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ÄSTHETIK

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Guest Editor: Miško Šuvaković

1   Introduction to Thematic Block:
     COMPLEXITY AND INVOLVEMENT
     IN CONTEMPORARY AESTHETICS

The work of the *Serbian Society for Aesthetics of Architecture and Visual Arts* for the second time presents itself to the public by a thematic block prepared for SAJ. In the context of the *Society* work there were developed the formats of disciplinary discourses of architecture and visual arts, interdisciplinary studies of various architectural and artistic fields, and transdisciplinary and transcultural mapping of potential areas and contexts for research of the applied aesthetic theory. The applied aesthetics and applied philosophy were synchronously developed by means of potential humanities and social scientific disciplines as an open and problem solving theoretical practice of the research of discourse on architecture and the arts.

The thematic block *Complexity and Involvement in Contemporary Aesthetics* is the result of the *virtual conference* within which context it is debated about the issue of contemporary aesthetic and philosophy of architecture, visual/ performative arts and critical practice at the beginning of the second decade of the 21st century. Contemporary complexities and involvements are indicated as essential accessing problem units. It concerns the complexity of the discourse on aesthetics, however, also the architectural and artistic manifestations which these discourses relate to. Involvement is seen in modalities of communication, action and exchange both within the field of architecture and visual arts, as also within theorizing of contemporary applied aesthetics, applied philosophy or scientific specializations. In this context the interdisciplinarity is understood as movement between defined disciplines which are brought into epistemological correlation, and transdiscipliniraty is understood as „nomadic movement" and „transitory-existence" in various disciplines and disciplinary contexts.

The texts in the thematic block *Complexity and Involvement in Contemporary Aesthetics* have been set as a collection of interdisciplinary and transdisciplinary studies on:

CRITICAL THEORY OF SPACE	RETHINKING MODERNISM	PERFORMATIVITY AND ARCHITECTURE	FUNDAMENTAL ARCHITECTURAL AESTHETICS	POLITICIZATION OF ARCHITECTURAL THEORY AND AESTHETICS
Erzen and Somhegyi	Amanai and Nikolić	Srećković	Stevanović	Switek, Šuvaković and Dedić

These comprise the debates aiming at "hard theorization" of modern aesthetics through confrontation with the complexity of modernity in relation to the appearance of time and space in social and cultural patterns of architecture, vusuality and performativity.

The authors of the scientific debates from diverse cultural contexts of contemporary global and transitional world and thus the ideology of „complexity and involvement" is underlined – they come from: Turkey (Jale Erzen), Hungary/Turkey (Zoltán Somhegyi), Japan (Daiki Amanai), Poland (Gabriele Switek) and Serbia (Vladimir Stevanović, Nikola Dedić, Sanela Nikolić, Biljana Srećković).

Introduction

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THE CITY AS SOCIAL SCULPTURE

A B S T R A C T

The arguments in this paper try to show that the city is basically a social space and that before its fixed physical matter in the form of architecture and urban structures, it is the people that construct the essential character and presence of a city. The idea of social sculpture is taken as a vivid metaphor that refers back to the work and ideas of Joseph Beuys. Beuys claimed that events and actions of the people in a city were social sculptures and he illustrated this in his famous street-sweeping performance with his students. The city belongs to the people and cities are responsibilities of their inhabitants. In arguing for this, the paper refers also to the GEZİ events in Istanbul. These arguments lead to the conclusion that more vital and meaningful art of the future will have to relate to the urban context more than anything else.

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INTRODUCTION

My argument focuses on the idea that the city is constituted primarily by the activities, relationships, bodies and attitudes of its social entities. I will back-up this thesis with Beuys' term 'social sculpture' which he coined for a social-activist event that he realized with his students, sweeping the streets and collecting trash. The term social sculpture is indicative of a relationship between the larger public as society and art which has a specific physicality, place and meaning. 'Social sculpture' has to be understood as being very different from 'public sculpture'; it refers to a community of individuals that create a formal mass which is both material and metaphysical.

I use the term coined by Beuys for a specific event, for a more comprehensive context, the city. The city understood as social sculpture implies a greater web of relationships that are physical, spiritual, political and aesthetic.

I argue that recent uprisings and activist events which have been taking place in many cities, voicing new expectations from the city, have given form to a new concept of urban life.

SOCIAL SCULPTURE

Beuys referred to his action of sweeping the streets with his students, on the Workers Day on May 1, as 'Social Sculpture'. This concept which is a synthesis of art and politics, introduced in the early 1960's, was prophetic of the dynamics and awareness created by urban manifestations and social uprisings till our day. Although this action cost Beuys his job at the university, both his performances and installations that aimed at connecting art and everyday praxis which he realized within the Fluxus group and his activities and manifestos within avant-garde movements have won him an unforgettable place in the 20th century art.

Although Beuys was invited to join the university some time later, the principles of the Fluxus art group within which he worked were to make contact with everyday life and with society from outside of institutions; to make life in all its manifestations the subject and context of art. This principle can be valid both for political and non-or anti-political practices. In fact, as we have seen during the GEZİ events resistance and opposition have assumed reality and validity through multiple relationships, through everyday activities, practices and through art and have also attained an aesthetic content as engaging activities. The fact that resistance activities have brought together diverse people and created a social dialogue, have evolved a positive social dynamism against the separating, isolating and alienating political and

economic systems. A resistance that is not separated from everyday practice and the awareness of the complexity of the inhabited environment can be the most effective weapon against the homogenizing and controlling strategies of administrative powers. Because diversity and complexity cannot be forced into a unified order; they constantly change center thus defeating centralized power which strives to dominate.

In this essay I will try to analyze the social structure of the city and elaborate on the political, cultural-aesthetic and ethical potential of social activities. In this respect the power of social activities to transform urban space and to create aesthetic and ethical situations will be discussed in the light of the GEZİ events that took place in Istanbul in spring 2013. By applying Beuys' concept of 'Social Sculpture' to the city, the city, architecture, cultural and artistic relations will be analyzed and it will be attempted to develop the new visions for the actual political and social paradoxes.

THE CONCEPT OF SOCIAL SCULPTURE

Literature concerned with the social form and the political qualities of the city since the 1960's has largely been inspired by public manifestations of different world cities. In this context, there can be several explanations of Beuys' and his students' action which can be interpreted as social sculpture. To sweep the streets and to see the trash as socially given, points to important relations between the city and its users. Primarily, to transform the street, to give it form and to intervene are ways of claiming the city which no urban project envisages for city dwellers. Lefebvre claims that all urban projects and planning are realized in spite of the users and passify the people.[1] The fact that the citizen goes out to sweep the street is a demonstration of his active involvement.

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Figure 1. Madrid City Center

Figure 2. A street artist in Beijing

This being the expression of a powerful will is also a transforming action. For Beuys the most important property of art was its power to change and to transform the world.

A revolution that takes place within a new social unity where everyone is creative and where creative potential of each person can be realized, for Beuys, would be a real work of art and would change the world. For him the process that creates a sculpture and the concept of sculpture can be examples of the process that can produce the idea and the shape of a revolution. Because, a sculpture is first imagined, begins to emerge as idea and thought, takes on a more definite form in time, begins to be molded and sculpted and after a definite time process reaches its final shape. A social action, in the same way, takes on shape just like a sculpture, through a process. Therefore, Beuys sees sculpture as the symbol of a social action. Social Sculpture means for him how we realize, how we shape and transform the world in which we live.[2] The increasing social uprisings of our day, in the words of Beuys, are 'the art of action' and may be pointing to the evolution of a public art which Beuys prophesized.

Today, in the light of these manifestations, we have begun to understand, to question, to interpret and to conceive in their multiple potentials cities, public urban spaces, green areas, streets, pavements, walls and areas that are accessible or closed to the citizen. In fact, the action of Beuys and of his students and later the uprisings against urban conditions by the youth and by the people who are excluded, have to be seen as active participation in the city. In other words, this means to be part of the physicality of the city with one's own body. This kind of participation inevitably becomes both a material and a spiritual content of the city. When people actively get involved in the urban environment, physically, through taking active part, they become not only the content, but also the context, because it is their drive which creates the greater meaning of the urban field. The images from the Gezi event have shown that the basic structure of the city is its social body.

In this respect it would also be helpful to try to understand vandalism and aggressive actions by the young people of peripheral settlements, such as the ones that took place outside Paris in 2010, as a way to be part of urban reality, in a negative way, because the venues of positive action were not possible nor were they indicated to the youth.

I would like here to step aside and mention the actions that destroy or litter public sculptures in parks and public areas. Many of these cannot be called

vandalism because they do not intend to destroy (even if in the end they have a negative effect) but rather to be part of the work and to be visible in the city. Many young men sign their names and put up signs indicating their romantic interests, or stick their portraits or logo's onto the sculptures. Such action is a demonstration that these people also want to take part in shaping the city and to express themselves, very much like most of graffiti, some of which is considered today as public art. To turn this into a positive act is possible, by allowing and making it possible in educative and material ways, the positive action by these people.

Negative acts that can be called vandalism are also rooted in the impossibility felt by some people in participating in the shaping of the environment and in feeling excluded. This is an issue that has to be treated separately. None of the political demonstrations, such as the Gezi or Seattle events can be seen under this category. On the contrary they were always peaceful and often aesthetic in several ways.

URBAN STRUCTURE

Today the reality of the city no longer resides in its static physicality, in its buildings, streets, avenues, but in the social dynamics, in the life rhythm of its people, in the communication networks. Many of the static buildings in a city can be seen as places where people are isolated and cut off; the real city, the city where time and space are dynamic is the geography where people are interacting, where relationships are possible and where spaces become alive with the actions of the people. This geography may sometimes become invisible, but is transformed into a network of communication and transmission; it becomes a field of awareness and affect.

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Figure 3. Sidewalks in Tbilisi

Today the city is perceived in a different manner and is represented by different kinds of maps. Social media, the information networks created by the public, by individuals, create an effective and dynamic field underneath the physical structure of the city. This interactive dynamics which is carried on today mainly through social media creates an invisible but forceful atmosphere and almost a metaphysical power. In a way it is seen and felt in the behavior, attitudes and expressions of the people. It is a kind of energy which permeates everything. This creates a new urban map which enables us to see the city in a new light. Besides, it is the active and the atmospheric presence of the living, of human bodies, of social movements and of kinetic dynamism that totally transform the image and the concept of the city.

Thinking of the city in conventional ways brings to our mind the architectural and physical matter, the streets, buildings, walls, fences, boulevards, shop windows, buildings erected in a static manner and asphalted roads. Like a huge model. A static structure. And a wall that hinders human movement. The city of Tokyo which Wim Wenders photographed while everybody was sleeping looked like a ghost town. We usually think of cities in this way. Even if there are people they move between these structures as mysterious shadows. Each new era creates different forms in this configuration. Buildings rise up and are torn down, then get replaced by new ones which create new appearances; but each time we look and imagine the city, we think about it as the mixture of static forms.

In this connection the fact that we have to perceive both the urban structure and its architecture in new ways has become obvious with the recent uprisings. What is crucial is not to design and to build the city with buildings. A new awareness has emerged in which it is important to evaluate the complexity of

Figure 4. Chat in Modena city center

the lived spaces as a pool of knowledge and to evaluate the complexity also as an occasion for engagement. In this relation, the centers and peripheral areas of cities, the areas beyond control can enable us to perceive the urban reality as a new geography. In fact, as we understand after the Gezi events or from the uprisings in the Paris suburbs in 2010, it is impossible to design or to build the city as a social space with the conventional design concepts and with reactionary political solutions. Up till today, all academic or municipal projects have regarded urban problems from the point of view of traffic, housing or shopping, usually catering to market economy. Research on how sponsors engage in such projects have shown that sponsors do not consider any social analysis for such projects as beneficial or necessary and that they usually use the income to their own ends.[3]

SOCIAL STRUCTURE

The city, with its structure and dynamics is totally a political field. It is because every kind of urban space is a field of struggle between ownership, participation, economic and power relations. As mentioned previously, human relations, production, the market, consumption and thus power relations make up the real structure and the vital mechanism beneath the physical matter. The physical structure of the city, its architecture and circulation network and its relation with nature can only be understood in relation to these forces. In general, the interventions and planning in cities are conditioned according to the actual paradigms; i.e. when motorized traffic and the sale of vehicles become an important aspect of the economy, the design of roads becomes a priority. Thus, the urban structure of different eras always reflects the social structure and the life style of a certain era.

Figure 5. People claiming Gezi Park. Source: www.guncelliyorum.com

Since even before the industrial era, the 'commons', spaces and land that belonged to people who lived there have constantly been expropriated to render more income to the holders of power. Marx, in the Capital writes about the English peasants who were thrown out of their land and who had to find new kind of work to survive until this work also proved lucrative enough to have them evicted also from this new place of work.[4] As J. Claramonte has shown in his book "La Republica de Los Fines" the story of the American West, the Eldorado, where the former immigrants from Europe settled to make a living also becomes a place of struggle where the powerful finally throw out all pretenders.[5] The story of Western movies is continued in the Asphalt Jungle of New York and Chicago where now those who seek for survival have to find clandestine means.

The regular privatization by power and authorities of spaces, which have been used by the people for different purposes since the fifteenth century, and which can be called 'commons', has today become one of the most striking issues of unrest in cities.[6] The struggle between the public and the state, which is represented by police forces, is shown by the state and state authorities as aiming at a defense and protection of public space. The aggressive occupation and prevention of access to such spaces by state authorities are realized most of the time by using violent and inhuman means such as teargas and plastic bullets which do not only target demonstrators, but affect whole neighborhoods and people who are not involved. Such aggressive measures are not only responses to the demonstrators, but imply a threat against all opposition.

The many uprisings that have taken place in the recent years have shown that the city has to be perceived with new paradigms and values. The role of social

Figure 6. Source: occupygezipics

Figure 7. Source: occupygezipics

habits is also crucial in the way the public assumes its rights to the city and in the way a city can become a social architecture or a social sculpture. In general, in Eastern or Muslim cities areas outside the home or outside of a housing complex (as in China) are not the responsibility of the people. People do not assume any right over urban areas which are under the monopoly of the administrative forces. This politics which has been effective for centuries has blinded people's sensibilities towards the environment. In Turkey until recently very few people have written on urban conditions or have voiced opposition against state policies. However, today Gezi events show that the new generations perceive the city differently and that they are aware of the political, social and aesthetic potential of cities. With the Gezi events, two important urban concepts have surfaced: the first is that open areas are social property and do not belong to administrations, the second is that parks are vital socially, aesthetically and ecologically.

As Uğur Tanyeli has articulated in detail in his text in the İstanbul Biennial's 2005 Book of Texts, the Ottomans did not have concepts or linguistic and practical differentiation between public and private areas.[7] The spatial concepts that have been differentiated by definite boundaries in the English are interwoven in the Ottoman culture and have not been produced as separate words. Today, places known as 'public' are understood as being open to public services always under state control and are never open to the free use of the public. Uğur Tanyeli's reference in the same article to Walter Benjamin's Flaneur, in other words to the person who roams the city freely and who interprets urban images has never been valid for Turkey. The person whom Walter Benjamin calls 'Flaneur' and who gives meaning to spaces socializing them through his/her subjectivity as s/he enters the labyrinth of the city is the person who has realized and internalized the modernization of the Western

Figure 8. Source: occupygezipics

city. It is difficult to understand the modern Western city without it, because now the city is not a place where man fulfills his functions from a static position, but is a subjective field that is created over and over again through new discoveries, through walking and through attributing new meanings to it. This circulation which will increasingly become motorized, is still today possible to be walked and roamed about without an aim. In Turkey, however, as Tanyeli emphasizes, walking is only an activity done to go from one place to another, to the degree allowed by the speed of the traffic. This proves that the social and private means developed by modern cities for individuals have not yet appeared within the Turkish culture. The different manifestations and uprisings that have surfaced in parallel to the Gezi events have shown that the urban reality of the Turkish cities is being questioned today.

ISTANBUL THE OPEN CITY

It would not be wrong to make a generic interpretation of why uprisings and social events in Turkey started in Istanbul. These activities have made us reconsider the concepts of boundaries, of the other, of ourselves, of the stranger, the alien and the local. In 1997 at a conference that was organized with the participation of Jacques Derrida, İstanbul was defined as a city which brought together the above mentioned aspects and the concept of the city was analyzed from the positions of inside, outside, boundary and passage. "Istanbul appears as a city the foundations of which are constantly changing and which constructs itself anew with each destruction. Therefore, from metaphysical and conceptual perspectives this city constantly challenges the conventional logic which is based on obvious contrasts and harmony. Istanbul is the living representation of aporia (the contradictory and the unsoluble) – (meaning barriers, poros-impossibility of passage); here, the same and the different, various peoples and cultures are neighbors in their localities and in foreign territories.[8]

Figure 9. Beyoglu during Gezi Protest. Source: occupygezipics

Jale Erzen _ The City as Social Sculpture

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Although Istanbul symbolized the concepts of boundary and passage with its geographical and historical qualities, the dynamics of globalization has created similarities amongst all world cities, with migrations, customs, commerce and terror. From this point of view the urban environment becomes an area of social and spatial struggle where prohibitions and liberties are in constant conflict and where boundaries constantly change. Structures that are not static, such as social movements, may upset and change the order of the city and may create small but independent institutions. As has been seen in the recent social movements, in contrast to the high income groups and administrative institutions that play a crucial role in the shaping and control of cities, the fact that peripheral groups have been able to assume rights over urban spaces have created unexpected transformations and have changed the image and structure of the city. For example, the 'standing' action that was realized after the GEZI events, has created complex images and orders that can be interpreted in many different ways. In this way, a new questioning of urban spaces has become possible. Even with short intervals different spaces in a city can assume a close relationship, thus affecting each other. Spaces are influenced by power and repression, but what influences them most are boundaries and the way boundaries enter and oppose the center.

PLANNING AND SHAPING

How can we, from the perspective of the above questions and analyses, evaluate the dilemma in which the urban planners, landscape architects and architects who have a role in the physical formation of the city, find themselves? Till today in all urban constructions it has been attempted to solve the functional and aesthetic requirements of cities through static structures and orders. For example, the sculptures and decorative objects which are used to make a city more appealing have often been conceived as objects that offer single and dogmatic meanings. The aesthetic research shows that designs which most affect and engage people are those which are open to various interpretations and which have complex attributes. Rather than a static monument, objects which offer colors, movement and various meanings and which address various senses please people more readily. Therefore, situations which have not lost their natural qualities of light, sound, movement, liquidity and environments where people can physically be free and unrestrained are more attractive than the areas where there is not a single dried leaf and which have monuments and a static order. We can understand why the GEZI events were important for several reasons. First of all to assume the right over the park was crucial. One cannot underestimate the importance of this for the city of Istanbul where green areas are insufficient in proportion to the population. But, beyond this the activities in GEZI Park, the tents, the coming together of people from

different age groups and classes has created a new aesthetic atmosphere and has played an important role in people's participation in the uprisings. People as the youth, as the aged, men, women with their different looks and gestures, with their posters, tents, songs and most important with their bodies which are more meaningful than any object, have turned the urban space into an aesthetic field, into a performance, a social artwork and into a social sculpture. With the multiple qualities of human beings and with the multiple meanings of bodily movements the political was transformed into the artistic. The fact that contemporary art today is related to the political is based not so much on the engaging and awakening potential of art but on the fact that social phenomenon contains aesthetic qualities more than anything else and that it is symbolic and sensually stimulating. When art is directed to social phenomenon a concrete aesthetic which creates sensory participation becomes possible. Social and political events and claims can be more profoundly internalized when they use the engaging formal potential of art.

On the other hand, images even when they are not intended as art, when they are merely documents, do also relate us to other people, to other situations and place us in another context. Thus they can be effective tools in creating social consciousness and a political engagement. Digital imagery, because it can be shared on such a large scale has a great engaging power, as we have witnessed in the spreading of political uprisings of the last several years. The image engages us personally both as a symbol that appears within our own private mental space and as something that connects us to the world. Through the images of the uprisings that have been diffused widely we came to identify with the actors and to engage in a common cause.

A NEW CULTURAL ALTERNATIVE

A cultural realm which is not imposed from above but which develops through sharing and participation is possible only with the free use of the city and the interaction of different groups, of different people, of workers and of artists. This in turn will create the ethical spaces and material forms of the city. Architecture which is aesthetic and which serves people, in other words places which will render people happy and free upon their use, places where people can be neighbors can only be constructed through such social means. The real culture and the democratic condition can be created today with the interaction and proximity of different people. Today, whether it is music, sculpture, architecture, urban planning or contemporary art, culture and cultural phenomena will be the product of new sensibilities, values and desires created by diversity. We can see that contemporary art develops in this direction. But it is also this plural and diverse cultural environment which has to form

architecture and city planning that has to be ethical and valid for communal good. The physical structures of the desired democratic environment will only be able to rise up in such a democratic environment to oppose the structures that serve the high income groups which have been created by repressions and dealings of corporations and power structures.

To think of the city entirely as a social dynamics points to a new humane awareness and holds the belief that both architecture and design and urban planning can assume reality by the forms of social content. From this point of view, the expectations regarding the future of the city should concern primarily the opening of alternative social and private-individual spaces. Architecture, planning, and construction of the city should not be in the monopoly of those who hold the economic power and production tools but should belong to alternative institutions that are being newly formed. The possibility of creating new open spaces depends on new humane designs that take into consideration the needs of individuals and of the community. New alternative spaces cannot be constructed by decisions imposed from above, but by social movements where people can make themselves heard as individuals in a community and express themselves both with their physicality and their composure. The city can be an ethical place not through its shape but through its content. The city has to be a place where difference and plurality can exist without being separated and homogenized. As the conference brochure of the French Instıtute of Anatolian Research emphasized, only passages, pores, openings – pera peras poros –can render the city into a place where the stranger can feel at home.

TOWARDS A SYNTHESIS:

While the recent social actions that have taken place in many parts of the world point towards a new awareness of urban possibilities and rights, by way of demonstrations, their images and related art events which have been produced alongside, a new kind of artistic atmosphere and production has become implied. Although galleries and museums are still part of the urban art arena, it seems that a new form of art is slowly emerging. The diversity and pluralism that art harbors in its nature will certainly continue to allow all kinds of art forms, both conventional and contemporary; yet, I believe that the aesthetic dimension of the political actions have made people, who may not necessarily be artists, become aware of an aesthetic possibility and of their engagement and contribution to an artistic cause. Thus, the fact of people coming together in the city, for a common cause, has also opened up new possibilities for art created on a communal and social basis. It may be too early to claim this for the moment, but Beuys' dream of everyone becoming an artist, may be realized when people come together for a meaningful cause and produce a new aesthetic.

NOTES

1   Henri Lefebvre, *La Revolution Urbaine* (Paris: Gallimard,1970).

2   Joseph Beuys, S*ocial Sculpture Joseph Beuys, Hyperessay, Theory of Social Sculpture*, Walker Art
       Center, http://www.walkerart.org/archive/F/A44369B1F42E32026178.htm.3.

3   Markus Miessen, *The Nightmare of Participation-Crossbench Praxis as a Mode of Criticality*
       (Berlin: Sternberg Press, 2011), 34-39.

