The footage does not have a direct relation with the two journeys, because these elements were separately recorded. However, when these different moving images are superimposed, the nature of the original meaning changes and a conflict is made as a new meaning in a new context. Following this sense, my intention is to reveal the gaps between the reality of Soviet remnants and the fantasy of consuming exoticism; through the method of montage. The following subchapter addresses the overall structure and several conflicts.

Fig 13. Tourists journey, 2017

3.1 Superimposition
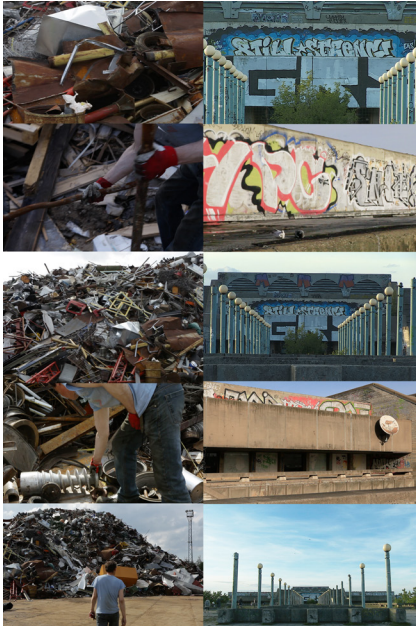
The first layer of this film implies how Linnahall is in the crisis of disappearing through the metaphor of the recycling process, done by a ragpicker. Linnahall and ragpicker images are juxtaposed as main elements, from the beginning to the end. The actions (labor) of a ragpicker comprise the leading proportion of this film. His actions are repeatedly and frequently presented. In contrast to the movement of the ragpicker, the architecture is presented as a static image, because it is not moving. However, the site is present and is partially visible from the small scale of stone fragments of ruined stairs, arches and in the whole panorama, which is gradually implied by cross cutting with the images of the ragpicker's labour.[Fig14] In the last scene, this conflict between the whole scale image of ruined Linnahall and piled up deconstructed objects imply associations of 'decay' or 'loss'.

The second layer juxtaposes the first layer with contradictory images of architecture and tourists in Old Town. It is intended to present the gap between the local Soviet person in reality and foreign tourists in fantasy. Following these layers and intentions, this film is structured to present rapid cross editing and

by increasing speed gradually.

In graphic conflict, actions of people are superimposed and cross-cut in contradictory relation. A ragpicker drags destroyed metal objects from the construction site, a place that is being remodeled for a parking lot. In contrast, tourists drag travel luggage. In this case, the same gestures are performed, but the site and objects imply different situations and contexts. This montage presents the conflict between the Soviet minority and a traveler in social space. **Fig15**

This graphic conflict is applied to different architecture and fragments from construction site. To do so, common visual forms are necessary to present differences. For instance, the round roof and dome shape of churches are juxtaposed with piles of brick from the destroyed buildings. **Fig16**
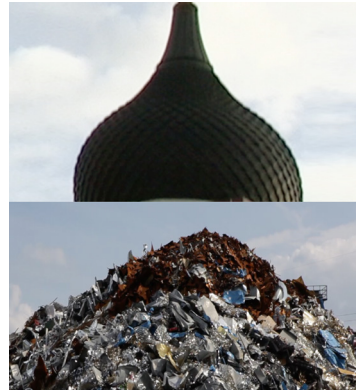

Fig 15.

Fig 16.

Conclusion

This thesis started from a personal journey in Tallinn. While traveling in the city, I encountered ruined Soviet public spaces like Linnahall, and former factories in Ülemiste and Kalamaja area. I also visited the Old Town and met with individuals who experienced the Soviet times as a minority. I recognize the recent decay of Soviet architecture in contrast to the scenery landscape of the Old Town. This gap between the Soviet and the medieval architecture stimulated me to research contexts of these sites. In order to retrace remembrances of the Soviet period, I interviewed several locals: both in the area of Ülemiste, which has now been converted into privately owned shopping centers, parking lots and commercial places and in the area of Kalamaja, which sits beside the Volta factory, and is now transformed into residences and factories.

I was intrigued by the shift in social spaces and wanted to find out why the Soviet architecture became ruined and neglected in capitalist society. During this research process on the changing landscape, I found out that land property ownership had shifted from state-owned to privatization after the Soviet Union collapsed. This social historical transition

caused a transformation of the identity of urban space in Tallinn. This research led me to seek out the meaning of collectivity from Soviet times, even more because I realized that currently public space is continuously disappearing. I understand that the different Old Town representations are recognized as a national symbol through the tourism market. In order to meet the anticipations of tourists, the Old Town area is separated from its past and reframed into illusional images by marketing industries. Consequently, various brands under private ownership and capital investment privatise and regulate these tourism sites with romantic themes of historical and ethnic identities. These transformed representations retrace historical architecture and artifacts as exotic cultural signs for tourists and this 'fantasy' is reflected in the diverse shapes of the goods. Following this research context, this thesis aimed to question the disappearing sense of collectivity and to confront individualism and privatisation. At the same time, this thesis seeked to reveal a dispute in the context of the historical decay of Soviet architecture and tourist fantasy toward exotic landmarks in Tallinn.

Based on this research context, the artistic practice portion of this project aimed to disclose a contradiction in the landscape of Tallinn through a film work, using the montage method. In order to address diverse visual elements in social space, I used the concept of 'conflict', which means a collision between an element and another element in oppositional relation. The concept is based on Eisenstein's montage theory. The project investigates the opportunity to expand the meaning of conflict via documentary and 'detournement' approaches. In social space, real life and event itself do not need to be regulated by the author's imagination. Both of these approaches encounter and present real situations for montage rather than a fabricated creation under a scenario. The conflict occurs when the pieces gathered through these approaches are superimposed. It shifts natural and initial meanings to new meanings in new contexts. The concept was used to present conflict moving images as a film work. The concept and principle were applied to contradictory visual elements between Soviet remnants and the fantasy of commercial tourism culture. These images were recorded in improvisational shoots and in a detournement approach. These approaches challenge to overcome the theatrical approach used by Eisenstein.

As there is a challenge to research another country's history and culture without any previous knowledge, I lost myself repeatedly in setting up the framework and common ground upon which to reflect on the different elements and guide it towards one coherent concept. This thesis could benefit from a deeper cultural research, because the framework attempts to investigate diverse topics, related to politics and tourism. Additionally, as I have found that analyzing and practising may not work smoothly in a linear way, the process has been irregular. That is why this work took more time to reflect on cultural and artistic research.

For possible future directions, further expansion of the thesis to include the concept of mobility, which refers to shifting traditions and reproducing images in the context of tourism, would be helpful. I want to profoundly develop and elaborate upon the concept of tourism and mobility; not only for analysis, but also in the production of artistic work as alternative knowledge.

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List of Figures