4   Karl Marx, *Capital* ,Vol. 1, Intro: Ernest Mandel, trans. Ben Fowkes (London: Pelican Books,1976).

5   Jordi Claramonte, *La Republica de Los Fines* (Region de Murcia: Coleccion Ad Hoc 29, 2011).

6   Karl Marx, *Capital* ,Vol. 1, Intro: Ernest Mandel, trans. Ben Fowkes (London: Pelican Books,1976).

7   Uğur Tanyeli, Genişleyen Dünyada Sanat, Kent ve Siyaset, (Art, City and Politics in the Expanding
       World - Texts from the 9th Istanbul Biennale, ed. Deniz Ünsal (İstanbul: İstanbul Kültür Sanat
       Vakfı, 2005), 199-209.

8   Pera Peras Poros, «Jacques Derrida ile Disiplinlerarası Atölye» [«Interdisciplinary Workshop with
       Jacques Derrida»] (Fransız Anadolu Araştırmaları Enstitüsü, İstanbul, tanıtım broşürü, 09-10
       Mayıs 1997 [The French Instıtute of Anatolian Research, İstanbul, Information Brochure, 09-10
       May 1997]), translation by the author.

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ART (OUT) OF SEPARATION
Aesthetics Around the Wall

A B S T R A C T

A wall is an indispensable architectural element, separating and at the same time also unifying, creating sides, divisions and the possibility of breaking through. What aesthetic potentials and qualities can we find around the wall? Sometimes we concentrate more on what the wall encompasses, but we can put really the wall itself in the focus, for example when examining it in its ruined state: when we can even walk literally around the alone-standing sculptural object, or when interpreting it as being the subject and medium of sculptural interventions. In this paper, with the help of some artworks I would like to examine the role, appearance and "usage" of wall and to show some noteworthy examples where architects and artists were inspired to find new interpretations of this classical architectural element.

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Key words

WALL
RUINS
NATURE
SCULPTURAL INTERVENTIONS
CONTEMPORARY ART

"The unity of the wall dissolves into the plurality of bricks."[1]

(Robert Ginsberg)

We usually think of the wall as an indispensable element and reflect less often on the question of its exact function. What is its most basic task? We could point out "separation" as its primary function. A division between here and there, between this side and the one over the wall, between us and them. This separation then automatically selects a group, the ones on the one side of the wall and offers them a different status than to the other group on the other side. Thus it will be kind of a defense too – separating ourselves inside to get saved from those who are outside, or isolating them inside in order to not get mixed with us who are outside. If we are on the "other side", seeing from there it may look that we are left out, or we are closed in. Hence there is no automatically positive and negative side of the wall – neither here nor there, neither in nor out, is unquestionably favorable or unfavorable. Moreover, this status and especially the change of the status can even have inspiring intersections: it is enough to think of the famous opening of Alfred Döblin's novel titled *"Berlin, Alexanderplatz"*. At the beginning of the story the protagonist Franz Bieberkopf gets released from the Tegel Prison with his strong conviction that he wants to start a new life. His failure is anticipated by the author in a short summary note before the first chapter already, but we might feel it even stronger in the antinomy pictured in the first chapter: he is free, standing in front of the prison gate, already outside the walls that were – even some hours before – closing him in and separating him from both society and the free life. And how does Döblin summarize the coming events and the beginning of his newly regained freedom at this starting moment of the novel? With the shortest possible affirmation: *"The punishment begins"*[2]. It is not a beautiful life that begins, and the punishment ends only in the terms that his stay in jail is over, but the new life, outside the prison punishment will turn to be the (real) punishment.

The questions on the function of the wall becomes more complex if we are not sure or even cannot be sure of the reliability and of the efficiency of the separating and unifying force of it. This insecurity can be imagined through the rethinking of Constantine Cavafy's well-known poem *"Waiting for the Barbarians"*. In the poem a whole city – including its average inhabitants as well as the leaders – is paralyzed with the fear of the coming barbarians. They shall arrive today – from outside our well-known natural context –, taking (in their "barbarian" way) control of the well-established ("civilized") city. And what happens at the end of the day?

"Why this sudden restlessness, this confusion?
(How serious people's faces have become.)
Why are the streets and squares emptying so rapidly,
everyone going home so lost in thought?

Because night has fallen and the barbarians have not come.
And some who have just returned from the border say
there are no barbarians any longer.

And now, what's going to happen to us without barbarians?
They were, those people, a kind of solution."[3]

Cavafy precisely expresses this extremely ambiguous concern. The fear of the enemy coming from the outside blocks everyday life, and the block seems to be resolvable only if the catastrophe really happens and arrives – in the "form" of barbarians. As Matthew Gumpert argued: *"It has been the fate of the West for most of its long history to be consumed in the act of waiting. Like the jaded citizens of Constantine Cavafy's, «Waiting for the Barbarians» we always suspected the barbarians were at the gate. It had served our purposes to know they were out there. Indeed, we had looked forward to their coming, not just with a sense of dread, but with something approaching relief. (Blanchot: «The disaster takes care of everything.») The order of our lives, like those of Cavafy's generic polis, had been founded entirely on teleological and, indeed, eschatological principles."*[4] In this case then, when they do not arrive, the un-arrival of the catastrophe will be the real catastrophe, since the city's inhabitants have to face too difficult – if not directly unsolvable – problems. One of these problems that the poem still explicitly tells: the typical question of what to do next? What will be, what can be the other solution if the one, undesired but expected, unpleasant but seemingly without alternatives is not valid anymore? What if we are left without solution?

The other problem is not expressed in the poem, however, implicitly it is also there, especially in the inserted parentheses: (*"How serious people's faces have become."*) – that is in parentheses also in the original Greek version of the poem. From this line we can rethink and think the poem further, and continue to raise other questions. What if the barbarians are not coming because they are already here? They are not to arrive, but have already arrived? The wall, our city, our unified division then leaks, so that they could have already penetrated? Can they really be among us? Can they be any of us? And from here, just one small step more to the most frightening question: are we perhaps

the barbarians? We took for granted that the wall not only unified us, but also defended us from our (outside) enemy. The insecurity in the strength of the wall (may it be leaking...?) soon turns to be insecurity in ourselves, the worry of the physical enemy will become an auto-referential existential fear. In such case, we cannot be sure what is better: reinforcing the wall or destroying it? Constructing or deconstructing? How can we save ourselves, our city and culture the best?

Also, from the direction of these questions we can interpret an inspiring work of Ayşe Erkmen, presented at the 13th Istanbul Biennial in the autumn 2013. The work, titled *"bangbangbang"* consisted of a crane, that she placed in front of the building that contained a large part of the works exhibited at the biennale. The crane held a huge ball, just like the ones used for destroying buildings and walls – with the difference that in this case the ball was not made of rock-hard metal, but of light plastic. Not only the regular moving of the crane, but even a slighter wind made it swing towards the wall of the building, naturally, without really harming it, being the ball made of a soft material. The work is at the same time worrisome and ironic: referring to the strong potential we have with our tools of quick destruction, but just at the same moment disabling the power to destroy by replacing the ball with a harmless one. However, the constant oscillation of the object unpleasantly reminds us of the question that we inevitably have to face: how to respond to the current situation? What to do with our insecurity? What is our new strategy of defense? Keeping in mind the thoughts that were inspired by reading Cavafy's poem, we can wonder what is the role and potential of destroying if we are uncertain of our own status: are the barbarians among us? Or, are we the barbarians? How to defend the culture that we are so proud of and that gives us the secure and comfortable feeling of supremacy over the barbarians, if we, too, might be the ones whom we wanted

Figure 1. Ruins of the Antique city of Pergamon. Photo: Zoltán Somhegyi, 2013

to distinguish ourselves from exactly through the power of civilization? In this case, shall we then erect new walls, or destroy the previous ones? Is the continuous and ever-growing separation the right expression of culture? Or, is it better to destroy the separation? And what if the destroying is the new barbarism? Also, for the meditation on these questions was it a good idea to display Ayşe Erkmen's work right next to the entrance of the main building of the biennial – the event whose title, nota bene, in 2013 was the question: *"Mom, am I barbarian"*? The work thus has a real actuality too, referring to the constant change of the city of Istanbul, to the continuous destroying and new construction, in the area of the port too, where the biennial took place. But we shall not limit our interpretation to this actuality. As Danae Mossman and Sarah Hopkinson wrote in the Guide to the event: *"Erkmen renegotiates the relationship between industrial objects and processes of sculptural production, and reveals the relationship between objects and the viewer as something much more intimate, complex, subjective, and variable. She disestablishes the fixed narratives of sculpture and its legacies rather than drawing on the more abstract relationship between form and experience as subject matter. Often visitors are, quite literally, inside of the work, thinking or feeling their way out."*[5] While observing this work, we metaphorically wonder about the next step of our way out from these concerns, while the ball regularly hits the wall as audio-visual sign of a mega-metronome, reminding us of the inevitability of making a decision.

Figure 2. Ayşe Erkmen: bangbangbang, 2013
A crane and a buoy, crane approx. 20m, buoy diameter 85cm.
Courtesy of Galerie Barbara Weiss, Berlin and Galeri Mana, Istanbul.
Photo: Servet Dilber, 13th Istanbul Biennial, 2013

Without the signs of the "metronome" we can observe the effects of the passing of time at ruined walls – at built divisions that were destroyed "naturally". The wall may easily lose its function if there is no more danger "outside" of it, or if those who built it to defend themselves are not inside anymore. While losing the function and task and especially without the structural and aesthetic upkeep the wall starts to lose its elements too. The ruins of a wall is then deprived of any kind of practical function that we can attribute to an existing wall: not separating territories, not bearing any load and not even leading anywhere as part of a corridor. On the other hand, it may gain an inspiring new aesthetic quality: being the subject of Nature's involuntary, uncontrolled and uncontrollable shaping activity, it can become an alone-standing sculptural object. Not an endless, circular and closed entity, not an organic part of a building, just a large-size – and normally rather long... – sculpture. Natural forces then start to work on the wall, slowly destroying it, taking elements away and eliminating its original form, modifying its lines, height and surface. The passing of time is shown in the picturesque appearance of the wall-ruin, in the result of the "sculptural" activity of Nature.

What earlier did not seem to be possible, i.e. to separate the wall, an integral part, from the entire building, has now happened. From the former complex the wall is separated – and at the same time it does not separate anything anymore. Since the building's earlier integral part becomes a pure sculptural object we can also say that the wall thus becomes the monument of the former building. A part refers to the whole, a remnant, reminding us of the previous and complete entity. A real monument it will be both in the sense of an object of memory that reminds us of the original complex and in the sense of a monumental sculptural work that we can walk around, observe and aesthetically enjoy. While it is an

Figure 3-4. Ruins of the Antique city of Pergamon. Photo: Zoltán Somhegyi, 2013

entire wall, its two-dimensionality dominates: encountering it we focus more on its length and its height. But at the time of its ruined state, during the decades or centuries while it is being dilapidated, its three-dimensional character becomes more and more significant. The former 2D building element thus will be a 3D object – we can walk around it, having the earlier separating wall in the center of our perambulation, without facing obstacles when constantly changing the side we are on. And, as the decomposition continues, the wall gets lower and lower, enabling us to come to the other side simply over the ex-wall. Earlier it was possible only through the controlled openings of the wall – gates and doors. As Georg Simmel formulated it on a philosophical level, with relationship of inner and outer space: *"The human being who first erected a hut, like the first road-builder, revealed the specifically human capacity over against nature, insofar as he or she cut a portion out of the continuity and infinity of space and arranged this into a particular unity in accordance with a single meaning. A piece of space was thereby brought together and separated from the whole remaining world. By virtue of the fact that the door forms, as it were, a linkage between the space of human beings and everything that remains outside it, it transcends the separation between the inner and the outer."*[6]

But with the natural decomposition of the wall, this getting over, getting out or getting on the other side is now easy and open to anybody, from either side of the wall. With the natural lowering of the wall its "seriousness" also lowers. A high wall is effectively impeding, but a low wall is just the contrary: tempting – even though the inability of resisting this temptation can have opposite consequences if the wall is low because still under construction or under deconstruction. Overcoming a low wall in deconstruction is fun. But overcoming a low wall still in construction can be a dangerous or even

Figure 5. Jorge Méndez Blake: The Castle (El Castillo), 2007
Bricks, book, 170x1500x40cm. Courtesy La Collección Jumex (Ecatepec, Mexico). Photo: Servet Dilber, 13th Istanbul Biennial, 2013

deadly sin. According to Livy, this led to the death of Remus, as during their conflict: *"...Remus contemptuously jumped over the newly raised walls and was forthwith killed by the enraged Romulus, who exclaimed, «So shall it be henceforth with everyone who leaps over my walls.»"*[7] We can see a similar trespassing of the wall still in construction in the iconic photograph of Peter Leibing, depicting Conrad Schumann jumping over the barbed wire fence – the later Berlin Wall – in 1961. In these cases from the two extremes of history, (mythologically old and recent) the ignoring of the divisory function of the wall – even if a low wall – is a real transgression. But when the wall loses its function, and gets ruined, we just get across it for fun, without obligations, only for our historical curiosity and for the aesthetic pleasure of observing from all sides the "sculpture", picturesquely shaped by Nature. However, it is definitely ironic, even if perhaps involuntarily ironic when the ruined wall – that now offers the possibility of being walked around, and that becomes the object of our attention from any viewpoint – gets separated from us by a thin metal fence, in order to protect the archaeological ruin from further ruination, caused by the human touch, jump and walk over it...

In the example above, Nature destroyed the wall and this resulted in the added aesthetic value. But walls may have new aesthetic value even if they are not entirely destroyed, and sometimes no real harm is needed at all: an illusionistic opening can negate the wall, thus creating an inspiring and aesthetically fertile tension between the real existence of the wall and the questioning its necessity. Already from the Antique times we see examples of *trompe l'oeil* openings that play at the intersection of the massive structure and fine surface of the wall. Where a wall must be for static or divisory function, but space – the illusion of space – is desired, then a painted opening of the wall can be really pleasant.

Figure 5. Jorge Méndez Blake:
The Castle (El Castillo), 2007, detail

Apart from the well-known and classical examples – The Villa Boscoreale with painted "views" or cityscapes, or Mantegna's Ceiling Oculus in the Palazzo Ducale of Mantova – we can also mention a particular representation, that curiously synthetizes the illusion of opening and Nature's aforementioned powerful work: at the so-called "Ruin Room" in the Pommersfelden Castle in Bavaria, Giovanni Francesco Marchini painted all the walls full of ruins. But not with conventional representations of ruins – he converted the ceiling and walls of the room in a refined and illusionistic way into the vision of a "real time" destroying, as if they were to collapse right at that moment. The visitor thus enters in the middle of a sudden natural catastrophe. As Paul Zucker observed, here *"The baroque love of the sensation and of extraordinary events is combined with the romantic preoccupation with arousing reflections about the transiency of human life and creations."*[8] In these examples walls are needed, but made either invisible, or, with a Baroque pictorial joke, not simply their necessity and endurance are questioned, but also their existence is negated. Yet walls were not intentionally and physically destroyed for opening up possibilities.

However, we can mention some examples where the artist and/or architect goes even further and where the wall is really harmed by deliberate human activity: when the primary function of the wall gets secondary, and this basic structural element becomes the medium of sculptural intervention. Gordon Matta-Clark – originally trained as an architect – for example cut out parts and forms from existing and intact buildings, intentionally shaping the wall with void, just like Nature shapes the remains of an unused building left unarmed for protection against Nature's power. The edge between architecture and sculpture blurred already in his 1974 project titled *"Splitting"*, when he cut through a house from the 1930s in New Jersey, sinking one part of the original building so that a tiny gap could open in the middle – a gap that of course was getting wider towards the top of the house. Moreover, he cut and exhibited the four top corners of the building as sculptures in a gallery, with the not surprising title: *"Four corners"*. Next year, within the framework of the Paris Biennale he wanted to split the newly constructed Centre Pompidou…, and when his request was rejected, a 17th century apartment building was offered to him as an object of his interaction – a building that was planned to be demolished anyway, to give space around the new museum. In this project, titled *"Conical Intersect"* a conical void was cut in the house. The architect's sculptural intervention here resulted in a pictorial gesture in and/or through the surface of the wall. Overcoming the dialectics of inside and outside was tried again in his 1977 project *"Office Baroque"*, where he sawed out huge circular forms from an office building in Antwerp. As he

affirmed: *"Light enters places it otherwise couldn't. Spaces are available to move through that were previously inaccessible."*[9] The walls are thus partially destroyed to open up new relationships between light and space, inside and outside, void and volume.

In another example the wall's further characteristic gets in the focus: Anish Kapoor shows an ignored "side" of the wall, its third dimensionality through the depth of its volume. It will again become "sculptural", but this sculptural here does not mean that it will be a " real sculpture", like the final result of the left-alone wall that Nature shapes into a perambulatable 3D item, or the cut-out corners of the New Jersey house in Gordon Matta-Clark's project. Instead, Anish Kapoor shows the third dimension that the wall already contained in it and that we normally do not consider, concentrating only on its height and length. Anish Kapoor's intervention investigates the basic sculptural potential – the third dimension, i.e. the volume – when emphasizing the depth of the wall. He often cuts huge cracks, painting the inner part with vivid colors, or carves perfectly designed semicircular holes into the wall, that – also due to the fine painting inside it – physically attracts the viewer to immerse in the profound depths of the "opened" wall. Hence the wall is both the medium and the analyzed subject of the work – and the result, the final appearance of the artwork then reflects the way it was created. This auto-referential interaction will open the new dimension, thus showing the depth of the volume the wall incorporates.

Partial breaking of the wall, investigation of its depth and materiality leads to the complete demolishing of it – or, at least to the examination of the possibilities of bringing it down. Overcoming the wall needs the understanding of its "depth" and also of the questioning of the necessity of separation itself. We can never be sure if we are on the right side of the wall and if there is a right side, or – to continue the metaphor – if there is a wall at all? Similarly, we always seem to find ourselves at a side of a wall, but can never be sure if the wall itself is necessary and divides us necessarily? Whether we are really separated from something and from each other, if there really is an impeding obstacle, and whether it really has to be there, or it is just a defeatable physical matter? In fact, this is what Jorge Méndez Blake highlighted in his piece, presented at the same 13th Istanbul Biennial where also Ayşe Erkmen's ball on the crane hit the building. Blake's installation consisted of a long and strong-looking wall that had in the middle a significant imperfection, a starting crack, a strange brake in the seemingly massive pattern of bricks, caused by the insertion of an extra item in the lowest row of bricks: a book, a copy of Kafka's novel *"The Castle"* heightened the first row. The interpretation of the installation is quite

open, the work can refer both to the inaccessibility of complete knowledge –
just like in Kafka's book the protagonist K. does not understand his situation
– since we cannot take the book out of the construction, and on the other side
it can also refer to the power of thought. In this way, even the strongest wall
that looks as an extremely obstructive opposition can be broken through and
critical thinking can make cracks to open up towards complete freedom.

NOTES

N.B.   Dedicated to Béla Bacsó, expressing my gratitude for all the thought-provoking lessons and conversations.

1   Robert Ginsberg, *The Aesthetics of Ruins* (Amsterdam-New York: Rodopi, 2004), 4.

2   Alfred Döblin, *Berlin, Alexanderplatz*. trans. Eugene Jolas (London: Continuum, 2007), 3.

3   See the full poem at: http://www.cavafy.com/poems/content.asp?id=119&cat=1; last accessed on 30 December 2013

4   Matthew Gumpert, *The End of Meaning. Studies in Catastrophe* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2012), xxix.

5   Danae Mossman and Sarah Hopkinson in the *Guide to the 13th Istanbul Biennial*. p. 67.

6   Georg Simmel, "Bridge and Door," In *Rethinking Architecture. A Reader in Cultural Theory*, ed. Neil Leach (London: Routledge, 1997).

7   Titus Livius, *The History of Rome*. ed. Ernest Rhys. trans. Rev. Canon Roberts, J. M. (London: Dent and Sons, 1905), vol. I.1.7.

8   Paul Zucker, *Fascination of Decay: Ruin, Relic, Symbol, Ornament* (Ridgewood: N. J. Gregg Press, 1968), 239.

9   Quoted in: Ursprung, Philip. *Living Archaeology: Gordon Matta-Clark and 1970s New York*, 156.p.

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"INTERNATIONAL" STYLE ARCHITECTURE IN THE 1930s JAPAN: THE VERNACULAR AND MONUMENTALITY

A B S T R A C T

After mastering Western architecture in the 1910s, Japanese top architects have been confronted with two problems: creating their own style based on Japanese traditions and climatic or seismological conditions and educating common people on taste for architecture beyond superficial imitation of the Western one. First of all, an elite and initially expressionist architect Horiguchi Sutemi discussed non-urban-ness that connects Japanese tearooms and Dutch rural houses. This was through his modernist interpretation of function, his experience in the Netherlands and his reaction against the administrative viewpoints on city and architecture in the 1920s. Secondly, despite his former distant stance on monumentality, his request of the world-wide supreme expression to some projected monuments revitalized his own inclination. Seemingly his attitudes toward monumentality changed and the property of the monuments that honored the war victims or enhanced national prestige opposed the "international" feature of modern architecture. Although these points may hide his consistency, we can find his continuous dualism: one is the functionality that prevailed over architectural discourses at that time including Horiguchi himself and another is his expression that provided a local vernacular practice with the position in the world. These arguments enable us to cast a potential understanding among modern architects in those days in a new light.

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KEY WORDS

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MONUMENTALITY

INTRODUCTION: ARCHITECTURAL STYLES IN MODERN JAPAN

Modern architecture, especially modernist architecture, has rationalized its universality by the common conditions of materials, industries and construction processes throughout the globe. However, in the countries that developed later, there probably existed a call to establish their national histories and styles that overrode mere local practices toward world history. For example, by the 1910s many Japanese mainstream architects had mastered European architectural styles. They came to find earthquake as their own grounds to design and continued to define Japanese national architectural history and style based on their insight[1]. At the same time, Japanese historians of art and architecture were defining the uniqueness of their national history and claimed that Japan had been free from Chinese and Korean influences. Moreover, Japanese common building practice focused more on visible shapes than on ideas and influence of European *Secession* Movements, that came into fashion in suburban houses of Tokyo and other big cities. This tendency for appearance to precede concepts was clear in the colorful pavilions arranged at the site of domestic exhibitions as cartography of styles and tastes. That was repelled by authoritarian architects. They advocated the spirit of orthodox styles to promote the architectural taste among Japanese and the problem of style became the main theme around the architectural circle.

In this paper an elite architect Horiguchi Sutemi (1895-1984) in his early days will be discussed. Horiguchi graduated from Tokyo Imperial University as a member of the first Japanese architectural movement *Bunriha Kenchiku Kai* (Secessionist Architectural Group), active from 1920 to 1928. They can be regarded as Expressionists because of their attitude: they advocated architects' selves while the mainstream Structural Faction pursued efficient and resistant construction as a means to increasing the nation's wealth. Then the group came to assume another Expressionistic feature: their design itself. The members frequently referred to their schooldays experience in Qingdao, a Chinese city colonized by Germans, where it was swept by the deformed style of *Reformarchitektur* that had prevailed earlier in northern Germany apart from Expressionism (Fig. 1). Its influences were apparent in their design at their beginning (Fig. 2), but they tried the Expressionist design soon after that (Fig. 3). Horiguchi has drawn a considerable attention from today's discussion on Japaneseness, for example that of an architect Isozaki Arata (1931-)[2]. This discussion has regarded Japaneseness in those days as parallel with Overcoming the Modern, one of the concepts that led a national antagonism toward the West[3].

There are two foci in this discussion. First, it will be looked at Horiguchi's discussion on non-urban-ness presented in 1927 which was based on his experience in Europe in 1923. He was referring to his experience in the Netherlands when he emphasized local and primordial elements of architecture and later this interest was succeeded to his enthusiasm of Japanese tearooms. His bold interpretation of function connected Dutch rural houses to Japanese tearooms. The second focus is Horiguchi's adoption of monumentality in his design of 1939 despite his distant stance on monumentality in the 1927 discussion. We will explore his consistency through the analysis of his monumentality in contrast to functionality. As he attached an importance on expression that the World would accept, he reduced the meaning of functionality and took monuments as assuming an expression.

WABI AND *SABI* THROUGH DUTCH EXPERIENCE: 1920s

While Horiguchi had a plan to study in Germany when he travelled to Europe, he decided to return to Japan in 1924 after the Great Kanto Earthquake of 1923. Post-war architectural historians and Horiguchi himself mentioned that his visit to Parthenon of Athens inspired as well as forced him to stop following European traditions and turn back to his roots in Japan, such as tearooms. However, it is doubted that this episode is either fictive or edited when one reads that he repeatedly visited the Netherlands "as far as (his) visa permit(ted)"[4] and prepared to introduce contemporary Dutch architecture through lecture and publication right after his homecoming[5]. His only publication that introduced overseas architecture in 1924 referred solely to the Netherlands even though there was a plan of serial publication on German-speaking countries.

Figure 1. Governor's Residence (*Shandong in China: Qingdao Past and Present,* Tokyo: Alumni of Qingdao Japanese Junior High School, Committee of 77th Memorial of the Founding, 1993, 24)

In this book he reminisces about a conversation with a Dutch family that drove him from Amsterdam to Utrecht:

> 1) Meanwhile, we came across an interesting thatched farmer's house. […] I replied [to Mrs. Stempel's question] in an awkward wording. "Houses in any cities or those of the rich give only a uniform feeling, but at least farmer's houses have their national characteristics everywhere: that interests me."[6]

Horiguchi classifies Dutch architecture into three groups: traditional Amsterdam, modern Rotterdam and rural Utrecht. He probably referred to German architect Adolf Behne's (1885-1948) essay *Holländische Baukunst in der Gegenwart* [Dutch Architecture at Present][7] and an architectural magazine in the Netherlands *Wendingen* on discussing Amsterdam and Rotterdam. And more probably he had a close feeling toward his third group, Utrecht. Although he quotes that the greatest characteristics of Dutch architecture are in small urban houses and terraced housing for the poor, he seems to pay significantly larger attention to rural houses.

Horiguchi's expressionistic lecture on thatched roof supports our presumption.

> 2) [Architects in an artists' village Park Meerwijk] fired T squares and set squares to ignore the laws of architectural design. […] They seceded from everything and how much a desire they expressed into architecture with bursting it in a modern ardor. Their flaming intrinsic power came to be expressed as a warping surface which had been suitably achieved with soft straw and sooty modest brick.[8]
>
> 3) As contrasted to stovepipes stacked on the one side of the ridge makes a mass, a heavily sagged eave has a plump thickness of the thatch climbing with a slight undulation.[9]
>
> 4) In short, I have a special interest in the modern emergence of these thatched roofs first in Europe.[10]

Horiguchi did not find magnificence or monumentality in Dutch architecture. He regarded small houses, terraced houses and garden cities as contrasted with the German preference for monumentality.

It is noteworthy that Horiguchi named this tendency "*Wabi* and *Sabi*", and related it to the transition of construction of the Versailles: from the main palace of marble, mirror and gold to the Grand Trianon of simple stone and finally to the Petit Trianon of thatched brick. This was a recurring opinion that appeared in his essay in his first photo book on his residence published in 1927. Horiguchi found this transition from splendor to profound serenity also in the shift from Buddhist temples such as *Kinkakuji and Ginkakuji* to tearooms. He renamed the *Wabi-Sabi* as *hi-toshitekina mono*, or the non-urban, and defined the tendency as rural, indigenous and primitive element of architecture.

The residence was built for the client's mistress and was named *Shien So* [fig.4]. It was built in Warabi, a northern periphery area in Tokyo in 1926. This project was not his first completion, but the book was the first of its type ever to be published in Japan. Horiguchi compared *Shien So* to urban houses in three features: urban problems, idyllic location and traditional natural materials such as thatch, wood or clay.[11] Horiguchi emphasized contemporary demand for country life through its contrast with "exceptional, defective even now, artificial and sometimes abnormal" urban life. Home equipment for urban life under "various conventions among mass lives", "extreme disadvantages by artificially exaggerated economical limitations", and that was "circumscribed by many urgent problems" would have bothered him too much to start from the essence of life. While the residents were a couple without a child, Horiguchi mentioned the role of children as to "romanticize a residence" and designed a residence suitable for childbirth, care, rest, recuperation and retirement. In short, he created a residence to fulfill the needs of daily living.

What Horiguchi mentioned as the "urgent problems" of the urban area, must be regulatory issues. Based on governmental standpoints, mainstream architects had concerns about urban planning and harmony or unification of urban buildings. The Urban Building Law that covers hygiene, seismic structure and fire prevention (which meant endorsement of concrete) and the City Planning Law that enables land rezoning have been applied to six major cities in Japan since 1919. It was a rare exception that in Tokyo and Yokohama existed the buildings without proper foundations or bearings after the 1923 Earthquake. Horiguchi must have designed this rural residence with an emphasis on its quotidian nature to propose an antithesis to contemporary urban trends where compliance to technological and legal requirements is a must.
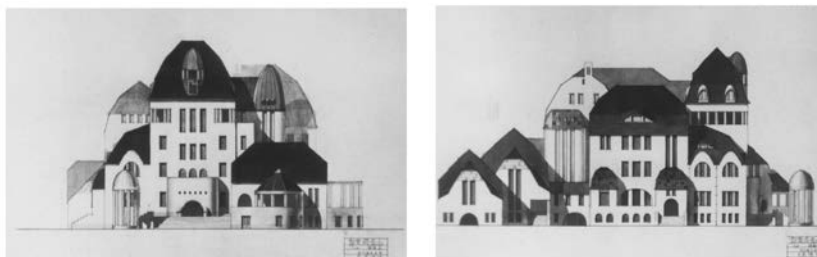
Figure 2. Takizawa Mayumi, Alpine Club Hall
(Cat. Ex. *Rethinking Japanese Art in the Twentieth Century*, Tsu: Mie Prefectural Art Museum, 1996, 74), diploma design to the Tokyo Imperial University.

HORIGUCHI'S INTERPRETATION OF ART THEORY IN GERMAN SPEAKING WORLD AND TEAROOMS: 1930s

What confuses one about Horiguchi is that, while he developed an argument on non-urban architecture influenced by Dutch architecture, he stepped into Modernist architecture in the 1930s and simultaneously continued to study Japanese tearooms. There was even a time a master carpenter refused to work according to his design of Japanese rooms in his project. When trying to capture the relation between Dutch contemporary architecture and Japanese tearoom architecture based on this non-urban concept, one needs to focus on its relation with Modernist architecture.

What about tearooms that impressed Horiguchi so much?

> 5) I am interested in them not because they have a tradition inherited long, and I respect them not because [such tea masters as] Rikyu, Sotan and Ensyu cherished them, but because of the brilliant architectural ideas and techniques shown on them. It is because it will stimulate not only the rural huts but every architecture much.[12]

Presenting the particular to the established one could stress either its uniqueness or its universality. Horiguchi chose the latter, but he did not give up the uniqueness. Rather, he re-designed his discourse to fit what was universal, namely, the relation between Dutch and Japanese.

> 6) […] even if there are a few exceptions, the almost all tearooms are thatched huts surrounded by a little open garden and most of the theme of their expression is a non-urban-ness, that is, a rural and mountain taste.[13]

Figure 3. Mamoru Yamada, Tokyo Central Telegraph Office
(Cat. Ex. *Mamoru Yamada An Arhitect*, Tokyo: Tokai University Press, 2006, 47).

According to him, a "brilliant architectural idea" has an expression of "a non-urban-ness", and that connects Japanese tearooms to "every architecture". Horiguchi carefully claimed the global significance of the tearoom: he discussed that valuable tearoom architecture was not built by an unintentional, instinctive or natural process but through a consciousness of non-urban-ness.

> 7) A true rural or mountain hut was developed along with Nature, and its architectural appearance was not created with a consciousness of expression. […It] stands exactly the opposite of the development of tearoom architecture while I have called it rural and mountainous. […] we can say that tearoom architecture was developed at the requests of an intellectual class and an urban merchant class.[14]

Although he does not mention the original reference, his essay written in 1924 refers to German theory of art and shows his concerns about the ideal state of functionality and expression.

> 8) We find that the expression emerged from the theory of [*Einheitskunstwerk,* or unified works of art] and the realization of the theory of [*Der grosse Bau*, or The Great Architecture] are expressed, contemplated, and accomplished in *Wabi* and *Sabi* architecture. […] When you observe a *Mizuya* [or water preparation area] in a tearoom, the fully heightened architectural expression, which displays a straight and beautiful harmony and a variation with the most practical adjustment and invention, is an integrated perfection of function and expression.[15]

Horiguchi argued that, when function and expression combine, the architecture would reign over to integrate all genres. This argument repeats in his essay written three years later.

Figure 4. Horiguchi Sutemi, Shienso (*Horiguchi Sutemi no "Nihon"* ["*Japan" in Horiguchi Sutemi*], Tokyo: Shokokusha, 1997, 34).

9) *Sabi* or *Wabi* is an expression which fulfills the function with these [natural] material and techniques, and which expresses naturally the internal depth of spiritual awakening with simple language of shapes prepared with the deepest contemplation.[16]

Another example would be his essay posted in the magazine *Contemporary Architecture* in 1940 which featured Sen no Rikyu, a 16th century tea master. Horiguchi was one of the pair editors of this issue.

10) His tearoom involves the problem of the nature of architecture itself, and is a message teaching us how to resolve a *Sachlich* requirement architecturally.[17]

Thus it is clear that he regarded the integration of function and expression as a basis of an expressive architecture, that is, a world-wide architecture in the late 1930s.

The context above may clarify how Horiguchi came to invent his myth of the Parthenon experience.

11) [*Sabi* or *Wabi*] is not an expression like the Gothic which assumes a simple primitivism in outward appearances, but make a spiritual leap with an intensive excess. And it is not like the Greek Classics with an aim to make a beautiful harmony through the objective attentions to the details. But it is like the Gothic in terms of assuming a naïveté which is simple and appears even somewhat bizarre in its materials. And it is like the Greek Classics which assumes a sophisticated serenity with the depth of the peaceful spiritual awakening.[18]

Figure 5. Horiguchi Sutemi, Wakasa Residence (*ibid.*, 95).

Wabi or *Sabi* has "a spiritual leap" and "a naïveté" but also "assumes a sophisticated serenity". In spite of his thought around his coming home from Europe, he came to see Greek Classic architecture as including the element his architecture would assume.

Horiguchi alleged the superiority of functionality but he did not prefer buildings that were built solely under material and construction constraints. He adopted flat roofs made of lumber in his design; should he choose reinforced concrete, there were less concern for roof leaks. He considered even a rooftop swimming pool in the Wakasa Residence in 1939 (Fig. 5), but gave it up due to government's regulation on concrete, thus only the flat roof for exercising and sunbathing was realized. When he was criticized for his irrational choice of lumber, he tried to defend himself.

> 12) Although it is wrong in terms of structure, when required we have to do it. It will stimulate the progress of architecture. The everyday life requires children's playground and drying clothes on the rooftops. Moreover, modern cities are lacking gardens. […] Although it is difficult to build a flat roof of wood, I think doing it should be a duty of the architect.[19]

Although Horiguchi did not assert that this adoption of flat roof was an architect's expression, he obviously attributed a larger significance to his somewhat irrational choice than to ordinary material or construction restraints.

In this section it can be concluded that Horiguchi thoroughly explored the tearoom architecture and argued its functionality that met the needs of everyday life, which surpassed the material or construction requirements and at the same time was free from urban regulation. What remains is the relationship of Horiguchi and expression.

Figure 6. Horiguchi Sutemi, Oshima Meteorological Observatory (*ibid.*, 102).

GLOBAL MONUMENTALITY OF A SMALL ISLAND:
THE 1940s AND ITS PRECURSOR

Horiguchi compared contemporary architectures in the Netherlands and Germany based on monumentality in his essay in 1924. Then he adopted monumentality in his design of Oshima Meteorological Observatory in a volcano island 120km to the southeast of Tokyo [fig. 6]. He declared that he was not conscious of any styles before its completion, as advocated by such contemporary architects as J. J. P. Oud, Gropius and Adolf Behne. But he admitted his design could assume a style *a posteriori*, and named it the "style without style".

Horiguchi argued that it was rare to place an exhibition room of geophysics ancillary to an observatory and it had a global significance. He thought it should assume a monumentality, though it was a practical *Zweckbau*, and he achieved it through building an observation tower as a point of expression with fulfilling *sachlich* requirements of the observation of winds, seismic instrumentation and radio communication and walking up and down of the staff to record data and to maintain the instruments. Horiguchi described his feelings on designing the tower and the building:

> 13) The indices for these functions to operate perfectly arrange and tighten the form in designer's imagination definitely. My heart has a tension to make form, color, and proportions beautifully constructed in these compositions and it penetrates and supports everything like a shadow for an object. Where this heart is not expressed would be a dead surface and a dead color and it does not make a building lively as a whole.[20]

Although we tend to regard a monument itself as a lifeless stone that resists people's oblivion, Horiguchi abstracted its monumentality through the filter of his expression and gave it to a modern *Zweckbau*.

It is known that Horiguchi was against the *Teikan* ("imperial crown") style which prevailed among Japanese public buildings then. People called them to be Japanese or Asian tastes in those days and deemed them appropriate outside and inside: the context in Asian cities; the collection of Asian artifacts when it was a museum. Of course, Horiguchi rejected such discussion.

> 14) We can say that what they call Japanese taste or Asian taste is usually an imitation of a style of wooden buildings into reinforced concrete or steel structure.[21]

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Horiguchi says such architecture has put the priority of function and expression the other way around. He rejected the styles *a priori* and their mixture to adapt to his monument and based it solely on his own expression or integration.

But we can imagine another element of monumentality. There was a plan to celebrate the Olympic Games and World Expo in Tokyo in 1940 and the stadium and the collateral National History Museum were expected to take the *Teikan* Style. Horiguchi deemed this style to be under Chinese influence and argued that adopting this style would only intensify Sinocentrism.[22] But what is important to mention here is his advocacy for monumentality that included a kind of expression.

> 15) In order that [the Cenotaph] has an expression to impress not only Japanese people but people in the world, its expanse and its style of expression should be world-wide judged. […] It does not require such expression like today's *Zweckbau* as a pure monument.[23]

He classified a mere massive perpetual monument as a *Zweckbau* and stated that an appropriate monument should assume a global expression. Such expression could be a sculpture, a planted tree, or a garden. His famous essay in 1934 argued that the Japanese have a unique thought of the national monument: they had not required its material and its structure permanence, for example Ise Shrine. Aside from the argument of the specific national identity which Horiguchi frequently mentioned, the expression he preferred had an intensive strength that led to the global world. Now it has been made clear the relation between the international and the national or the local that he conceived.

Horiguchi has been a mystery who started as an Expressionist and then a Modernist and pursued a profound study of tearooms and dealt with Japanese *Sukiya* style, versioned tearooms in the midst of post-war modernism. However, one can say that Horiguchi took up both the functionality of everyday life and the monumentality with an expression as a vehicle of an architectural theory with global strength. Everyday life was released from the chains of urbanity such as structure, construction and regulation and monumentality was released from the chains of a literal historicism and a special functionality. This illuminates how the local becomes the international, and vice versa.

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NOTES

1   Gregory Clancy, *Earthquake Nation: The Cultural Politics of Japanese Seismicity, 1868-1930* (Berkeley: University of California Press, 2006).

2   Isozaki Arata, *Kenchiku ni okeru "Nihontekina Mono" – "Japaneseness" in Architecture* (Tokyo: Shinchosha, 2003), 16-19.

3   Harry Harootunian, *Overcome by Modernity: History, Culture, and Community in Interwar Japan* (Princeton: Princeton Univeristy Press, 2000).

4   Sutemi Horiguchi, *Gendai Oranda Kenchiku – Contemporary Dutch Architecture* (Tokyo: Iwanami Shoten, 1924), 7.

5   This point was first (re)discovered by Mikio Horikawa "Dutch Architectural Influence on Horiguchi Sutemi," *JIA Lecture Summary* (1989):10.

6   Sutemi Horiguchi, *Gendai Oranda Kenchiku – Contemporary Dutch Architecture* (Tokyo: Iwanami Shoten, 1924), 5.

7   Adolf Behne, "Holländische Baukunst in der Gegenwart," *Wasmuths Monatshefte für Baukunst* Jg.6 (1921/1922): H1/2, S.1f.

8   Sutemi Horiguchi, *Gendai Oranda Kenchiku – Contemporary Dutch Architecture*, 16.

9   Ibid., 18.

10   Ibid., 21.

11   Sutemi Horiguchi, "Kenchiku no Hi-Toshitekina Mono ni tsuite (On Non-Urban-ness in Architecture)," in *Shien So Zushu* (Album of Violet Haze Lodge), (Tokyo: Koyosha, 1927), 2-3.

12   Ibid., 9.

13   Sutemi Horiguchi, "Chashitsu no Shisouteki Haikei to sono Kosei (Theoretical Backgrounds of Tearooms and their Compositions)," in *Kenchiku Yoshiki Ronso* (Symposium of Architectural Style), ed. Sutemi Horiguchi and Takaho Itagaki ed. (Tokyo: Rokumonkan, 1932a), 26.

14   Ibid., 27.

15   Sutemi Horiguchi, "Kenchiku no Hi-Toshitekina Mono ni tsuite (On Non-Urban-ness in Architecture),"12.

16   Ibid., 10.

17   Sutemi Horiguchi, "Churei To no Hyogen to Sono Ichi Shian (The Expression of the Cenotaph and My Tentative Plan)," in *Gendai Kenchiku* (1940.4), 2.

18   Sutemi Horiguchi, *Gendai Oranda Kenchiku – Contemporary Dutch Architecture* (Tokyo: Iwanami Shoten, 1924), 11.

19   Nihon Kosaku Bunka Renmei (Japanese *Werkbund*). "Zadankai: Shin Nihon Kosaku Bunka Kensetsu no tameni (A Roundtable: for the Construction of Working Culture in the New Japan)," in *Gendai Kenchiku* (1939), 81.

20   Sutemi Horiguchi, "Shin Jidai Kenchiku no Shinwa Sonota (The Myth of Architecture in New Days, and Others)," in *Kokusai Kenchiku* (1939.2), 3.

21   Sutemi Horiguchi, "Chashitsu no Shisouteki Haikei to sono Kosei (Theoretical Backgrounds of Tearooms and their Compositions)," in *Kenchiku Yoshiki Ronso* (Symposium of Architectural Style), ed. Sutemi Horiguchi and Takaho Itagaki ed. (Tokyo: Rokumonkan, 1932a), 682.

22   Sutemi Horiguchi, "Nihon no Gendai Kinen Kenzobutsuno Yoshiki ni tsuit (On the styles of Contemporary Monuments in Japan)," in *Gendai Kenchiku* (1939.6), 6.

23   Sutemi Horiguchi, "Churei To no Hyogen to Sono Ichi Shian (The Expression of the Cenotaph and My Tentative Plan)," in *Gendai Kenchiku* (1940.4),6.

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THE BAUHAUS THEATER – OSKAR SCHLEMMER'S *DESIGN IN MOTION* CONCEPT[1]

ABSTRACT

Bauhaus Theater obtained its most complete form through Oskar Schlemmer's artistic, pedagogical and theoretical work. The key problem for Schlemmer was the law of motion of the human body in space. His poetic implied anti narrative and anti-mimetic theater and also the widespread use of stage figures with the vivid articulation of space as his primary intentions. The human body on stage, converted into *artificial figure*, was the universal symbol of human being defined by opposites, which exists in a geometrical given space and determine it metaphysically. Use of term 'dance' in Schlemmer's play most titles, is consistent with the conception of stage event as a stage play of artificial figure in geometrical given space. *Design in motion* concept, which means the organization of the stage with specific mechanical-choreographic motions and working with form and color, determine the Schlemmer's stage as the *absolute visual stage*. Within the Bauhaus, Oskar Schlemmer's stage work has contributed to understanding of the theatrical event as the equally important artwork area for design of totality of space in which was established harmony between man, his life process and environment in which man exists.

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With the repercussions of one of the most significant and most influential schools of architecture and visual arts, the Bauhaus was opened in 1919 in Weimar. The entire existence of this institution was marked by the influences of the rapid political and economic changes of the period between the two wars. The antagonism of the right-wing oriented politicians and intellectuals towards the ideology of the Bauhaus had an impact that the school was relocated to Dessau in 1925, and thereafter also to Berlin in 1933.[2] Closing of the Bauhaus in April 1933 represented one of the numerous consequences of the Nazi government decision to remove from the Third Reich area any expression of that which could be named »decadent« namely, »Bolshevik« art.

The Bauhaus emerged through integration of the Weimar School of Arts and Crafts (Grossherzogliche Kunstgewerbeschule) with the Weimar Academy of Fine Arts (Grossherzogliche Hochschule fur bildende Kunst) which were closed during the World War One. The pedagogic work in the Bauhaus was profiled in compliance with implementation of the reform of the artistic education and the accentuated democracy and the entire concept was conformed to the development of the post-war modern, industrial society and the concept of creation of the utilitarian and mass accessible articles which would promote and make more qualitative the customary conditions of the life process. It concerned the concept of modernization of everyday living space in the industrialized society, through combination of different craft but also art skills in creation of the modern building as a "complete artwork integrating various arts into the oneness of a new harmony."[3]

As regards the poetic orientations of the Bauhaus artists, it was common for them the acceptance of the many achievements of the historical avant-gardes which through the work of this school were introduced in the system of mass, industrial production. Through integration of the craft artistic work and the technological aspect, within the Bauhaus the *design* was developed primarily as the area of creating the articles for everyday use. The artistic work should have been conformed to the variable circumstances of the post-war life, and also to represent the integral part of the design process. The final product of the synthesis of the research of the new materials, simple forms and colors in the Bauhaus workshops comprised, particularly in the late years of the school work, designing of the prototypes of the useful articles which, later on, would be introduced into the mass industrial production. That way the development of the German industry was initiated, and, at the same time, typical modernist aspiration towards the fusion of the art and technology was demonstrated. "The Bauhaus workshops were really laboratories for working out practical new designs for present day articles and improving models for mass productions."[4]

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With the Bauhaus the paradigm of art as neutral practice of creation of fine articles intended for interest free aesthetic enjoyment experienced the radical alternation. The concepts relating to the understanding of function and status of the artwork, artistic creativity and artwork valuation were questioned. With the Bauhaus practice first the distinction between art and crafts was disrupted, which, since the enlightenment, rested on the elitist established dichotomy between 'fine' and 'utilitarian' result of the artwork, namely craft work.[5] In that respect also the difference between 'expression' and 'design' was problematized, when the identification of creativity solely with the exceptional work of the creator genius comprised the difference between the individual and the group, negating the possibility of collective artistic work. Also, by the school work it was indicated to the existence of the dichotomy between the 'private' and the 'public' as well, which related to the isolation of the artworks in the museum spaces and private collections, and to excluding the aesthetic experience from the man's mundane activities and sensorial experiences. For the Bauhaus ideology the mentioned 'beaux-arts' concepts meant the *passé* heritages since they prevented the integration of the craftwork, artistic creativity and technological aspect in realization of the democratic society and creation of the architectural object being the integration of the entire elements of space in which the man exists. The promotion of the society and quality of life process should have been realized by a rational building of the visually harmonized and functional environment through integration of the crafts-art work. "The Bauhaus wants to educate architects, painters, and sculptors of all levels, according to their capabilities, to become competent craftsmen or independent creative artists and to form a working community of leading and future artists-craftsmen. These men, of kindred spirit, will know how to design buildings harmoniously in their entirety – structure, furnishing, and ornamentation.[6]

Figure 1.

Comprehension that architecture, visual art, sculpture, designing of articles and spatial planning are only instrumentally detached elements of one entirety has enabled the integration of work into until then disciplinarily separated art and crafts fields. The building was understood as a unifying, harmonious synthesis of complex space in which man exists and which all types of artists and craftsmen should individually contribute to. In that way, both aesthetic and social human needs would have been met. This concept of collective work has liberated the artist from the romanticist psychology of the creator 'genius' and the artwork as an exceptional masterpiece. The common work oriented towards the unique goal was realized from the platform of modern constructivism. The overall, harmonized space of the human existence was formed by rationally built or designed house – 'bau' (building) 'haus' (house). "Artist at the Bauhaus attempted to find an objective common denominator of form – in a way to develop a science of design. Such a foundation of general, super personal formal laws provides an organic and unifying background for various talents. Expression then has reference to the same universally acknowledged basic concepts."[7] Modernization of the human living space comprised the practical realization of the three imperatives: simple forms, efficiencies and functionalities, and in respect to the artistic expression the application of mathematical and geometric forms, prime colors and modern, durable materials.

Organic connection of the human activities, Gropius' concept of the 'total architecture' and focusing the creative activities towards the common goal of the functional design were summarized in the key problem around which all the Bauhaus courses and workshops were profiled – the problem of the *relationship between the man and his living space*. In this context the stage work was also developed within the Bauhaus. Perceiving the school work, at the beginning of the 1960s Gropius stated: "the Bauhaus embraces the whole range of visual arts: architecture, planning, sculpture, industrial design, and stage work."[8] However, in the school manifest program of work, Gropius invited the architects, painters and sculptors to unify their goals, whereas, he did not take the theater into consideration as a relevant artistic pedagogic area.[9] The Bauhaus Stage Workshop was established only in the summer of 1921, and already in 1922 the concentric scheme of the school program structure prepared by Paul Klee in the central circle integrated the area of the building and the theatre (Bau and Bühne).[10] The Bauhaus Stage Workshop was initially run by Schreyer, who, as the member of the "Sturm" group favored the expressionistic theatre. However, since the arrival of the artists such as Oskar Schlemmer, László Moholy-Nagy and Wassily Kandinsky, the realized stage and light experiments indicated to the emphasized poetic orientation towards

abstraction and constructivism. When in October 1925 Oskar Schlemmer assumed the management of the Bauhaus Stage Workshop, the theatre became one of the central fields of school work, with regards to the potential of integrating within itself all other artistic fields. The stage space was understood as per the analogy with architectural space, and in compliance with Gropius' ideas on integrated artwork which unifies various arts into oneness of the new harmony. The theatre thus became also the thematic field of the fourth in series of fourteen Bauhaus books – the collection of books *Die Bühne im Bauhaus* published in 1925.[11]

The profile of the Bauhaus theater was most completely built through artistic pedagogic theoretical work of Oskar Schlemmera.[12] This visual artist, choreographer and dancer, completed the studies at the Academy of Arts in Stuttgart and before his arrival in the Bauhaus he did his service in the German army for several years. Since 1921, in Weimar Bauhaus, Schlemmer first supervised the workshop for work in wood and stone, and later on, parallel with the Bauhaus Stage Workshop, he taught the course titled "Man", which practical part comprised schematic display of the human body and drawing of the nude figure. Also significant is Schlemmer's painting opus in which, following the cubism influence, gradually more intensive interest in the problem of presenting the human figure in space as a constant of his artistic poetics was reflected.[13] The work in the Bauhaus Stage Workshop since 1925 has proceeded in significantly improved conditions with regards to the fact that the experimental theater stage was built as an integral part of the Bauhaus Dessau building which until 1929 resulted in the program of twelve conducted Schlemmer's creations. "Gropius is building me a stage which will be a pleasure to use as I see fit, despite its small dimensions."[14] Schlemmer was content with the simple Dessau stage since the stage of not of that big dimensions could be controlled with a small number of variables This stage was frontally open and its only mechanism was a four-row system for opening of the side walls and moving of the suspended requisites. "Schlemmer rarely takes advantages of the way it opens on both sides, to the main hall and to the canteen, but consistently conducts his experiments on the front opening stage."[15] In 1927 the Bauhaus Theatre performed at the German Theater Exhibition in Magdeburg. On that occasion, the third issue of the Bauhaus magazine was devoted to the theater, and Schlemmer, as that issue editor, wrote an extensive report on the objectives and methods of the Bauhaus Theater which he presented also in the form of the lecture-demonstration before "The Circle of Friends of the Bauhaus" in 1927.[16] After Hannes Meyer had assumed the management of the Bauhaus in 1928 the request for politicization of the theater achievements contents became

more expressed, which, besides financial crisis, was the crucial reason for Schlemmer to leave the Bauhaus in 1929.[17] At the Academy of Art and Applied Arts in Breslau Schlemmer aspired to continue the work started at the Bauhaus Theater, however, opening of the theater studio in this school was not approved by the competent authorities. This made the artist to fully focus on painting and create several significant painting in which he focused on that which he termed "'grand figural style', a classical, monumental approach to the human form that he had been developing throughout the 1920s."[18] Schlemmer was also one of the first artists who experienced the censorship of the Nazi politics when his murals for the Weimar Bauhaus were painted over at the end of 1930. "When the Nazi campaign against him, largely on the grounds of his involvement with the Bauhaus, was in full force, he protested vociferously, and not without genuine feeling, that he was in no way connected with the Bolshevism of the Dessau Bauhaus."[19] Following Schlemmer's departure from the Bauhaus, the activities connected with the Stage Workshop in this institution were carried out discontinuously, although certain students aspired to continue the work of the Bauhaus stage by establishing the Young stage at the Bauhaus.[20]

As the central problem of his artistic theoretical work, Schlemmer pointed out the laws of motion of the human body in space. His poetic comprised the anti-narrative and anti-mimetic, extensive use of plasticity of the stage figures with live articulation and demonstration of space as primary intention. Intensive space control meant the display of the "the elementary fact of its space".[21] For this artist the theater represented and exceptional *visual spatial event*, in which he researched the problems of human body motion in space, but also the then topical question of the relationship between the man and the machine. "If the aims of the Bauhaus are also the aims of our stage, it is natural that the following elements should be of first and foremost importance to us: SPACE as a part of the larger total complex, building (*Bau*). (…) An aspect of space is FORM, comprising both surface (that is, two-dimensional) form and plastic (three-dimensional) form. Aspects of form are COLOR and LIGHT, to which we attach a new importance. We are primarily visually oriented beings and can therefore take pleasure in the purely optical; we can manipulate forms and discover mysterious and surprising effects in mechanical motion from concealed sources; we can convert and transfigure space through form, color, and light."[22]

Schlemmer's approach to stage fully fitted into the Bauhaus basic concept. For him performing represented the matter of *architecture in motion*, where the human bodies – by dressing in costumes were transformed into *artificial figures* – and the stage object created the variable forms in constant motion.

"These arts – architecture, sculpture, painting – are fixed. They are momentary, frozen motion. (…) The stage is the arena for successive and transient action, however, offers *form and color in motion*, in the first instance in their primary aspect as separate and individual mobile, colored or uncolored, linear, flat or plastic forms, but furthermore as fluctuating, mobile space and as transformable architectonic structure. Such kaleidoscopic play, at once infinitely variable and strictly organized, would constitute – theoretically – the *absolute* visual stage (*Schaubühne*)."[23]

When speaking about poetic elements of his visual stage, Schlemmer refers to the history of theater, where he singles out three types of stage: oral or sound stage which implies some literary or music performance; play stage at which some physical-mimetic event is presented and visual stage at which certain optical event takes place. Schlemmer points out to that the third stage type is dealt with only by the *designer*, as the "builder of form and color,"[24] whereby form and color are the aspects which all *formative artists – painter, sculptor and architect* work with.[25] Indeed, Schlemmer put on equal level the components of work of the designers, painters, sculptors and architects, however, he pointed out to a rather important distinction, the distinction between the work within these fields and the work on stage. Unlike the formative arts, on stage it is the *form and color in motion, or, design in motion* that are in action. "For the stage is after all architectonic: it is ordered and planned, and it provides a setting for form and color in their liveliest and most versatile form."[26] The *design in motion* concept, organization of the stage space by specific mechanical-choreographical and spatial designs and the work with color and from have exactly defined Schlemmer's stage as the absolute visual stage. "As Schlemmer explained, using a quote from Delacroix it was to be a 'feast for the eyes'."[27]

However, the absolute visual stage for Schlemmer represented the space determined by mathematical relations, but the void one, having in view that this artist, emphasized the man as the most important theater element, namely the stage as universal representation of *man's existence in space*. In the essay "Man and Art Figure", Schlemmer concisely presented his critical and practical vision of the theater with man in its focal place. "The history of the theater is the history of the transfiguration of the human form. It is the history of *man* as the actor of physical and spiritual events, ranging from naïveté to reflection, from naturalness to artifice. The materials involved in this transfiguration are form and color, the materials of the painter and sculptor. The arena for this transfiguration is found in the constructive fusion of *space and building*, the realm of the architect. Through the manipulation of these materials the role of the artist, the synthesis of these elements, is determined."[28]

From this point of view, Schlemmer analyzed the manners in which in the traditional, mimetic theater, the human figure had exclusively representational function, whereas the painters and sculptor, through focusing on form and color still expressed certain potential to treat the human figure as an abstract element. Actually, Schelemmer pointed to the dualistic aspect which determined each human individual – the physical and psychological components, rational and emotional aspect, mechanical and organic. Schlemmer continuously indicated to these dichotomies in his articles, believing that stage space and the man in it provide the possibility that the essences of the human *existence are symbolically* presented. In his stage realizations, Schemmer, thus, gave prominence to the dualistic aspects of man singling out geometrical stage/space determinations in which human subjectivity existed and which, at the same time ensued from the dichotomy of the man himself, his physical proportionality, namely, mathematical relations. "Man is an organism of flesh and blood as well as a mechanism of dimensions and proportion. Man is a creature of emotion and reason and many more dichotomies. He carries these within himself and is much better able to reconcile himself continuously to the fact of this duality within himself, than in abstract structures of art outside himself..."[29] Schlemmer believed that the human organism stands in the abstract space of the stage and that each of these two elements has its own laws. "Man, the human organism, stands in the cubical, abstract space of the stage. Man and Space. Each has different laws of order. Whose shall prevail? Either abstract space is adapted in deference to natural man and transformed back into nature or the imitation of nature. This happens in the theater of illusionistic realism. Or natural man, in deference to abstract space, is recast to fit its mold. This happens on the abstract stage."[30]

Figure 2-3.

For Schlemmer's understanding of man it is indicative the structure of the course taught by him during 1927 and 1928. The course titled "Man", aimed at providing an overall view of man and his abilities and synthetized three approaches – formal, biological and philosophical one. The structure of this course reflected Schlemmer's standpoint that man should be understood as a *cosmic being*. "Man should be understood as a *cosmic being*. His conditions of existence, his relationships with the natural and artificial environment, his mechanism and organism, his material, spiritual and intellectual image; in short, man as a bodily and spiritual being is necessary and important subject of instruction."[31] Natural scientific approach exactly ensued from the presumption that man was a cosmic being, an integral part of the nature, but, above all, a biologically determined being. The areas from biology that were considered by Schlemmer comprised the concept of world ether,[32] then, by studying cell, embryology, ontogenesis of organs, detailed study of the human anatomy (system of bones, muscles, ligaments, veins, nerves, with a particular emphasis on the organs of sight and hearing), study of the chemical component of the human body and the problems resulting from upright posture of man.[33] Through philosophical approach Schlemmer presented man as a thinking but also emotional being who perceives the world through variable concepts and ideas. The formal part, dedicated to drawing of human figure first included the study of the proportions of the static body and then led also to consideration of the body in motion. "The part dealing with figural rendering, mainly one of drawing, deals with schemata and systems of lines, planes and body sculpture; the standard measures, the theory of proportions, Dürer's measurements, and the golden section. From these develop the laws of movement, the mechanics and kinetics of the body within itself as well as in space, in the natural as well as in the cultural sphere... The paths of movement, the choreography of every day, form a transition to the conscious, shaped movement in gymnastics and the dance, and further to the art form of the stage."[34] Such, synthesizing, biological approach, resulted in that Schlemmer's numerous schematic representations-drawings of the man had an effect as specific *biograms* of the existence and motion of the human body in space.

Schlemmer believed that the limited space of the theater stage was determined by the linear network of planimetric and stereometric links, whereby that stage geometry was inherent to the mathematical aspect of the human body. However, besides being determined by physical proportions, man is at the same time a complex organic being who exists through functions of its inner world – the rhythm of the heart function, circulation, breathing, activities of brain, nervous system and emotionality. Such human being is the center of each space and

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participates in creation of any imaginary space. Geometrically abstract space, therefore, is only horizontally vertical frame of organically and emotionally determined motion of the human body in space. The motion of the human body creates physical impulses of each space, and that way animates it and revives it. In that case, the stage is understood as a limited space of planimetric and stereometric relations by means of which it is possible, visually and symbolically, in a universal way to present this reciprocal relationship between the human body and space.

Actually, Schlemmer has built his poetic designs from specifically based stage theory, in which he synthesized rational, *scientific view with metaphysical conception* of man. Rational, scientific view emphasizes the problem of man's existence in space which Schlemmer presented through geometric mathematical relations. "Point and purpose of science: to assemble and classify what can be known: in contrast to speculative philosophy and in complete contrast to religion and art, which invent. (…) Aim of science: mathematical formula of the mechanical events of the world."[35] Man as an artificial figure, in Schlemmer's theater moved in geometrically determined space, in which precise, almost mechanical movements could be made. In that sense, Schlemmer through mathematical schemes of mechanical motion of man in space designed the representation of man as artistic figure on stage. Metaphysical concept of man's existence in space is based on the presumption that man's proportional-emotional *body in motion* destroys the scientific understanding of space as geometrically stable phenomenon. Human body in motion in the stage space actually becomes the *artistic figure*, something that creates the artificial exceptionality of that space. Each space is filled only when man is present in it, which means that man is always that which metaphysically determines the space. Rational, static geometrical relations of space are filled with 'living' form only that moment when human body is present in it and which consists also of the components beyond rational geometrical laws. "Color and form reveal their elementary values within the constructive manipulation of architectonic space. Here they constitute both object and receptacle, that which is to be filled and fulfilled by Man, the living organism. (…) Man, its chief phenomenon, is both an organism of flesh and blood and at the same time the exponent of number and 'Measure of All Things' (the Golden Section)."[36]

In his significant lecture on the theater in 1927, as a problem Schlemmer particularly emphasized the event of the existence of man in relation to space.[37] Figure-body on Schlemmer's stage is a *temporal gestalt* since only in the entirety with space man transforms that space and abstract theater stage into

fluid field of the force of motion. Man is perceived as a coherent form but also as the part of the wider entirety of the geometrically determined space which he animates and becomes the event through motion. The move, which results from the inside the organism of the human being could not have been represented in a rational-mathematical way. Transformation of space through body action is that on which Schlemmer insisted when in the texts "Man and Art Figure" and "Mathematics of the Dance" he wrote about that the body in motion introduced its own power into geometrical space and animated it. Schlemmer identified that force which was demonstrable each time when the figure moved in the controlled stage space. "Let us now observe the appearance of the human figure as an event and recognize that from the very moment at which becomes a part of the stage, it also becomes a 'space bewitched' creature, so to speak. Automatically and predictably, each gesture or motion is translated in meaningful terms into a unique sphere of activity."[38] By the relations between the space and mechanical body motion which were represented in multitude of drawings and diagrams, Schlemmer emphasized the stage event as the gestalt of geometrically determined space and metaphysical aspect the bearer of which was the human body in motion. "Space and body mathematics, the planimetric and stereometric relationships of space together with the metaphysical inherent in the human body shall unite into a numerical, mystical synthesis... space!"[39] For that reason, one of the theater functions for Schlemmer was "to serve the metaphysical needs of man by constructing a world of illusion and by creating the transcendental on the basis of the rational."[40]

Mathematical and emotional aspects of man which determine his physical being as a synthesis of dichotomy elements were represented in two manners in treating the human body as an artificial figure. Mathematical aspect of the human body was 'fitted' into geometrically definable stage space in such way that Schlemmer dressed the performers in the costumes of geometrical form, actually indicating to the mechanics of human body motion, namely, to the performer as a *kinetic sculpture.* Emotionally, that inner part of the human body, which could not have been represented by exact mathematical schemes and which animated the static geometrical stage space, was represented through motion of the kinetic sculpture, through conditioning of that motion by architectural stage - by the materials and objects that were on the stage - and through mask and pantomime »captured« facial expressions. Dressing in costumes in Schlemmer's plays represented the most important stage element of transformation of the human body into artificial figure.

Sculptural costumes as the means of transformation of the traditional performer into an *artificial figure* (*Kunstfigur*), as well as in the function of the key element of space dynamics construction, were fully realized in the first significant Schlemmer's play – *Triadic Ballet.* Schlemmer started working on this achievement in 1912, the opening night was held ten years later in Stuttgart and thereafter *Triadic Ballet* was presented as a central event of the grand Bauhaus exhibition in 1923. This achievement has most often been associated with Schlemmer's theater work and generally with the Bauhaus theater.[41] Three basic characteristics of the *Triadic Ballet*, as stated by Schlemmer, are: "the costumes which are of a colored, three-dimensional design, the human figure which is an environment of basic mathematical shapes, and the corresponding movements of that figure in space."[42]

Triadic Ballet originated from the comprehension that three-dimensional space can be articulated or made visible through plastic forms. Schlemmer 'wrapped up' the organic body in motion in the costumes of various geometrical forms which symbolized proportionality or mathematic dimension of man, *his universality*. Human body, transformed into an artificial figure, represented the universal symbol of human being determined by dichotomy existing in geometrically rational determinable space and determining that space metaphysically.[43] "While his later Bauhaus dances have been called 'gestural' or 'spatial' performances (also involving a strong emphasis on light projection), the *Triadic Ballet* – in its full version comprising three acts, three performers, twelve dances and eighteen costumes, with each act displaying a different color and mood – displays a predominantly sculptural leitmotif. With exaggerated headdresses and masks, bulbous padded torsos and outfits built with wiring and concentric hoops, extended prop-like limbs and conic or spherical appendages, the *Triadic* 'figurines' are constructed to impede movement or shape it in very particular ways, drawing attention to the constructedness of the costumes as well as their materials."[44]

Schlemmer's first important essay on theory of stage dating from 1925., "Man and Art Figure", published immediately before starting his work on the Dessau stage, related to the problems practically set up in the play *Triadic Ballet* and was focused on the costume as key line of the new, abstract – anti mimetic and anti-narrative stage. In this text it was emphasized that costume was liberated from its usual function of underlining certain character and used only for the purpose of articulation of the key stage events. The author wrote in it about the artificial figures moving in compliance with the geometrical lines, spiral

and squares, performing an *abstract dance* based on mathematical relations of movement. Traditional, presentational and narrative theater was reduced to the stage event as a *symbol*.

Schlemmer completely rejected the concept of mimetic theater and expression as paradigms of the highly modernist theater. He insisted on the precise adaptation of the *figure shape* to the geometrically defined space. Such figure by movement will express the inner, subjective aspects of man which is impossible to present by mathematical relations. In later achievements of the Dessau theater this artist defined the stage space by using also the various plastic forms, including decoration, certain objects in motion but also color and light. The performers had physical and visual points of orientation which enabled them to consciously and physically engage in the space mathematics. On the Dessau stage Schlemmer used also the staircases, mobile skeleton platforms and small mobile articles such as hoops, stickers, cubes, balls and sticks. These stage properties were carried by the performers and relocated in the stage space. Figures, plasticity, light and sound all made the elements of the constructed process, and thus Schlemmer was rather interested in the formal preciseness of rhythm of the sound used and percussionist aspects of noise than in the work with the concept of music as the holder of ten stage action expression. He approached sound from the phenomenological point of view liberating it from its associative and semantic implications: "Our decision to approach the human word 'unliterary', in its primary state, as a happening, as if it were being heard for the first time, makes this particular field a problem and a challenge."[45] In this way, and first of all by complete rejection of the presence of the spoken work on the stage, Schlemmer translated the accent from the narrative, illusionist, mimetic or semiotic aspects of the traditional theater to the phenomenological, reality and physical experience, and with the effect of the mobile, visual geometry he indicated also to the artificial construction of the performing body.

In certain achievements, Schlemmer would add gloves or color stockings to the black and white costumes, which accentuated certain parts of the body opposite the costume totality however also opposite the background, stage surface or the curtains. Thereby the balance of the perfect body mathematics was altered: "Take a simple human figure in a white leotard, put it in the space. In this form he is a sort of basic figure, a blank, unwritten page. Every subsequent accessory, such as a red stocking on the left leg, a stick in the right hand, has to change the neutrality which the figure alone had. This is an imbalance, and a unilateral inflexion follows, the inner and outer state of the dancer is decisively influenced."[46]

Besides forms and color the costume material also stimulated articulation of the body motion.[47] The body was in direct contact with specific materials, such as, for example, with glass in *Glastanz* or with wood in *Stäbetanz* (*Pole Dance*). In these cases, the dynamics of the body motion was liberated through material movement, or at least through sound created by that material. In that way Schlemmer problematized also the question how space and our perception of space changed depending on the nature of materials used which defined that space. A specific *design of body architecture* was in practice which comprised those same elements relevant for designing the buildings and utilitarian objects - the form, color and material.[48]

<p style="text-align:center">* * *</p>

"During the last years that he was a member of the Bauhaus and its Stage Workshop, Schlemmer brought the various productions to perfection – by and large they dated from before 1928 – so they become artistically and technically exemplary performances, ready to be shown to even the most sophisticated audiences. In June 1928 the Bauhaus stage performed at the Second German Congress of the Dance in Essen. During a tour beginning in February 1929 and lasting several months, it exerted its strongest direct influence, felt by some to be a provocation. The stops on that tour were Berlin, Breslau, Frankfurt and Main, Stuttgart and Basel. In Breslau Schlemmer continued his stage work. The repertory shown on the tour was quite extensive. It consisted of short, individual pieces, being a particularly striking show of Schlemmer's intentions: the 'Dance in Space', 'Dance of Forms', 'Dance of Gestures', 'Dance of the Stage Wings', the 'Box Play', the 'Dance of Slats', the 'Dance of Hoops', 'The Wives Dance', and the 'Company of Masks'."[49]

The use of the term 'dance' in the titles of the majority of Schlemmer's plays was in line with the conception of the theater event as stage play of the artificial figure movement in the defined space. Invisibly involved with all these laws is Man as Dancer. He obeys the laws of the body as well as the law of space; he follows his sense of himself as well as his sense of embracing space."[50] For this artist 'dance' actually represented the initial point of regeneration of the modern theater. Unlike the opera and ballet, dance was not affected by tradition and dedication to words, sound and gestures. For Schlemmer, dance represented an independent stage art predestined to create something new for human senses. "Thus, the dance, according to its origin, becomes Dionysian and pure feeling, symbol for the balancing of polarities."[51] When the body is articulated in such way that its play is in the center of the happenings, as is the case in the dance, then it is free and follows only its laws.

With his viewpoint about the body which is free and follows only its inner laws of movement, Schlemmer expressed also his position towards the question of the relationship among technology, man and artistic experience, which was topical for all modernist poetics from the beginning of the twentieth century. Schlemmer's response ranged between two opposites – advocating for the metaphysics, on one side, and absolute mechanisms, on the other side. In that respect, he expressed the negative standpoint towards certain, then topical, achievements of the mechanic theater, which as a poetic determination, as believed by him, should have been prevailed over long time ago.[52] In 1926., Schlemmer stated that the task of the artists does not go between "the shadow side and danger of the mechanical age and the bright side of exact metaphysics."[53] Schlemmer was made an exclusive member of the Bauhaus exactly by his intensive interest in the human being in relation with the modern society and overall modernization of the human life.

Gropius' 'new building' should have united the design of the modern living space, through the work with form, color, light and materials. Schlemmer, also, worked with the same elements in his Bauhaus Stage Workshop. "It is natural that the aims of the Bauhaus – to seek the union of the artistic-ideal with the craftsman-like-practical by thoroughly investigating the creative elements, and to understand in all its ramifications the essence of *der Bau*, creative construction – have valid application to the field of the theater."[54] It concerned the equivalent approach in interpretation of the stage space and architectural space which united the aspects of three-dimensionality of the optical effects, acoustics, as well as the "movements of mechanical and organic bodies within a limited space."[55] The stage work of Oskar Schlemmer contributed that within the Bauhus the theater stage was understood as equally important field of artistic work in *designing* the totality of the space entities by means of which the harmony among man, his life processes and the environment in which man exists was established.

NOTES

1   This study is realized within the science project *Identiteti srpske muzike u svetskom kulturnom kontekstu (Identities of Serbian Music in the World Cultural Context)* of the Department of Musicology of the Faculty of Music in Belgrade, supported by the Ministry of Education and Science, under the reg. no. 177019.

2   "Walter Gropius, the first director of the Bauhaus school if not socialist, was at least sharing some of the aims of the left wing revolutionaries. He joined left wing association of architects, artists and intellectuals, the Arbeitstrat Fur Kunst (Working Soviet For Art), whose aim was to involve creative people directly in the forging of a new social order. He was also a member of another left-wing artist' organization in Berlin after the war, the Novembergruppe. Hannes Meyer, succeeding Gropius to work as the director of the Bauhaus school at Dessau, went further and believed in uncompromisingly left-wing political philosophy."
       Jie Chang, "Reactions against Historicism of German Bauhaus and the Reaction against 'Passeism' of Italian Futurism," *Review of European Studies*. 2/1 (2010): 92.

3   Miško Šuvaković, "Bauhaus i teorija vizuelnog oblikovanja Paula Kleea," in *Estetika apstraktnog slikarstva* (Beograd: Narodna knjiga–Alfa, 1998), 49.

4   Walter Gropius, *The New Architecture and the Bauhaus*, trans. P. Morton Shand (New York: Museum of Modern Art, 1937), 37.

5 Walter Gropius, "Program for Staatliche Bauhaus in Weimar (April 1919)," in *Bauhaus. Weimar, Dessau, Berlin, Chicago*, ed. Hans M. Wingler, trans. Wolfgang Jabs and Basil Gilbert (Cambridge and London: The MIT Press. 1978), 31. "The idea of building an alliance between the crafts, designers, and industry was hardly novel one. The possibilities of new 'Applied-arts' schools, which merged education in the arts and handicrafts, had been widely discussed in Germany in the decade before the war, and several leading reformers, including Wilhelm von Bode (1845–1929), the director of Berlin's museums at The Prussian Ministry of Culture, had promoted such 'unified arts schools' as the foundation for a reformed artistic education." See Christopher Long, "Design and Re-Form. The Making of the Bauhaus," *October* (2009): 80–81. Also, the synthesis of the artistic and crafts work and the concepts on adapting the designed articles to the factory production were realized at the end of the 19the century in Great Britain, through the work of Arts and Crafts movement.

6 Walter Gropius, "Program for Staatliche Bauhaus in Weimar (April 1919)," 32.

7 Eckhard Neumann ed., *Bauhaus and Bauhaus People* (New York: Reinhold, 1970), 9.

8 Walter Gropius, "Introduction," in *The Theater of the Bauhaus*, eds. Walter Gropius and Artur S. Wensinger, trans. Arthur S. Wensinger (Baltimore and London: The Johns Hopkins University Press, 1961), 7.

9 Cf. Walter Gropius, "Program for Staatliche Bauhaus in Weimar (April 1919)," 31.

10 Cf. Juliet Koss, "Bauhaus Theater of Human Dolls," *The Art Bulletin* 85/4 (2003): 725.

11 Walter Gropius and Artur S. Wensinger, eds. *The Theater of the Bauhaus*. The book contains essays by Farkas Molnár, László Mogoly-Nagy, and Schlemmer himself, with additional images by Marcel Breuer, Kurt Schmidt, and Xanty Schawinsky. It gained and introduction by Gropius when it was published in 1961 in English translation.

12 Parall with Schlemmer, specific theater designs within the Bauhaus were developed also by Walter Gropis and László Moholy-Nagy.

13 Among Schlemmer's most important painting achievements form the 1920s – from the period when he was intensively engaged in the work in the theater – are: *Man as Dancer* (1921), *The Laws of Cubical Space* (1923), *The Laws of Motion of the Human Body in Space* (1924), and *Figure in Space with Plane Geometry and Spatial Delineation* (1927). Cf. Susanne Lahusen, "Oskar Schlemmer Mechanical Ballets?," *Dance Research* 4/2 (1986) 65–77.

14 Oskar Schlemmer, *"Theater* (*Bühne*)," in *The Theater of the Bauhaus*, eds. Walter Gropius and Artur S. Wensinger, 83.

15 Melissa Trimingham, "Oskar Schlemmer's Research Practice at the Dessau Bauhaus," *Theatre Research International* 2 (2004): 133.

16 Cf. Oskar Schlemmer, "Dessau. Autumn 1925 to Summer 1929," in *The Letters and Diaries of Oskar Schlemmer*, ed- Tut Schlemmer, trans. Krishna Winston. Evanston (Illinois: Northwestern University Press, 1972), 177. It concerns the text titled "Theater (Bühne)," in *The Theater of the Bauhaus*, eds. Walter Gropius and Artur S. Wensinger, 81–104.

17 "There is opposition within the Bauhaus to the direction the Theater has taken. Hannes Mayer and some of the students demand that it be politicized. Since Schlemmer rejects this demand as incompatible with his views, he decides to leave the Bauhaus." Tut Schlemmer, "Dessau. Autumn 1925 to Summer 1929," in *The Letters and Diaries of Oskar Schlemmer*, ed. Tut Schlemmer, 178. Cf. John-Paul Stonard, "Oskar Schlemmer's 'Bauhausreppe', 1932: part I," *The Burlington Magazine*. 41 (2009): 456.

18 Cf. Ibid., 460.

19 Cf. Hans M. Wingler, "Bauhaus Stage," in *Bauhaus. Weimar, Dessau, Berlin, Chicago*, ed. Hans M. Wingler, 520.

20 Oskar Schlemmer, "Theater (Bühne)", 92.

21 Ibid., 85–88.

22 Oskar Schlemmer, "Man and Art Figure," in *The Theater of the Bauhaus*, eds. Walter Gropius and

23 Artur S. Wensinger, 22.

24 Ibid., 18.

25   Ibid., 19.

26   Oskar Schlemmer, "The Mathematics of the Dance (1926)," in *Bauhaus. Weimar, Dessau, Berlin, Chicago,* ed. Hans M. Wingler, 117.

27   Hans M. Wingler, "Stage Workshop," in *Bauhaus. Weimar, Dessau, Berlin, Chicago*, ed. Hans M. Wingler, 468.

28   Oskar Schlemmer, "Man and Art Figure," 17.

29   Oskar Schlemmer. "The Mathematics of the Dance (1926)," 118.

30   Oskar Schlemmer, "Man and Art Figure," 22–23.

31   Oskar Schlemmer, "Syllabuses – Teaching schedules," in *Oskar Schlemmer Man. Teaching notes from the Bauhaus*, ed. Heimo Kuchling, trans. Janet Seligman (London: Lund Humphries, 1971), 25.

32   As relevant for this concept Schlemmer quoted in his syllabus the study of Ernest Haeckel, *Natur und Mensch* (Leipzig, 1920) which, most likely, in numerous instances influenced the artist's understanding of man as a cosmic being. Cf. Oskar Schlemmer, "Bibliography to the chapter on natural science," in *Oskar Schlemmer Man. Teaching notes from the Bauhaus*, ed. Heimo Kuchling, 72.

33   Ibid., 71–79.

34   Oskar Schlemmer, "Bauhaus Journal 1928, number 2–3", cit. according to: Hans M. Wingler, "Bauhaus Stage", 523.

35   Oskar Schlemmer, "Third day (27/4/28). History of the origins of (1) life; (2) man," in *Oskar Schlemmer Man. Teaching notes from the Bauhaus*, ed. Heimo Kuchling, 142.

36   Oskar Schlemmer, "Man and Art Figure," 22.

37   Ibid., 81–101.

38   Ibid., 92–93.

39   Oskar Schlemmer, "Abstraction in Dance and Costume (1928)," in Heimo Kuchling (ed.), *Bauhaus. Weimar, Dessau, Berlin, Chicago,* ed. Heimo Kuchling, 472.

40   Oskar Schlemmer, "Theater (Bühne)," 81.

41   "In addition to the Stuttgart and Weimar productions, other took place in Dresden, Donauschingen, Berlin, Frankfurt, and Paris, some as full-length performances and others within larger revues." Juliet Koss. "Bauhaus Theater of Human Dolls," *The Art Bulletin* 85/4 (2003): 36.

42   Oskar Schlemmer, "The Mathematics of the Dance," in *Bauhaus. Weimar, Dessau, Berlin, Chicago*, ed. Hans M. Wingler, 119.

43   Symbolic character of Schlemmer's figures was pointed out also by Gropius: "His figures and forms are pure creation of imagination, symbolizing eternal types of human character and their different moods, serene or tragic, funny or serious. Possessed with the idea of finding new symbols, he considered it a 'mark of Cain in our culture that we have no symbols any longer and – worse – that we are unable to create them.' (…) he found images which expressed metaphysical ideas, e. g. the star form of the spread-out fingers of the hand, the sign of infinity (…)." Walter Gropius, "Introduction," in *The Theater of the Bauhaus,* eds. Walter Gropius and Artur S. Wensinger, 8.

44   Johannes Birringer, "Bauhaus, Constructivism, Performance," *PAJ: A Journal of Performance and Art* 35/2 (2012): 42.

45   Oskar Schlemmer, "Theater (Bühne)," 91.

46   Oskar Schlemmer, "Neue Formen der Bühne," in *Oskar Schlemmer's Research Practice at the Dessau Bauhaus*, ed. Melissa Trimingham, 136.

47   In Dessau Schlemmer realized as a series of eleven short plays titled *Stäbetanz, Metalltanz, Glastanz, Reifentanz, Kulissentanz* itd.

48   Schlemmer stated that three colors were used in the *Triadic Ballet* – red, blue and yellow – "later become common property at the Bauhaus throught Mondrian." Oskar Schlemmer, "To Otto Meyer. September 8, 1929," in *The Letters and Diaries of Oskar Schlemmer,* ed. Tut Schlemmer, 248.

49   Hans M. Wingler, "Bauhaus Stage," in *Bauhaus. Weimar, Dessau, Berlin, Chicago*, ed. Hans M. Wingler, 520.

50   Oskar Schlemmer, "Man and Art Figure,", 23–25.

51 Oskar Schlemmer, "To Hans Hildebrandt. Weimar, October 4, 1922," in *The Letters and Diaries of Oskar Schlemmer,* ed. Tut Schlemmer, 128–129.

52 "The Theater is staging a mini-revolution, aha, aha! The central issue: a Schlemmer theater or a Bauhaus theater! I say it is all up to them. Schmidtchen is the spokesman for mechanical theater, I for figural theater! I have declared I refuse to let myself be pinned down or be dictated to. I was doing mechanistic theater when Schmidtchen was still in swaddling clothes. Oskar Schlemmer, "Dessau, April 25, 1927," in *The Letters and Diaries of Oskar Schlemmer,* ed. Tut Schlemmer, 203.

53 Matthew W. Smith, "Schlemmer, Moholy-Nagy, and the Search for the Absolute Stage," *Theater* 32/3 (2002): 94.

54 Oskar Schlemmer, "Theater (Bühne)," 81.

55 Walter Gropius, "The Work of the Bauhaus Stage," in *The Bauhaus. Weimar, Dessau, Berlin, Chicago*, ed. Hans M. Wingler, 41.

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ARCHITECTURE AS POLITICS

A B S T R A C T

The paper presents a comment on Jacques Rancière's thinking on architecture as traced in *The Politics of Aesthetics* and juxtaposed with a case study – *1ˢᵗ Exhibition of Architecture of the People's Poland*. The exhibition organized in the era of Stalinism (1953) and shown in the Central Bureau for Artistic Exhibitions (nowadays the Zachęta – National Gallery of Art in Warsaw) is seen as a manifestation of 'artistic regimes' of the period and as aesthetisation of architecture which is commonly considered the most 'political' of all the (fine) arts. Architecture does not seem to be the main concern of *The Politics of Aesthetics*; most translators and (Polish) commentators of Rancière's philosophical writings draw our attention to the importance of his aesthetics for the relational aspects of contemporary art in public spaces. The article aims at emphasizing the architectural moments in Rancière's project of aesthetics as politics; it also elaborates a couple of notions *poiēsis*/*mimēsis* – as discussed by Rancière – in relation to architectural theory and history of architectural exhibitions.

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Kᴇʏ ᴡᴏʀᴅs

ARCHITECTURAL EXHIBITIONS
AESTHETIC COMMUNITY
DISTRIBUTION OF THE SENSIBLE
GESAMTKUNSTWERK
MULTIMEDIALITY
SOCREALISM
TOTALITARIANISMS

'In the 1950s Warsaw everybody had an idea of architecture, like in bygone days in Alaska everybody had an idea of gold-digging' – claims Leopold Tyrmand in the legendary Polish detective story *Zły* [*Evil*], in which he sketches a superb social and architectural panorama of Warsaw in the first years after the Second World War.[1] The novelist's irony over what it meant 'to have an idea of architecture' – should be read in the political and historical context of the 1950s Poland, the time of Stalinism. For it was not just the First Secretary of the Polish United Workers' Party who merited the epithet of the 'First Architect of Socialist Realism', but rather 'the whole nation was building our capital'– as proclaimed a series of Polish posters designed in the 1950s. The idea of architecture was also spread through a great number of architectural exhibitions – some thirty-three shows organized in all the regions of Poland in the period 1950–1953.

Let us discuss just one example – the *1st Exhibition of Architecture of the People's Poland* (Fig.1) organized in 1953 in the Central Bureau for Artistic Exhibitions (nowadays Zachęta – National Gallery of Art in Warsaw). The exhibition was opened on 8th March; thus, Stalin died three days earlier. It was visited by 50.000 people, including more than a hundred organized groups,[2] and opening hours were adjusted to the everyday working routines of prospective viewers, with the exhibition open until 9 pm. The so-called 'high culture' of the art gallery was to be experienced for free in workers' leisure time; however, in the case of the 1953 Warsaw exhibition, there were no clear borders between high and mass culture. As Jacques Rancière argues, 'an aesthetic community is not a community of aesthetes. It is a community of sense, or a *sensus communis*'.[3] The aim of the *1st Exhibition of Architecture of the People's Poland* was the popularization of the achievements of Polish socialist architecture 'against the background of past epochs'.[4] The exhibition presented buildings already constructed or designed between January 1945 and December 1952, juxtaposed with historical objects. In line with this strategy, the exhibition catalogue opened with photographs of the Wawel Royal Castle in Cracow and of Romanesque columns in the church of Strzelno.[5]

The show in the Warsaw Central Bureau consisted of six sections presenting the achievements of six Polish regions: Warsaw (Mazovia), Katowice (between 7th March 1953 and 1956, Stalinogród[6]), Wrocław (Upper and Lower Silesia), Gdańsk, Szczecin (Pomerania), Białystok (Podlasie), Łódź, Cracow with Nowa Huta (Lesser Poland), Poznań (Greater Poland).[7](Fig. 2) The seventh section, the Hall of Honor was also named 'the hall of Polish-Soviet friendship' with its dominant feature being a large photograph of the model of the Palace of Culture

and Science (completed in 1955) and other Warsaw projects 'representative of ideological cooperation between Poland and Soviet Union'.[8](Fig. 3) The concept of socrealism required architecture which would be socialist in content and national in form.[9] Therefore, Gdańsk and Pomerania region were considered an appropriate source of northern Renaissance forms, while Warsaw was seen as a city of neoclassicism.(Fig. 4) Having received the regional forms as examples to be followed, architects were expected 'to reject the whole era of eclecticism and cosmopolitism of the 19th century and the interwar period'.[10] In April 1953, the exhibition served as the backdrop for the 1st Polish Council of Architecture with its invited guests – 340 delegates from the Soviet Union and other 'democratic' countries. Aleksandr W. Własow, the architect of Moscow – among many other delegates – pointed to the main threats to contemporary architecture. 'Degenerate tendencies' – such as constructivism, or decadent Viennese art nouveau – were the first threat. The second was 'de-urbanism', a concept which promotes our 'escape from the city'. De-urbanism – as Własow explained – 'wants to dismember the urban organism into separate, quasi-natural garden-cities'. Contemporary architects should follow Lenin's teaching on the city as 'the best form of human settlement'.[11]

The purpose of this paper is not to discuss the idea of socrealism in Polish architecture; this problem has been well researched in European political history. In recent years, there has been a marked revival of interest in the history of architectural exhibitions; the 1953 Warsaw show serves here as an example of this research field. An exhibition of architecture is, in a sense, a mixed media representation of something that has already been built and of something that does not yet exist as an architectural and urban environment. This kind of multimediality gives us an idea of architecture in the context of an art gallery space. In the Warsaw exhibition catalogue, Roman Piotrowski (a Polish architect active in the interwar period and the Minister of Building of Cities and Housing Estates in the 1950s) emphasizes the social function of architecture exhibitions at the time of the extensive rebuilding of Poland. As he notes:

> Architecture works in the most intensive way as a complete building realized in its proper environment. However, its location sometimes limits the scope of its social influence; in order to admire a building a viewer needs to visit the place where it is located. […] The exhibition is therefore one of the best ways to present architecture to the people.[12]

It might seem a paradox that in order to render 'realism and the social function' of architecture, the exhibition presented twenty-five sculpture-like mock-ups, and more than thousand architectural drawings and photographs.[13](Fig. 5)

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In modern systems of arts (crystallized in the aesthetics of such thinkers as, Charles Batteux, Immanuel Kant or James Fergusson) architecture has always oscillated between the status of mechanical and fine art or, to put it another way, it has always had to struggle for the right to a dignified position among fine arts.[14] Nowadays we accept with ease the definition of architecture as the most social and the most political of all the arts. In other words, architecture's artistic and aesthetic aspects seem less important than its potential to build a community. 'My house is not *architecture*; it is my home' – symptomatically argues Polish artist Artur Żmijewski in his introduction to the Polish translation of Jacques Rancière's *The Politics of Aesthetics*.[15] The opposition of the arts is one of the main points in Rancière's reflection: 'In the [representational] order, what was relevant was the opposition between fine arts – or liberal arts – and mechanical arts, which meant an opposition between arts designed for pleasure and glorification of gentle people and arts designed to respond to the necessities of practical life'.[16] In the context of exhibitions, the practical aspects of architecture seem to be limited by the modalities of representation through the medium of images and models. But, this is not to say that automatically architecture becomes a 'fine' art designed only for pleasure.

Most commentators of Rancière's writings draw our attention to the importance of his aesthetics for its emphasis on the relational or participatory aspects of contemporary art. Architecture as a separate practice does not seem to be the main concern of Rancière's *The Politics of Aesthetics*; only occasionally does he discuss, for example, the political implications of the British Art & Crafts movement and its derivatives, such as Art Deco, Werkbund, Bauhaus and Russian Constructivism.[17] And yet, there are at least two lessons – as Slavoj Žižek recommends in his afterword[18] – that can be taken from Rancière for our reflection on architecture.
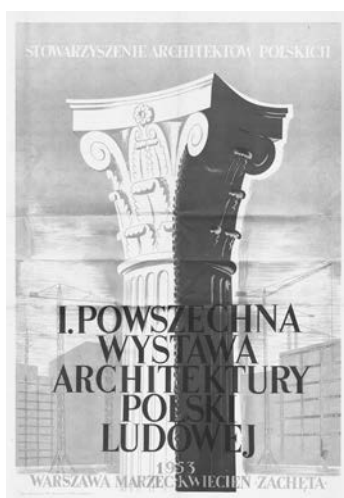
Figure 1. 1st Exhibition of Architecture of the People's Poland, 1953 (poster). Photo: Zachęta – National Gallery of Art, Warsaw

Figure 2. 1st Exhibition of Architecture of the People's Poland, 1953 (plan with six regional sections and the Hall of Honour). Photo: Zachęta – National Gallery of Art, Warsaw

Undoubtedly, the first lesson that comes from Rancière is his critique of the modern dichotomy between art for art's sake and social reality, or of the aforementioned opposition between the fine and mechanical arts.[19] Rancière questions this dichotomy, for example, in his essay on design (*Surface of Design*), where he draws a daring comparison between the symbolist poetry of Stéphane Mallarmé and the work of architect and engineer Peter Behrens. There is no such thing as an 'autonomous' or 'heteronomous' art – Rancière concludes.[20] The 'modern aesthetic revolution' abolished the hierarchy in art which used to reflect the prevailing social hierarchy. 'Forms of poems' and forms of industrial (or architectural) objects are forms of life.[21] Crucial for our understanding of modernity is also Rancière's emphasis of the simple fact that art in the singular has only existed for two centuries.[22] In line with this thought, one should return to the pre-modern situation in order to see architecture outside the field of the oppositions of 'mechanical' versus 'liberal', but in the realm of *mimēsis*. As Rancière notes: '*mimēsis* is not the law that brings the arts under the yoke of resemblance. It is first of all a fold in the distribution of ways of doing and making as well as in social occupations, a fold that renders the arts visible. It is not an artistic process but a regime of visibility regarding the arts'.[23] Similarly, some contemporary philosophers and historians of architecture argue that Aristotle's celebrated definition of tragedy as *mimēsis* (representation) of *praxis* (action) outlines also the main function of architecture.[24] In this light, there is no point to discuss whether architecture belongs to mechanical or liberal arts. Architecture is the 'representation of action'.

The second lesson which might be taken from Rancière (especially in the context of the 1953 Warsaw exhibition) is his reflection on the revival of the *Gesamtkunstwerk* in contemporary art.[25] Rancière uses this notion, for example, with reference to a general confusion of the genres. As he argues:

> We have plays without words and dance with words; installations and performances instead of 'plastic' work; video projections turned into cycles of frescoes; photographs turned into living pictures or history paintings; sculpture that becomes hypermediatic show; etc. Now, there are three ways of understanding and practicing this confusion of the genres. There is the revival of the *Gesamtkunstwerk*, which is supposed to be the apotheosis of art as a form of life but which proves instead to be the apotheosis of strong artistic egos or a kind of hyperactive consumerism, if not of both at the same time. There is the idea of 'hybridization' of the means of art, which complements the view of our age as one of mass individualism expressed through the relentless exchange between roles and identities, reality and virtuality, life and

mechanical prostheses, and so on. […] The third way – the best in my view – does not aim at the amplification of the effect but at the transformation of the cause/effect scheme itself […]. It invalidates the opposition between activity and passivity as well as the scheme of 'equal transmission' and the communitarian idea of the theater that in fact makes it an allegory of inequality.[26]

In the light of this argument, contemporary multimediality is not *Gesamtkunstwerk* in its 19th-century version, with its aesthetic program as a program of metapolitics: 'multimediality only means that you combine several media'.[27] Rancière only occasionally mentions the notion of *Gesamtkunstwerk*, but often returns to the German Romantic roots of this concept. Central to his reflection is an analysis of Schiller's *Letters on the Aesthetic Education of Man* (1795) and *The Oldest Systematic Program of German Idealism* (by Schelling, Hegel and Hölderlin) in which the 'highest act of reason' is identified with an 'aesthetic act'.[28] The aesthetic program of German Idealism, that is, 'art as the transformation of thought into the sensory experience of the community', according to Rancière, is basic for the writings of the young Karl Marx.[29] Not accidentally, Rancière also discusses aspects of Adolphe Appia's views on total theater – a theater that might get out of itself and become a form of existence for society itself.[30] Rancière also traces the project of an 'art which becomes a form of life' in the programs of the Arts and Crafts, Werkbund and Bauhaus with its ideal expressed in the 1919 manifesto: 'The ultimate aim of all visual arts is the complete building! Architects, painters and sculptors must learn to grasp the composite character of a building. Only then will their work be imbued with the architectonic spirit which it has lost as «salon art»'.[31]

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Figure 3. 1st Exhibition of Architecture of the People's Poland, 1953 (Hall of Honour). Photo: Zachęta – National Gallery of Art, Warsaw

Figure 4. 1st Exhibition of Architecture of the People's Poland, 1953 (Pomerania region). Photo: Zachęta – National Gallery of Art, Warsaw

In the 1953 Warsaw exhibition catalogue we find excerpts from the resolution of the Polish Council of Architects (1949), which provided the foundations for socialist realism. As we read: 'Polish architecture should be reborn as a great social art. […] New social architecture, through the organic cooperation with painting and sculpture, through the synthesis of the arts will create a rich new plastic art which will oppose the barrenness of constructivism'.[32] What is evident in this quotation – represented in the 1953 exhibition in the form of decorative plaque (Fig. 6) – is an appropriation of the idea of the *Gesamtkunstwerk* at the time of Stalinism (a problem already discussed in Boris Groys' *The Total Art of Stalinism*).[33]

I use the word 'appropriation' following Žižek's argument about the lesson of Rancière – that 'one should be careful not to succumb to the liberal temptation of condemning all collective artistic performances as inherently «totalitarian»'.[34] Žižek, for example, talks about stealing the ideas of collective performances (parades, mass performances in stadiums): 'it was Nazism that stole them and appropriated them from the worker's movement, their original site of birth'.[35] The lesson of Rancière in relation to architecture would be therefore to identify the concept of *Gesamtkunstwerk* (the apotheosis of art/architecture as a form of life) as different 'framings of a specific sensorium'.[36]

The history of the *Gesamtkunstwerk* is a history of appropriations, or – as I call it, borrowing a notion from music – of 'transcriptions' of the concept, as when a general idea (melody) is orchestrated using different instruments in each performance, while still preserving a recognizable identity.[37] The most problematic (sometimes superficially labeled 'pre-Fascist' or 'totalitarian') modern transcription of the *Gesamtkunstwerk* can be found in Richard Wagner's concept of drama which was crystallized just after the 1848 Revolution (at that

Figure 5. 1st Exhibition of Architecture of the People's Poland, 1953.
Photo: Zachęta – National Gallery of Art, Warsaw

Figure 6. 1st Exhibition of Architecture of the People's Poland, 1953.
Photo: Zachęta – National Gallery of Art, Warsaw

time Wagner was in Dresden and befriended Mikhail Bakunin). As Carl E. Schorske aptly puts it: 'Like Schiller and Hegel, Hölderlin and Marx, Wagner saw the Greek polis as a historical archetype of community, a lost paradise to be regained. […] The Greek polis and the Greek drama rose and fell together. When the polis fell, the drama fragmented into the many arts which had composed it […]'.[38] It was the failure of the 1848 Revolution that brought Wagner to the idea of aesthetic community, the perfect reconcilement of art and life', and 'free artistic fellowship'.[39] Wagner's own failure was that his romantic dream of aesthetic community, as expressed in his essays *Die Kunst und die Revolution* and *Das Kunstwerk der Zukunft*, turned into the community of aesthetes in Bayreuth. The line of further transcriptions (for example, from the theory of musical drama to the theory and practice of architecture) is too long to be discussed here in detail. Let us only mention William Morris and the Arts & Crafts movement, or Adolphe Appia's essay *Living Art-Work*, published in 1919, the same year as the aforementioned Walter Gropius's *Program of the Staatliches Bauhaus in Weimar*.

The concluding question, however, is – where in this line of *Gesamtkunstwerk* transcriptions – can we place the idea expressed in the 1953 Warsaw exhibition, the idea of 'architecture that should be reborn as a great social art'. Searching for social aspects in the architectural politics of the time of Stalinism does not mean that I am an advocate, either of architectural utopias or of political terror. But, in a similar way, Rancière explains his reflection on the aesthetic regime of art:

> My inquiry into the constitution of the aesthetic regime of art which has often been suspected of proposing a return to the fairy times and fairy tales of aesthetic utopias and aesthetic community, which either have brought about the big disasters of the 20th century or, at least, are out of step with the artistic practices and political issues of the 21st century. I tried to suggest that, on the contrary, this inquiry points to the tensions and contradictions which at once sustain the dynamic of artistic creation and aesthetic efficiency and prevent it from ever fusing in one and the same community of sense. The archaeology of the aesthetic regime of art is not a matter of romantic nostalgia. Instead I think that it can help us to set up in a more accurate way the issue of what art can be and can do today.[40]

Taking a lesson from Rancière one may also try to avoid the contemporary temptation for condemning all the collective efforts of socialist architecture as 'totalitarian'or 'Stalinist'. Thinking of architecture in terms of providing everybody with an affordable home or with public transportation is today

often overshadowed by the principles of the neoliberal market which promotes corporate skyscrapers and luxury apartments. The aggressive gentrification methods employed by building developers in the neoliberal era were clearly expressed in a huge banner hanging in 2012 on the Warsaw Cosmopolitan apartment tower: 'Move Downtown. See What Others Cannot'. Let us take a lesson from Rancière and think about the social consequences of the distribution of the sensible in the realm of architecture.

NOTES

1   Leopold Tyrmand, *Zły* (Warszawa: Prószyński i S-ka, 2004), 51.

2   See: "Odpowiadamy na pytania w sprawie Powszechnej Wystawy Architektury," *Stolica* 21 (24th May 1953); "Wystawa Architektury Polski Ludowej," *Express Wieczorny* 61 (11th March 1953).

3   See: Jacques Rancière, "Aesthetic Separation, Aesthetic Community: Scenes from the Aesthetic Regime of Art." *Art & Research: A Journal of Ideas, Contexts and Methods* 2/1 (2008): 4.

4   Bohdan Garliński, *I Powszechna Wystawa Architektury Polski Ludowej*, exhibition catalogue (Warszawa: Zachęta, 1953), 13.

5   Ibid., 3 and 5. See also: "Regionalizm w architekturze. Rozmowa z patronem działu historycznego prof. J. Zachwatowiczem," *Stolica* 13 (29th April 1953): 8.

6   Note that the name 'Katowice' is printed in the exhibition catalogue, while 'Stalinogród' is used in press reviews. See: Stefan Gawlowski, "Wystawa Architektury w »Zachęcie«," *Słowo Powszechne* 63 (14–15th March 1953).

7   See: "Regionalizm w architekturze. Rozmowa z patronem działu historycznego prof. J. Zachwatowiczem," 15.

8   Garliński, *I Powszechna Wystawa Architektury Polski Ludowej*, 14.

9   "Z rozmów o Powszechnej Wystawie Architektury," *Stolica* (15th March 1953), 5.

10   Ibid.

11   See: ”O architekturę godną naszej epoki,” *Kurier Codzienny* 93 (10–20th April 1953).

12   Roman Piotrowski [*Wstęp*], in *I Powszechna Wystawa Architektury Polski Ludowej*, 7–8.

13   ’Odpowiadamy na pytania w sprawie Powszechnej Wystawy Architektury’.

14   See: Andrew Leach, John Macarthur, eds., *Architecture, Disciplinarity, and the Arts* (Ghent: A&S Books, 2009); Gabriela Świtek, *Gry sztuki z architekturą. Nowoczesne powinowactwa i współczesne integracje* (Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, 2013), 103–133.

15   Artur Żmijewski, ”Polityczne gramatyki obrazów,” in *Jacques Rancière, Estetyka jako polityka*, trans. Julian Kutyła, Paweł Mościcki (Warszawa: Wydawnictwo Krytyki Politycznej, 2007), 13.

16   See: *Medium Specificity and Discipline Crossovers in Modern Art: An Interview with Jacques Rancière*. http://thesip.org/2011/09/interview-with-jacques-ranciere [access: 30.04.2013]

17   Jacques Rancière, ”*The Distribution of the Sensible*,” in *The Politics of Aesthetics*, trans. Gabriel Rockhill (New York: Continuum, 2004), 15. See also Rancière, *Aisthesis: Scenes from the Aesthetic Regime of Art*, trans. Paul Zakir (London: Verso, 2013), 133–154.

18   Slavoj Žižek, ”*The Lesson of Rancière*,” in Rancière, *The Politics of Aesthetics*, 69–79.

19   Rancière, *The Politics of Aesthetics*, 60.

20   Jacques Rancière, ”*Powierzchnia designu*,” in *Estetyka jako polityka*, 113.

21   Ibid.

22   Rancière, ”*The Politics of Aesthetics*,” 52.

23   Ibid., 22.

24   See: Dalibor Vesely, *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production* (Cambridge MA-London: The MIT Press, 2004), 366–367.

25   ’The return of symbolism is obviously on the agenda. When I use this term, I am not referring to the spectacular forms of revival of symbolist mythology and the dream of the Gesamtkunstwerk, as in the work of Matthew Barney. […] I am referring to the more modest, almost imperceptible way in which the collections of objects, images and signs gathered in our museums and galleries are increasingly shifting from the logic of dissensus to the logic of mystery, to a testimony of co-presence’. See: Jacques Rancière, ”*Contemporary Art and the Politics of Aesthetics*,” in *Communities of Sense: Rethinking Aesthetic and Politics*, eds. Beth Hinderliter, William Kaizen, Vered Maimon, Jaleh Mansoor, Seth McCormick (Durham–London: Duke University Press, 2009), 48.

26   Jacques Rancière, ”The Emancipated Spectator,” *Artforum* XLV (March 2007), 280.

27   *Medium Specificity and Discipline Crossovers in Modern Art: An Interview with Jacques Rancière*. http://thesip.org/2011/09/interview-with-jacques-ranciere [access: 30.04.2013]

28   Rancière, ”*The Politics of Aesthetics*,” 27. ’I am now convinced that the highest act of reason, encompassing all ideas, is an aesthetic act, and that truth and goodness come together only in beauty – the philosopher must possess just as much aesthetic power as the poet’. See: Friedrich Wilhelm Joseph von Schelling, “Das Älteste Systemprogramm des Deutschen Idealismus,” in *Briefe und Dokumente 1775–1809*, ed. Horst Fuhrmans, vol. I (Bonn: H. Bouvier, 1962), 70. The authorship of this remark is not certain (see: ibidem, note 34, p. 69). For the English translation and interpretation of this particular phrase see: Thomas McFarland, *Romanticism and the Forms of Ruin: Wordsworth, Coleridge, and Modalities of Fragmentation* (Princeton, NJ: Princeton University Press, 1981), 48; Gabriela Świtek, *Writing on Fragments: Philosophy, Architecture, and the Horizons of Modernity* (Warsaw: Warsaw University Press, 2009), 48 and 56.

29   Rancière, *The Politics of Aesthetics*, 44.

30   Rancière, *Aisthesis: Scenes from the Aesthetic Regime of Art*, 111–132.

31   Walter Gropius, ”Program of the Staatliches Bauhaus in Weimar,” in *Programs and Manifestoes on Twentieth-Century Architecture*, ed. Ulrich Conrads, trans. M. Bullock (Cambridge, MA: The MIT Press, 1970), 49.

32   ’O polską architekturę socjalistyczną. Wyjątki z rezolucji Krajowej Partyjnej Narady Architektów, odbytej w dniach 20 i 21 czerwca 1949 roku w Warszawie’, in *I Powszechna Wystawa Architektury*

Polski Ludowej, 2. See also: Marek Sadzewicz, "Architektura wielką sztuką społeczną," *Stolica* 10 (8th March 1953), 8–9.

33   Boris Groys, *Gesamtkunstwerk Stalin* (München–Wien: Carl Hanser, 1988); Boris Groys, *The Total Art of Stalinism*, trans. Charles Rougle (Princeton: Princeton University Press, 1992). See also: David Roberts, *The Total Work of Art in European Modernism* (Ithaca, NY: Cornell University Press, 2011).

34   Žižek, "*The Lesson of Rancière*," in Rancière, *The Politics of Aesthetics*, 77.

35   Ibid., 78.

36   'The aesthetic revolution as I have defined it first means that the former equation of the artwork with a specific place and destination was replaced by the idea of the framing of a specific sensorium or a specific sphere of experience. This specific sensorium can be the museum – viewed as the "remote" place where artworks are disconnected from their social or religious destination […]'. *Medium Specificity and Discipline Crossovers in Modern Art: An Interview with Jacques Rancière*. http://thesip.org/2011/09/interview-with-jacques-ranciere [access: 30.04.2013]

37   Świtek, *Gry sztuki z architekturą. Nowoczesne powinowactwa i współczesne integracje*, 173–198.

38   Carl E. Schorske, *Thinking with History: Explorations in the Passage to Modernism* (Princeton, NJ: Princeton University Press, 1998), 96.

39   Richard Wagner, *The Art-Work of the Future and Other Works*, trans. W. A. Ellis (Lincoln: University of Nebraska Press, 1993), 73.

40   Rancière, 'Aesthetic Separation, Aesthetic Community: Scenes from the Aesthetic Regime of Art', 14.

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ARCHITECTURE AND MUSIC/SOUND: POINTS OF MEETING, NETWORKING, INTERACTIONS

A B S T R A C T

This paper is devoted to perceiving the relationship between music and architecture, namely, the discourses which interpret, research, value these two practices in the context of their mutual networking. In that respect it is possible to set aside several problem strongholds which will make the focus of this paper, and which concern: the history of forming and evolution of discourse on the inter-relationship of these two practices; modernist, avant-garde and postmodernist problematization of music and architecture; theories of the artists as a field of music and architecture networking; the interaction of music and architecture on the technical and formal level; spatiality of sound, i.e., sound/music propagation in space and the emergence of the new art concepts based on this principle (*sound architecture, aural architecture, sound art).*

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Music as sound/tone art organized in time and architecture as art of building, namely planning, shaping and articulating of space/in space are the medium, conceptually and functionally differentiated disciplines among which it is yet possible to establish certain relations and analogies. This has been confirmed by various theories in the focus of which is exactly the research of the relationship between music and architecture, namely sound and space. The theories on conceptualization of this relationship are various discursive models (philosophical, aesthetic, poetic, technical, formal, social, humanist and cultural) which describe, interpret, research and value these two practices in the context of their mutual networking, symbiosis and action. Among the theoretical texts it is possible to single out several thematic and problem concerned stronghold related to: history of forming and evolution of discourse on the relationship of these two practices; modernist, avant-garde and postmodernist problematization of music and architecture; theories of the artists as a field of music and architecture networking; the interaction of music and architecture on the technical and formal level; spatiality of sound, i.e., sound/music propagation in space and the emergence of the new art concepts based on this principle (*sound architecture*, *aural architecture, sound art*).

SYSTEMATIZATION OF KNOWLEDGE ON THE RELATIONSHIP BETWEEN MUSIC AND ARCHITECTURE

Since the ancient times the discourse on the relationship between these two practices has developed first in the field of the formal/natural sciences, then humanist and social sciences, namely, in the field of discourse of the theory of music/musicology and theory of architecture. Until the modern times, the relationship between music and architecture has not been set as a reciprocal one, but as a unidirectional one, in the direction of the effect of music upon architecture, to have later on this relationship become an interactive one. The prerequisites for forming the theoretical talk on relationships between music and architecture are found in the field of the ancient Greek culture, first in the specific interpretation of the notion *technē* which comprised a wide spectrum of activities, arts, skills, among which there were also those presently characterized as music (e.g. lyre or flute playing) or architecture (house building).[1] Besides the common starting point/origin, music and architecture were also connected by the belief that these two disciplines dwelled on the same organizational principle - the ordered structures determined by numerical relations. Pythagoras (6th century BC) Theorem according to which music, namely the relation between the consonances, is based on numerical proportions, derived on the basis of the calculations of the length of kithara wires,[2] served as a universal

method for explanation of all natural phenomena, functioning of the world and the entire universe, and thus also for the process of designing and building.[3] The system of proportions as the means of achievement of the *harmony of spheres* remained paradigmatic until the end of the Renaissance, owing to the writing and influence of Plato and Neo-Platonists. To this model Plato adds one more function: harmony and proportion are the denominators of the beautiful; objectively beautiful, therefore, is that which rests on proportion.[4] More concrete theoretical problematization of the relationship between music and architecture is laid down by the Roman builder and the first significant theoretician of architecture, Vitruvius, in his tractate *De arhitectura libri dacem* (1st century BC). Guided by the standpoint that building and space organization must be assisted with knowledge, achievements and principles from other disciplines, he emphasizes also the importance of the knowledge of music regularities for the education of architects and in general for designing and building. Vitruvius gives a word: „Let him (an architect, BS) be educated, skillful with the pencil, instructed in geometry, know much history, have followed the philosophers with attention, understand music, have some knowledge of medicine, know the opinions of the jurists, and be acquainted with astronomy and the theory of the heavens".[5] The Medieval theoreticians, such as Boethius (6th century AD), formally position music and architecture as opposite categories. Whereas music was systemized as practice related to present sciences (along with arithmetic, geometry and astronomy it formed the *quadrivium* of liberal arts – *artes liberales*), architecture was identified as craftsmanship discipline, i.e. practical or mechanical art (*artes mechanicae/ artes vulgares*) whose final outcome was determined by divine action.[6] Yet, the principles of numerical rationalization and proportion which condition the achievement of harmony still exist as paradigms, i.e. act in interaction with theological metaphysical discourse. Thomas Aquinas thus speaks about the visual harmony denoting the divine presence, and which actually originates from the regularities of music.[7] Since the Renaissance architects have inherited the classic Roman principles, the idea on harmony of form and mathematical proportions as measures of beautiful remains a constant. Leon Battista Alberti in his tractate on architecture *De Re Aedificatoria* (1452–85) accentuates the connection between the harmonious relations and dimensions in architecture, pointing out: "We shall therefore borrow all our Rules for the Finishing our Proportions, from the Musicians, who are the greatest Masters of this Sort of Numbers, and from those Things wherein Nature shows herself most excellent and complete".[8] He also empirically puts forward this statement by designing the facade of the Florentine palace, *Palazzo* Rucellai (1455) exactly according to the regularities of music. Such standpoint is also taken by Andrea

Palladio, who, in his tractate *I Quattro Libri dell'Architettura* (1570) states that perfect proportions are achieved by the principles of arithmetic, geometry and harmonious regularities.[9] The belief that the harmony of the Universe unites architecture and music becomes the subject of critique with the more intensive development of modern science. In mid-seventeenth century, architecture and music became freed from the cosmological meaning, and the new theories and experimental techniques enabled the scientist to research the physical dimensions of sound and space in more detailed manner. At that time the theoretical discourse on music and architecture was formed around music and special branch of this field - architectural acoustic, and the first applications are found in the tractates on theater from the seventeenth century (the study by Carini Motta on design of theater and stage, titled *Trattato sopra la struttura de' teatri e scene*, 1676). The French architect, Pierre Patte, was among the first ones who strived to elaborate the issues of acoustics and architecture by scientific methods in his study *Essai sur l'architecture théâtrale* (1782), although this discipline will start with its true development only at the beginning of the twentieth century.

The mimetic basis of the discourse on music and architecture in the nineteenth century was further critically considered and redefined. One of the first interpretations on this topic was presented by Friedrich Schelling (*Philosopie der Kunst,* 1859). Schelling says: "Music, to which architecture corresponds among the various forms of the plastic arts, is freed from the requirement of portraying actual forms or figures ... [It is] separated from matter. Architecture, however ... if it is music, then it is frozen music".[10] Neither music, nor architecture, therefore, according to Schelling, negates the concept of mimesis, which makes them analogous; that is why Schelling calls architecture also as „music of plastic arts".[11] Hippolyte Taine, (*Philosophie du l'art*, 1868) also describes architecture as production of harmonious entity the sample of which cannot be found in nature, which means that architecture, as well as music, are not determined by mimesis of real objects.[12]

THEORIES OF THE ARTISTS

Until the twentieth century the discourses of music and architecture networked around technical and formal issues, to have, at the beginning of the new millennium, the common ideological endeavors placed in the limelight and which branched from both directions. The modernist discourse on these relations was first created by the artists in the form of theoretical and auto poetic statements, however, also by the philosophers, sociologists and others, first

those guided by the avant-garde tendencies directed towards deconstruction of the canons and forming of the new art order. For the representatives of futurism that meant propagating the „aesthetics of machines" which became the model of the New music, i.e. the art of noise (Luigi Russolo, *L'arte dei rumori,* 1913) and the New Architecture (Antonio Sant'Elia/, the manifest on the occasion of the project *Città Nuova,* 1914). Antonio Sant'Elia rejects the classic, monumental, ornamental architecture and advocates for the simplicity, personified in the materials like concrete, iron, glass;[13] analogously to that, Russolo believes that everyday sounds, the sounds of industrialization and machines must 'enter' the music and be treated as music material.[14] The industrialization of the artistic life was reflected also in the field of French purism of the 20s (Le Corbusier) and the constructivist phase of the Bauhaus architecture (Walter Gropius). Le Corbusier's thesis that the „house is machine for living", namely the vision about the „house-machine" which will be the characteristics of mass production, becomes the guiding idea of the architects, and the analogues to this standpoint are found also in music (*Vers une architecture*, 1923). The effects of industrialization and urbanization have directed the process of 'liberation' and expansion of the acoustic fundus, which, for example, can be heard in the works of the composer Edgard Varèse (*Amériques*, 1921) or George Antheil (*Ballet Mécanique*, 1924), in which these authors use the concrete objects as sources of the sound (sirens, aircraft propellers and similar). Purism of Le Corbusier, based on negating decorativeness and return to clear forms finds its counterpart in the *aesthetics of simplicity* of Erik Satie, who also advocated for the simple music structures and means for the purpose of creating unpretentious everyday music, which should become a part of the living environment, same as furniture (the concept of the *music of furniture/musique d'amebleument*).[15] Le Corbusier, himself, even emphasizes the analogies between music and architecture: „Music is time and space, like architecture. Music and architecture depend on measurements taken".[16] In his poetics it is also possible to find the concrete references to music: music instruments, first of all pianos, are seen in some of the sketches of the interior space; for creation of a series of wallpaper for the company *Salubra* he created the method of colors selection under the name „colored keyboards", and according to the principle of the keys on the keyboards. Also, the Notre Dame-du-Haut church in Ronchamp he describes using the terminology of sound. He characterizes this building as „acoustic ambience" which represents the visual echo of the acoustic environment in which it is situated. Le Corbusier names this as „the fourth dimension of architecture", i.e. *acoustic space* (espace acoustique), the concept which reconsiders how the building 'echoes' in space and resonates with the environment.[17] His concept

of *modulor* (1950) as the model for establishing proportions according to the principles of golden section and proportions of the human figure can also be compared to the music techniques. Certain analysts believe that the composer Béla Bartók was guided by the principle of the golden section and Fibonacci sequence when composing (e.g. in the work *Music for Strings, Percussion and Celesta*, 1936). Although they did not offer theoretical explications on the relationship between music and architecture, the Bauhaus artists left behind a significant contribution in the field of designing of the concert halls (Hans Poelzig, *Salzburg Festspielhaus*, 1920–22).

A unique example and theoretical speech on the mutual influence of architecture and music, the influence of architecture and architectural method on composing process, as well as on the music itself, namely the influence of music upon designing as a creative act, has been presented by the composer and architect Iannis Xenakis. The example of formally-technical process of relating is represented by Xenakis' system for composing by means of drawings, namely in the manner of creation of architectural sketch, and by using the hardware device incorporating ten drawing board connected to the computer (UPIC/*Unité Polyagogique Informatique du CEMAM*, 1977). Other Xenakis' projects which demonstrate the ideas of connection between music and architecture are: the facade of the *La Tourette* monastery based on the concept of the „area of the music glass" built according to the logic of the music rhythm which imposes to the eye the diachronic, music perception; the composition *Metastazis* (1953–4) based on the bundles of straight lines represented by glissandos forming sound blocks, as well as on the principle of Le Corbusier's modulor; the construction of the *Philips Pavilion* (1958, EXPO '58), after Le Corbusier's sketches, partially originated after the model of the composition *Metastazis*.[18] Pavilion was conceived as an installation space, for multimedia presentation, with: 350 speakers organized in „sound tracks" and clusters, by illumination (five different light effects – the colored light; the images of the Sun, the Moon and the stars on the ceiling; two figures,, female sculpture and abstract metal sculpture, emitting red and green light; two large screens on which images and film were projected; accentuating the screen borders by light rays), film projections and music. The music background consisted of two pieces: *Concrete PH* by Xenakis and *Poème électronique* by Edgar Varèse. Varèse's piece represented the music counterpart of the pavilion and was played from three tapes via speakers arranged along certain orbits.[19] Here one can speak about *spatialization of music* and the problem of interaction between sound and space. Xanakis empirically problematizes this issue in the piece *Polytopes* (1967–88) in which he achieves the vision of dynamic and

spatial multimedia art based on the use of the colored light and electronic music in space, and theoretically explains it in the text *Formalized music* (1971) in which he explains how music and architecture can 'collaborate' towards the ultimate goal – creation of the total listening experience.

More intensive interaction between architecture and music happened in the early 80s, and one of the examples is the imaginary city of Peter Cook called *Bloch city*. It concerns the project of using the score of the violin concert of the composer Ernest Bloch as a model for urban and architectural planning. Thus the music symbols become buildings, streets, walls, and the melody, rhythm and harmony condition the concept of space shaping. That means, according to the author, that music continuity and spatial continuity of architecture dwell on the same principles.[20] Steven Hall also starts from the music score as a model when working on the project *Stretto House* (1989–1991, Texas). He uses the recording of the composition the *Music for strings, percussion and celesta* by Béla Bartók. This composition was created by using stretto technique which the architect strived to simulate when designing this house, and was guided by the principle of golden section, the pivotal/central technique of Bartók's composition. Unlike these authors, the architects Bernard Tchumi and Daniel Libeskind do not use the scores as models, but establish the analogies with music, namely find the inspiration in concrete music practices. Tchumi's project *Parc de la Villette* (1983), the first example of the deconstructivist architecture, according to the author's explanations, functions as the achievement of the minimalistic music – there is no rhythm, synthesis and order here, however, the visual effect is not disturbing, but acts as if it is similar to the manner in which different rhythms are presented one opposite another in the music of minimalism.[21] The conceptual aspects of the opera *Moses and Aaron* by Arnold Schoenberg have encouraged Libeskind when designing the Jewish Museum in Berlin (1999).[22] Disharmony as a new order is the model which Libeskind takes over from Schoenberg, and he was inspired also by the thematic dedicated to the Jewish Pogrom. Libeskind's discourse on architecture and music rests on emphasizing the analogies: both disciplines require maximum discipline and engagement, both disciplines are exact and precise, for both it is important the time flow and use of the recordings/drawings as starting points of creation.[23]

MUSIC / SOUND IN SPACE

Although, without any doubt, music is a temporal art, space, i.e. the perception of space is also an essential part of music experience. In other words, music is the sound organized in time and space. Even though this position has become prominent since the mid-twentieth century, it is undisputed that music has

always comprised a spatial component as well, which related to the space of performing, locating the source of the sound, positioning of the body of the listener.[24] It was already since the end of the sixteenth century and further that examples were found in which the experience of space was the aspect affecting the creative process and perception. Space thus conditions (1) the manner of composing (The Venetian polychoral style /*cori spezzati*/ was developed under the influence of the very organization of space, of St. Mark's Cathedral, where, due to the existence of the two separated booths, the choirs had to sing in the antiphon manner, and not simultaneously); (2) perception (in order for the sound to 'propagate' better Hector Berlioz wished to divide the orchestra into four groups, and position each of them in the four corners of the hall, while the classic orchestra would be in the center, and after him that idea was applied also by other composers, such as Gustav Mahler or Charles Ives (3) entire poetic and creative result (in the context of the development of *Gesamtkunstwerk* Richard Vagner develops the idea on special theater, of peculiar architectural and acoustic qualities, in which his pieces will be played).[25] With the development of electronic music, space acquires a constitutive role in forming and presentation of music discourse and work. One of the examples is found in the field of *concrete music* (*musique concrète*) by Pierre Schaeffer, for which distribution the *potentiometer of space* (potentiomètre d'espace) was conceived, the device controlling the orbit of the sound between the speakers. The idea of spatial music is particularly elaborated by Karlheinz Stockhausen, pointing out that "I knew that the synthesis of sound and space music would be the most important aspect of the music of our time and of the future" (the text "Music in Space"/"Music in Raum", 1959/61).[26] For presentation of such type of music Stockhausen proposes also the new concept of the concert space which should be of spherical shape, equipped with speakers, with a platform in center for the audience, or a greater number of mobile platforms, at different heights, which would enable to feel 'coming' of the sound from different directions.[27] This spherical pavilion should have been the equivalent to the art gallery, and filled with continuous programs of the electronic music which would be available, just like in a gallery, in continuity. Stockhausen succeeded in realizing this idea in the German pavilion within the 1970 EXPO in Osaka, when his compositions were emitted by means of multichannel system for rotation of sound in space, enabling circular and spiral sound movements. Among Stockhausen's pieces which could be characterized as the examples of spatial music are: *Gesang der Jünglinge* (1955–6), the achievement which was emitted by means of five groups, of fixed and mobile speakers; *Gruppen* (1955–7), the piece for three orchestras which encircle the audience in order to hear propagation of grouped sounds; *Carre* (1959–60), the composition for four orchestras treated in similar manner as in the previous piece, whereby the

idea was that this achievement was played in the square shaped space; *Music for a House (*1968) – the composition planned to be played from 6 pm till 10 pm in four rooms on two floors, whereby the audience has the possibility to visit theses rooms or to follow the acoustic happenings from other rooms while being in the fifth room. The idea about the unique building for presentation of music belonged also to the composer, the representative of music minimalism, La Monte Young. He conceived the concept *Dream House* (1962) as the space in which the musicians would live and in which music would be played in continuity for twenty-four hours. It concerns a light-sound installation which should enable the prolonged listening experience, acting as a specific space for presentation of pieces of music in integration with light installations of the visual artist Marian Zazeela.[28] The idea of displacement of sound from the canon defined space lies in the basis of the research of Max Neuhaus, who is often talked about as a creator of the concept of *sound installation* and the term itself (1971). Such Neuhaus' position originated after his first percussionist career mainly dedicated to the repertory of the American experimental music, when he understood that the everyday sounds, namely the noise made the unavoidable 'decoration' of the concert space. For that reason, he questions: "Why limit listening to the concert hall? Instead of bringing these sounds into the hall, why not simply take the audience outside...".[29] This questioning has led to Neuhaus' first *sound installation*, *Drive in Music* (1967), composed of radio transmitters which were positioned along half-a-mile long section of Buffalo, New York highway. During the 70s there followed similar Neuhaus'c achievements which problematized sound as spatial phenomenon: *Water Whistle* (1971) – the whistles produce the sound in the pool caused by the jet of pressurized water; *Times Square* (1977–92/2002–) – installation underneath the ventilation grille of the New York Times Square based on emitting one; *Time Piece* (1983) – installation based on recording the sounds of the Witney museum garden, which are then transformed by means of computer and emitted again in the same space in the new 'form'.[30] The issue of perception of sound in space/the space is dealt with by the Austrian artist and architect Bernhard Leitner, who since the beginning of the 70s has been working with sound as plastic, sculptural, architectural medium. i.e. as the means of space shaping. The work *Sound Tube* (1971), the installation based on the complex structure made of speakers through which the listener passes physically, is one of the first examples of Leitner's work within this field whereby he gives the advance sign of the key topics of his poetic: the relationship between the sound and the body during the act of perception, namely the role of the entire body in the process of perception; the relationship between sound and space and the possibility of space shaping by sound (in that context Leitner has been using

the term „sound architecture'', since 1971).[31] A remarkable example is the *sound sculpture* (TonRaum Skulptur) *Sound Suit* (1975) which installs the body as space of sound movement or the sound as medium of body production as space. The work consists of the suit with four built-in speakers by means of which it is possible to have a bodily/physical experience of the course of physical distribution of the emitted sound (it usually concerns the 'neutral' sounds which would not distract the attention and which would enable focusing on space). According to the same principle there originated the series of works *Sound Chair* (1975), namely various chairs with installed speakers which accentuate kinesthetic-haptic experience. The concept of „sound architecture'' is possible to be perceived also in the example of the installation *Sound Space* (1984, Technical University, Berlin). It concerns a square shaped pass-through room whose high level of reverberation Leitner attenuates by installing perforated metal panels behind which is the acoustic absorbing material, which, like a membrane, retains the sound. Behind the panel there are forty-eight speakers installed which emit the sounds of trombone, trumpets, percussion... these sounds create various acoustic movements and in that way articulate the space.[32] Along with the term *sound architecture*, it should also be mentioned the concept of *aural architecture* which is discussed about by Barry Blesser, interpreting it as: "A real environment, such as an urban street, a concert hall, or a dense jungle, is sonically far more complex than a single wall. The composite of numerous surfaces, objects, and geometries in a complicated environment creates an aural architecture".[33]

Besides that sound can act as space borderline and its shape-forming factor, it can act as the medium of transfer of information from one to another location, namely as the means of documenting and creation of specific ambience, environment landscape. Such type of listening attentively, and then also creating sound 'notes' was formulated by Raymond Murray Schafer as *soundscape* (1969), and in the context of promoting the discipline of *acoustic ecology* (or *soundscape studies*), at the beginning of the 70s, which problematizes the relationship between the living beings and their environment by means of sound with an aim of indicating to the sound misbalance which may cause undesirable consequence in the environment. As the result of the analysis of the sound reality, namely the *soundscape* as „any acoustic field of research'', the first Schafer's audio recordings originated, which would serve as material for further study of the certain areas.[34] The first recordings of the *soundscapes* Schafer made in Vancouver and released them under the title *The Vancouver Soundscape* (1972); then the project *Soundscape of Canada* followed, realized as ten-hours long radio program (1974); further

on, followed the compiling of the recordings of *soundscapes* in the villages in Europe (in Sweden, Italy, Germany, France, Scotland), and the recordings were released under the title *European Sound Diary, Five Village Soundscape*, (1975). The German-Canadian female composer, radiophone artist and sound ecologist, Hildegard Westerkamp, was among the first to elaborate the idea of realization of *soundscape composition*. The piece *A Walk through the City* (1981) is singled out here, which is based on the sounds of Vancouver urban environment, in the original or altered form, whereby the continuum between the real and imaginary environment is established. The issue of the role of sounds of the environment in the artistic context has been dealt with also by Annea Lockwood since the 70s. She, actually, practices the principle of *field recordings* of sound and collecting, first, the sounds of nature (volcanoes, earthquakes, geysers, storms,) and the animals, and special place is taken by recording the sounds of rivers (since 1966) and realization of *sound maps* of particular river flows – *A Sound Map of the Hudson River* (1982), *A Sound Map of the Danube* (2005), *Sound Map of the Housatonic River* (2010). It concerns the sound installations which were later on released in the form of compact discs, making it possible for the sound of the original environment to be interpreted in other environments, public and private ones, in a manner of music achievement.

The lack of alternative spaces for presentation of sound pieces has forced the composers and artists interested in sound to find new places for presentation, and since the world of the visual arts has always been more open and 'generous' towards the new tendencies, it became a particularly suitable filed for presentation of sound pieces. Wit emancipation of sound it was necessary, therefore, to emancipate preformation space as well, which would be flexible enough for various forms of sound tracking. Thus, since the late 50s, the course of sound emancipation was re-directed to the way which verified the hegemony of the visual and accentuating of until then neglected properties of the sound – along with the 'sensorial' properties, like volume, timbre, loudness, also that 'inaudible', such as duration and spatiality come to the prominence. Such sound treatment has particularly enabled the visual artists to confront the duration in yet, according to the established belief, timeless world of the visual arts, but also to additionally research the space (first that 'institutionalized', and thereafter the spaces beyond the institutional frames) i.e., spatiality as sound dimension, and, in the end, to engage other senses and open new horizons and spaces of artistic action: „the need to reintegrate arts in which sound, in its multifaceted forms, plays a significant role, has led the artists of this (XX, BS) century far beyond the traditional scope of painting art or sculpture, towards their own bodies and voices, towards the time, space and the environment.".[35]

On this trail, at the beginning of the 80s, there developed the concept which in the foreground places the relationship between sound and space. It concerns the *sound art*, the practice which describes, analyzes, plays and studies the condition and effect of sound in space. *Sound art* comprises border art practices in which the acoustic element controls the perception/reception, as well as the structure of the piece itself. Alan Licht exactly defines *sound art* in relation to the spatial dimension, singling out the three determinations of this concept: *sound art* can be understood as installation sound setting which is rather determined by space than by time and can be displayed in the manner of displaying visual art works; *sound art* can be a visual art work which also has the function of producing the sound, such as sound sculpture; *sound art* is possible to perceive as the practice of using sound in the field of visual arts for the purpose of enriching and extension of specific artistic aesthetics, which was otherwise defined by other means.[36] That which connects all these three explanations is the image of the representation of sound as a phenomenon of nature and/or technology in the context defined by visual experience, namely exhibition space (i.e. the space which exists „behind the concert halls"), which would mean that *sound art* can be characterized as the practice which places the accent on sound (desirable and undesirable) and its environment. The musicologist Joanna Demers elaborates the musicological discourse on this phenomenon and develops the theory on sound as the transmitter of messages on space, place and location, namely on the sound as directional phenomenon representing the space borderlines.[37] It concerns the reciprocal exchange - sound is positioned in certain space and it is affected by that space, and space acquires the 'form' exactly owing to sound. Sound thus becomes architectural material providing the building with certain dynamics.

NOTES

1   Vladislav Tatarkijevič, *Istorija šest pojmova* (Beograd: Nolit, 1978), 20.

2   Analyzing the length of kithara wires Pythagoras postulates the theory according to which music. i.e the relationship between consonance intervals is based on numerical proportions. When a vibrating wire is touched exactly in the center we will acquire an octave higher tone (this relation is numerically presented 2:1), by pressing the wire on the place of one third of its length the fifth is acquired (relation 3:2), and when pressing it on the place of one fourth the length the fourth is acquired (relation 4:3).

    Andy Hamilton, *Aesthetics & Music* (London/New York: Continuum, 2008), 19–26.

3   Vladislav Tatarkijevič, *Istorija šest pojmova*, 191.

4   Vitruvius, *The ten books of architecture*, eBook, 2006, 6. http://www.gutenberg.org/files/20239/20239-h/29239-h.htm#Page_5 (accessed 28. January 2014).

5   Miško Šuvaković, *Pojmovnik teorije umetnosti* (Beograd: Orion Art, 211), 749.

6   Alberto Pérez Gomez, "The revelation of order: Perspective and architectural representation," in *This is not architecture*, ed. Kester Rattembury (London/New York: Routledge, 2002), 7.

7   According to: Siglind Bruhn, *The Musical Order of the World*: *Kepler, Hesse, Hindemith* (Hillsdale: Pendragon Press 2005), 196.

8   Hazel Conway and Rowan Roenisch, *Understanding the Architecture*: *an introduction to architecture and architectural history* (London/New York: Routledge, 2005), 65.

10 In many interpretations the term „concrete" has been replaced by the term „frozen". Therefore, in architectural/music discourse Schelling is known as the author of aphorisms on architectures as „frozen music".

11 Friedrich Wilhelm Joseph von Schelling, *The Philosophy of Art*, trans. Douglas W. Scott (Minnesota: University of Minnesota Press, 1989), 165.

12 Denis Hollier, "Architectural Metaphors," in *Architecture: Theory since 1968*, ed. K. Michael Hays (Cambridge/London: The MIT press, 1998), 195.

13 Antonio Sant'Ellia, "Futurist Architecture," in *Futurism: an anthology*, eds. L. Rainey, C. Poggi, L. Wittman (New Haven/London: Yale University Press, 2009), 198–202.

14 Luigi Russolo, "The Art of Noises: A Futurist Manifesto," in *Futurism: an anthology*, eds. L. Rainey, C. Poggi, L. Wittman (New Haven/London: Yale University Press, 2009),133–9.

15 This term relates to the pieces which originated in the period between 1917–23, which were first played between the acts of the plays of Max Jacob *Ruffian toujours, truand jamais*. During the play the audience was requested not to pay attention to the music, same as they do not pay attention to the chair or painting that is placed in the space of performing.

16 Le Corbusier, *Der Modulor* (Stuttgart: Deutsche Verlagsanstalt, 1998), 29.

17 Le Corbusier addressed this question in the text "L'espace indicible", 1946. See: Gascia Ouzounian, *Sound Art and Spatial Practices: Situating Sound Installation Art Since 1958* (San Diego: University of California, 2008), 68–9.

18 See: Ianis Xenakis, *Formalized music: thought and mathematics in composition* (Hilsdale: Pendragon Press, 1992), 10–11.

19 See virtual reconstruction at page: http://www.edu.vrmmp.it/vep/

20 Peter Cook, "Bloch City," *Daidalos* 1 (1985).

21 Peter Blundell Jones, "1989 august: Parc de la Villette by Bernard Tschumi Architects" (The Architectural Review, 2012, http://www.architectural-review.com/archive/1989-august-parc-de-la-villette-by-bernard-tschumi-architects/8630513.article, accessed 28. january 2013).

22 See interview: Daniel Libeskind, *The Music of Architecture*, http://www.dailymotion.com/video/xgkrpf_daniel-libeskind-the-music-of-architecture_news (accessed 28. january 2013).

23 Similar standpoint was expressed also by Thodor Adomo exactly having in view Schoenberg's music as paradigm of modern music language. In that context Adorno states that modern music and architecture are connected by common characteristics: both are oriented towards expression and construction without ornaments. Adorno yet adds that the feeling of space in visual sphere corresponds to that which is musicality in acoustic sphere. Theodor W. Adorno, "Functionalism Today," in *Rethinking Architecture: A Reader in Cultural Theory,* ed. Neil Leach (London: Routledge, 1997), 6.

24 Maria Anna Harley, *Space and Spatialization in Contemporary Music: History and Analysis, Ideas and Implementations*, PhD dissertation (Quebec: McGill University, 1994), 117.

25 See: Alan Licht, *Sound Art: Beyond music, between categories* (New York: Rizzoli, 2007), 43.

26 http://www.furious.com/perfect/stockhauseninterview.html, accessed January 28, 2014.

27 According to: Maria Anna Harley, *Space and Spatialization in Contemporary Music...*, 157.

28 Brendon LaBelle, *Background Noise: Perspectives on Sound Art* (New York: Continuum, 2008), 73.

29 Max Neuhaus, "Listen", *Sounds: documents on contemporary arts* (London/Cambridge: Whitechapel Galery, The MIT press, 2011), 191.

30 Brendon LaBelle, *Background Noise...*, 155–8.

31 Brendon LaBelle, *Background Noise...*, 178.

32 Brendon LaBelle, *Background Noise...*, 179.

33 Barry Blesser & Linda-Ruth Salter, *Spaces Speak, Are You Listening*? *Experiencing aural architecture* (Cambridge, London: The MIT Press, 2007), 2.

34 See: Raymond Murray Schafer, *The Soundscape, Our Sonic Environment and the Tuning of the World* (Rochester: Destiny Books, 1994).

35 William Furlong, *Audio Arts: discourse and practice in contemporary art* (New York: St. Martin Press, 1994), 67.

36 Alan Licht, *Sound Art...*, 17.

37 Joanna Teresa Demers, *Listening Through the Noise: The Aesthetics of Experimental Electronic Music* (Oxford: Oxford University Press, 2010), 113–134.

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PHENOMENOLOGIES OF ARCHITECTURE

A B S T R A C T

This paper, in terms of analytic aesthetics, conducts a meta-discussion on the ways of using the term and notion of phenomenology in the discourse of architectural theory. The assumption is that one cannot argue with precision and certainty that the theorists who concern themselves with phenomenological thinking in the context of architecture target the same topics and problems. If in the architectural theory there is a parallel development of a number of different phenomenologies, the central issue becomes their mutual compatibility. Analysis conducted will open the possibility of consideration of the cases in which these phenomenologies are instrumentalized for the purpose of advocacy and promotion of certain stylistic and morphological architectural concepts. Such explicit sympathies for some architects and styles mostly evidence an affirmation of personal taste and subjective preferences of architectural theorists of phenomenology. Identifying, examination and interpretation of contradictions in phenomenologies of architecture, and then of their instrumentalizations, shall be conducted in relation to a broader theoretical and social context, starting from the second half of the twentieth century. This period chronologically determines the discussion, for it is then when the constitutive interaction of phenomenology and architectural theory happened. In this respect, variations in the phenomenologies of architecture shall be considered in their relation to: 1) architectural theories and practices of high modernism and postmodernism such as positivism, semiotics, abstraction and figuration; 2) socio-historical context that includes the dominance of liberal capitalism, consumerism, the consequences of technological progress, mass culture and populism, as well as media hyper production.

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KEY WORDS

PHENOMENOLOGY OF ARCHITECTURE

SPIRIT OF PLACE

BODY

POETIC IMAGINATION

TACTILE EXPERIENCE

INTRODUCTION

Phenomenology is an important direction in contemporary architectural theory, often explicitly criticized, mainly because of its apolitical nature, utopianism, nostalgia, pseudo-ethics and unfounded optimism. Reproaches are concentrated around the neo-Marxist and post-structuralist theoretical circles,[1] which is understandable given the diametric opposition between the position of these theories, based on the socio-ideological dimensions and the phenomenological socio-ideological indifference. However, before it was proceeded to criticism, seemingly missing was an important insight into what the term phenomenology of architecture actually meant. In this sense, the approach to the phenomenology of architecture from a position of analytic aesthetics supposes an examination of *meaning in use* and rules of functioning, which have established themselves in connection with this term in *language games* within the architectural theory. This is the essence of application of Ludwig Wittgenstein's[2] postulate, according to which the meaning of a word is determined by its use in everyday speech. It was also the guiding principle of analytic aestheticians[3] in conducting their meta-critique of various discourses of aesthetics and criticism, history and theory of art. Accordingly, the speech of architectural theory on phenomenology shall be the subject of this problematization. Before beginning with the analysis, it is necessary to make a brief recapitulation of phenomenological genesis, thematic and methodology within the framework of philosophy. Thenceforth, one can speak of singling out phenomenological topics that will be relevant to architectural theory.

ORIGINS OF PHENOMENOLOGY

Following the first traces of phenomenology[4] in gnoseological considerations of the classical German philosophy, modern phenomenology was founded by Edmund Husserl in the early twentieth century. Husserl's phenomenological philosophy at the same time criticizes positivism, sensualism, psychologism and scientific-axiomatic thinking, as well as abstract-metaphysical speculations.[5] In general, the overall aim of phenomenology would be getting close to a concrete lifeworld (*Lebenswelt*) and a return to the things themselves, namely, to the essence of what is directly given.[6] In order for phenomenology to function as an assumption-unencumbered science of consciousness and knowledge, Husserl emphasizes intuitive[7] knowledge and proposes a number of reductions that would allow liberation from prejudice. Reductions suppose suspension of natural attitude and establishing a state of pure consciousness, which is achieved by *bracketing* dogmatic assumptions, opinions and knowledge, derived from practical and axiological attitudes, culture, science, technology, arts, law, religion, tradition and other social areas.[8] We have taken

a phenomenological attitude when we invalidate all the previously given and intentionally focus our consciousness towards pure phenomena, because, according to Husserl, consciousness is not only to be conscious, but always consciousness of something, i.e., includes the object of consciousness towards which it is intentionally directed. It is necessary to observe phenomena in a pre-reflective (pre-scientific, pre-logical, pre-theoretical, pre-conceptual and pre-linguistic) sense, as this is how they are shown in the real world and how they appear in the consciousness. In that sense, phenomenology does not potentiate a solipsistic disconnection from the world; rather, only a type of change in the view of the world.

ARCHITECTURE IN PHENOMENOLOGIES

After Husserl, development of phenomenology takes place in the direction of various modifications. Therefore, already from here we can discuss phenomenologies, depending on the philosophers who represent them.[9] The consensus which the successors of phenomenology do not question refers to: 1) separation from Husserlian pure intellectual awareness close to Cartesian egology and Kantian transcendental idealism;[10] 2) persistence in criticizing the scientific thinking of the world, the projections of scientific models to the reality and the dominance of technology in contemporary society, and; 3) affirmation of direct and non-alienating communication with the world. In architectural theory different phenomenological approaches will also oscillate. The most important phenomenological considerations in the context of architecture implemented, in chronological order are: Maurice Merleau-Ponty, Martin Heidegger and Gaston Bachelard. By placing phenomenological concerns into existential, ontological and poetic-oneiric frames, these authors thematize architectural aspects (such as the moving body in space, place, building, dwelling and interior of house), which will serve as inspiration to architectural theorists.

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In his seminal work *Phénoménologie de la perception* [1945] Merleau-Ponty examines pre-reflective experience in the perception of the lifeworld. Since the world has always been there before us, as an inalienable presence and firsthand experience of human existence, phenomenology seeks the essence of the world in a pre-reflective state of mind.[11] Merleau-Ponty emphasizes the connection between the experiential world and the human body, in the sense that the body and bodily gestures allow perception of the world. According to Merleau-Ponty, our presence in the world takes place through the body and its motion-perceptual acts, and our experience of the world takes place in the space-time

relation to our body.[12] In a constellation in which the body is the center of our world, from which it follows that we are our body, the perception would be an expression of consciousness in everyday bodily engagement in the world. The most important of Merleau-Ponty's ideas in terms of further architectural considerations is the definition of space relative to the body.

Heidegger goes beyond the Husserlian return to things themselves and his phenomenological reduction. [13] He develops phenomenology as a method and way of seeing that penetrates below the surface and allows getting close to the essence of human existence and man's place in the world. Heidegger is aware of the incompetence and indifference of a modern man to reason about these issues, which remain suppressed and blurred in modern technological society.[14] In his treatise *Bauen, Wohnen, Denken* [1951] Heidegger studies the etymology of German words *buan* (meaning both building and dwelling at the same time) and *bin* (be), on the basis of which he finds that building and dwelling can be identified with being. The way in which people exist on this Earth is dwelling; man is insofar as he dwells.[15] The central issues which make Heidegger's philosophizing relevant to architectural theory are space and place. Heidegger separates the concrete, bounded, living space from the abstract, mathematical-geometrical and continuous Cartesian space. Generic space is merely a context in which people by placing imaginary boundaries on earth and in the expanse of the sky and through the act of building, can identify and create a place that will then create the existential space. A place defined in this way, according to Heidegger, can activate pre-reflective elements of consciousness, such as imagination, memory, emotions and associations.[16] While these elements were not primary in Husserl[17] and Merleau-Ponty, [18] they will be a special point of interest in Bachelard.

In his book *La Poétique del'Espace* [1957] Bachelard seeks a phenomenological dimension of poetic images, which can be imaginatively experienced inside the house as our corner of the world and our first universe.[19] In this sense, Bachelard intertwines the phenomenological analysis of consciousness with existential psychoanalysis of the subconscious.[20] In Bachelard, the house becomes topography of our intimate being, which, through personal memories, remembrances and daydreams, provides dwelling in self. In his understanding, the house is the sum of images that give the illusion of stability; it is a safe place, a shelter for daydreams and localization of human memories.

The three authors give an important impulse to the creation of phenomenology of architecture because, each of them, in his own way, actualizes human being

in space as essential. Whereas for Merleau-Ponty physicality of the body and spatiality are ontological categories of man, and for Heidegger building and dwelling are what-makes-a-man-a-man, Bachelard considers daydreaming of home a profound attribute of humanity.

PHENOMENOLOGIES IN ARCHITECTURE

Phenomenology in architectural theory emerges as one of the many paradigms imported from philosophy and other disciplines during the waves of postmodern thought of the 70s. In this sense, phenomenology comes relatively late to the focus of architectural reflections, given that the main texts that accentuate architectural problems in phenomenology were already concluded in the 50s. From the standpoint of analytical approach it is first necessary to outline the relation between phenomenological postulates in architectural theory and those which developed in an initial philosophical sense. If the aim of phenomenology is a direct, straightforward and intuitive way of knowledge, where, in the strictest Husserlian sense, pure consciousness is intentionally focused on the essence of the very object of observation, phenomenology of architecture should treat a work of architecture as a concrete, physical, qualitative and existential thing, autonomously determined by its own hylomorphism. Accordingly, phenomenology of architecture will actually accentuate the direct consideration of experienced architectural space, which as an evident fact given appears in everyday experience, and in particular, in its relation to a specific place. The next step of the analysis would be identifying the two directions, i.e., the two topics in the phenomenology of architecture. Under the direct influence of Heidegger, Christian Norberg-Schulz offers idealistic, symbolic, metaphysical and mythological ideas of dwelling, place and space, which comprehend the relation of architecture and location, environment, landscape and identification with a place. Oriented towards contributions of Merleau-Ponty and Bachelard, Steven Holl, Juhani Pallasmaa and Alberto Pérez-Gómez advocate concrete and practical issues of perception, body and the senses, as well as a tactile, poetical, emotional and imaginative recognition of the value of architecture. Between these positions stands Kenneth Frampton who combines certain phenomenological aspects. Presented orientations only seem to vary in relation to the key themes of phenomenology. Namely, in addition to the theme, proponents of phenomenology of architecture will take different critical stands towards the modern and post-modern conceptions of architectural practice, as well as towards the social context in which this practice takes place. As a final product, we face an explicit advocacy and sympathy for certain formal architectural conceptions, which *de facto* represents an instrumentalization of phenomenology itself.

Placing phenomenology in architectural theory coincides with the time of crisis in the architecture of high modernism in developed Western societies, and its postmodern criticism. The criticism was, *inter alia*, directed to: 1) the reductive formal idiom; 2) contextual indifference towards natural and urban environment; 3) the elimination of history and tradition as important sources of meaning and; 4) assimilation into commercialized presentation of capitalist production. In this context occurs the first phenomenology of architecture, which is the work of Norberg-Schulz. Phenomenological approximation to the everyday lifeworld and the rejection of scientific-positivist abstractions, for him then meant the rejection of socio-economic parameters and standards, statistical-numerical values, and mathematical, technological and rational-functional ideals of modernism. Norberg-Schulz's starting point is the polarization of phenomena (true existential contents) and data (scientific abstractions, substitutes for reality and instruments constructed for purposes different from the everyday ones).[21] Architecture dominated by data he recognizes in modernist functionalism and homogenizing international style. According to him, the symptoms and consequences of modernist economy, technological standardization, numerical and quantitative inhumanity and mass-produced architecture are obvious.[22] The symptoms are monotony and reduction of living space to the coordinate system, while the wider consequences are the loss of individual identity and a sense of life in everyday activities, isolation from the natural environment, as well as the neglect of values of regional and local character. As opposed to this, Norberg-Schulz believes that his phenomenology of architecture will enable the revealing and understanding of architecture in light of an existential foothold in the lifeworld, which is the main ambition of his book *Genius Loci: Towards a Phenomenology of Architecture* [1979] (Fig. 1). Norberg-Schulz sees the essence of architecture in dwelling in a created place, i.e., in bonding to the place and situating an object in a place in relation to the environment.[23] The place, in terms of a landscape, environment or surrounding, is not just an abstract site, but a totality consisting of qualitative and material things.[24] In this constellation, the essence of place is the spirit of place (*genius loci*), which needs to be understood, accepted and respected. According to Norberg-Schulz, the spirit of place determine: 1) variable climatic and seasonal conditions; 2) hylomorphic constitution which encompasses the ground we walk on, the sky above us and the horizon, as it was already explained by Heidegger and; 3) characteristic motifs in form of common and recognizable architectural elements such as walls, doors, windows and roofs. In this way, the existential purpose of architecture in Norberg-Schulz is to make a site become a place, which can be achieved only by discovering the meanings that are potentially present in a given environment. In general,

Norberg-Schulz offers one, so to speak, contrasting hybrid of semiotic theory and phenomenological philosophy, in which he reconciles ambivalent ideas of direct experience and reading of narratives.

At the beginning of the 80s, Frampton introduces the term critical regionalism, as to unify different marginal architectural practices which reflect the specificities of local, geographic and cultural context in which they were established. [25] In the framework of critical regionalism Frampton tackles various issues, including those phenomenological. Like Norberg-Schulz, Frampton criticizes modernist values. This refers to the scientific and technological supremacy that produces universalist understanding of place, but also to the normative visual experience of architecture. He proposes solutions that are inherent to phenomenological philosophy. Frampton believes that the modernist indifference towards place, which led to the disappearance of boundaries in an anonymous and continuous space, can be overcome by affirming the topographic and climatic regional specificities and Heideggerian marking of the bounded area on earth and in the expanse of the sky.[26] Frampton refutes the modernist gestalt abstraction by emphasizing the presence of architecture and its experientality in a tactile sense, which are the elements of the *second* phenomenology of architecture, which were omitted in Norberg-Schulz, and which will in particular concern Pallasmaa, Holl and, to a certain extent, Pérez-Gómez as well. Experiencing architecture through touch is essentially phenomenological, because, as Frampton notes, the tactile cannot be reduced to data by means of reflection; rather, it can be decoded only through direct experience.[27] The essence of Frampton's proposal is the transfer from the form to the material, i.e., from visual to tactile.
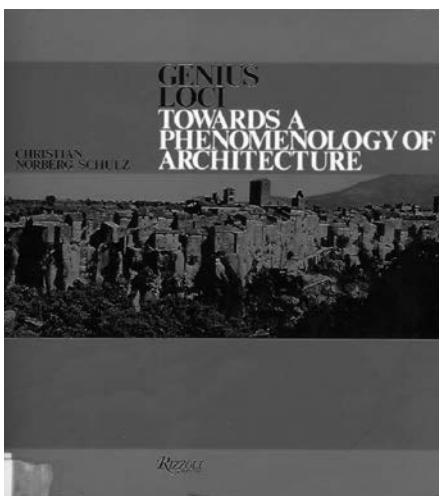
Figure 1. Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* [1979], cover page.
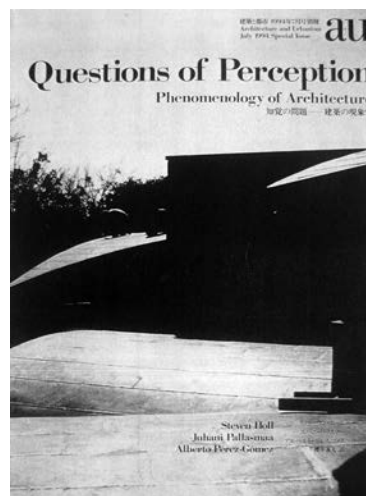

Figure 2. Steven Holl, Juhani Pallasmaa, Alberto Pérez-Gómez, *Questions of perception: Phenomenology of architecture* [1994], cover page.

Pallasmaa, Holl and Pérez-Gómez suggest phenomenologies that integrate Merleau-Ponty's bodily actions in three-dimensional space frame and Bachelard's view of architecture as home-of-fundamental-spatial-feelings with the concept of multisensory (especially tactile) experience of architecture. The central point where they incorporate these considerations is a special edition of *AU*, Japanese architectural Journal, titled *Questions of Perception: Phenomenology of Architecture* [1994] (Fig. 2). For the three authors, the main task of architecture, in terms of phenomenology, is to restore the essential meaning and value of human existence. The primary problems their phenomenology of architecture is facing are those already exhaustively explained by Frampton. These are ocularcentrism, commercial and industrial dominance of artificial materials that produce loss of physical sensitivity and tactility, while broader consequences would be distancing from reality, loneliness and human alienation. In response to the criticized situation, these authors after Frampton once again underscore the multisensory experience of architecture that engages the entire body and the unjustly neglected senses of touch, smell and hearing. Thereupon, after that the topic of place interpreted by Norberg-Schulz, phenomenology of architecture opens for new topics: sensory properties of natural materials and haptic area. In addition, another important topic establishes itself. On the postulates of Bachelard, all three authors consider that the phenomenological view of architecture involves the imaginative dimension. Pérez-Gómez polarizes science, rational objectivity, mathematical reason, technology and functionalism on one end, and experience, poetry and mystery on the other end. By re-opening the circle of *mythos-logos-mythos*, he points to the need for the lost metaphysical dimension of architecture.[28] Analogously to Bachelard, Pallasmaa sees the house as a part of interrelated conditions that integrate sensory memories, images and feelings of the people living in it. According to Pallasmaa, a home is a place of daydreams, personal rhythms, familiarity, a set of rituals and routines of everyday life. [29] It is a phenomenological poetics of space, which Holl finds in nature of materials, because the tactile quality is what creates the emotional impact on the viewer.[30]

PROBLEM OF TOPIC: PLACE *VS* BODY

Following the analysis, it is easy to see the reduction of phenomenological thematic, i.e., the concentration of some phenomenologists exclusively to relations architecture – place or architecture – human body. For instance, Norberg-Schulz is not considering the moving-existential body in a Merleau-Pontyan sense, which would move within the building or around the building. In a series of photographs which he uses to illustrate his texts, one can identify

a rather selective view of the architectural object, suggesting the facade and volume. Always accentuated is the body of a building (the object), but not the body of the observer (the subject). Thus, the question of the relationship with the environment is reduced to the exterior adaptation of the building in relation to the existing character of the place. Hence, Norberg-Schulz emphasizes the relation architecture – place, while the relation human body – architecture is being neglected. In this context lies his remark on absurdity of the claim that man is always in the center of architectural space and that architectural space changes depending on the movement of the human body. Architectural space exists independently of the observer, and has its own centers and directions.[31] It is indicative that the aforementioned Norberg-Schulz's photographs show almost no interior. This suggests that he neglects the interior atmosphere and intimacy in Bachelard's terms, as well as the details and tactility as understood by Frempton and Pallasmaa. On the other hand, Pallasmaa goes to the other extreme. As Reza Shirazi notes, Pallasmaa's phenomenology is *fragile* for it neglects the way in which architecture is connected with place.[32] In Pallasmaa, only details, i.e., *close up* aspects of architecture were presented and explained. He seemed to enter directly into the interior of the building, without reference to the phenomenal *genius loci* problematic of the surrounding.

PROBLEM OF PLACE:
GENIUS LOCI, CRITICAL REGIONALISM AND ANCHORING

Stands taken towards the place are an important topic in the phenomenology of architecture, in Norberg-Schulz and Frampton, but in Holl as well. However, significant differences in positions are noticeable in the texts of these authors. Norberg-Schulz and Frampton suggest two ways in which architecture can reflect the spirit of place and the character of the region to which it belongs. Both ways will involve pretensions to certain architectural forms. On one hand, Norberg-Schulz affirms the mimesis of historical and vernacular architecture, which is in line with his post-modern-semiotic outlook and idea of meaning, narrative and conveying messages through tradition. On the other hand, Frampton rejects any demagogic, populist, sentimental and decorative historicism and affirms the elements which are indirectly derived from the specific nature of individual regions, [33] which implies a high level of abstraction. The difference in understanding the potential of place with respect to the future built structures is visible between Holl and Norberg-Schulz. Specificity of Holl's phenomenology is the concept of anchoring.[34] Anchoring is the act of fixation which represents the connection between architecture and its place. Compared to Norberg-Schulz's *genius loci* character of place, which remains in terms of

the inherent meaning of place and geographical-environmental conditions such as topography, climate and light, Holl's anchoring covers wider references to historical and cultural identity. According to Holl, the meaning of place is not given in advance. Rather it is an experimental potential. It is an experiential state which is relative and depends on the interpretation of the observer.[35] These are actually opposed models that can best be characterized as hard (material) and soft (conceptual) contextualism. Pérez-Gómez is outside of these positions, for he believes that the *genius loci* is an empty, postmodernist pretending that reveals nothing in the context of our cities swamped with shopping malls and transportation networks.[36] In this way, Pérez-Gómez is included in nowadays widespread discourse of post-structuralist criticism of place.[37]

PROBLEM OF FORM:
FIGURATION AND SCENOGRAPHY *VS* ABSTRACTION AND TECTONICS

The analysis of the problem of form particularly emphasizes different, style-oriented manipulations of phenomenology. As mentioned already, Norberg-Schulz directed phenomenology against the uniform and sterile monotony of modernism and the lack of visual stimuli.[38] In this way, he joins the pleiad of postmodern critics of modern architecture,[39] who found that the lack of quality in figurative modernist architecture resulted in a modern house that no longer looks like a house. In their opinion, overcoming the modernist functionalism can be achieved only by a return to figurative architecture, which as such is predisposed to convey messages according to the semiotic theory. However, while Norberg-Schultz criticizes the technological pragmatism of modernism, Frampton enters into a critique of the capitalist and commercialist-consumer ideology which lies behind the technological pragmatism, which, in the same way, will initiate the development of postmodern eclecticism. Frempton's critical regionalism does not see the postmodern populist-scenography and semiotic-narrative approach to architecture as a solution to the problems of modernism. Frampton discredits the postmodern architecture, which is reduced to the provision of a therapeutic image tailored to fit the media society and capitalist-consumer iconography camouflaged as culture.[40] According to him, the form which may be critically and phenomenologically engaged is the one that affirms the tectonic[41] qualities of built structures. This refers to the ontological elements of buildings in which Frampton classifies the poetics of the structure itself, material and texture, and then to the natural, local light that is refracted through these elements and thus accentuates them. Affirmation of the tectonic indicates that, although critical of the modernist normativism, the

position of critical regionalism remains faithful to the progressive aspects of modernist and purist heritage. Despite Frempton's reservations concerning the stylistic categorization and interpretation of critical regionalism as methods and processes that vary according to the specific circumstances, the architects whom he appropriates to his construct, such as the Swiss neo-rationalists from the province of Ticino (Fig. 3), unambiguously nurture modernist morphology.

Advocacy of modernist or postmodernist formal and stylistic solutions is a central place in which lies the ambivalence of the phenomenologies of architecture. First phenomenology of architecture begins with a critique of modern abstract and positivist-technological approach, as indifferent to the context and the man. Second phenomenology of architecture turns into a critique of overemphasized impression, populist sensation and formalist effects, and the concepts of meaning and conveying messages promoted by the post-modern eclectic architecture. In this sense, Frempton's critical regionalism is the first point of rupture in the phenomenologies of architecture, the cue from which will take Pallasmaa and Holl. Under the banner of the phenomenological quest for essence, these authors also go into battle with the postmodern narrative-populist values, and plead for a kind of neutral, self-referential, reductive and ascetic architecture, which is close to the neo-modernist and minimalist[42] conceptions. This architecture, which would be in accordance with phenomenological outlooks, Pallasmaa denominates architecture of silence.[43] The concept of architecture of silence largely coincides with the idea of Frempton's tectonic architecture. The above statement is based not only on similar formal characteristics that are presented within these two architectural concepts, but also in their overall notional context in relation to the legacy of modernism and postmodernism. For example, Pallasmaa believes

Figure 3. Aurelio Galfetti, Castelgrande in Bellinzona, restauration, 1981-1991, published in:
http://www.flickr.com/photos/christof/5964918099/

that architecture must maintain and defend silence rather than to participate in the accelerated experience of world, excessive noise and communication.[44] Using the term noise, he metaphorically denotes the contemporary privilege of visuality, which is a continuation of Renaissance linear perspective and modernist gestalt abstraction. This is an ocularcentrism personified in the conglomerate of visual information offered by new media and communication technologies.[45] This opinion is shared by Holl. According to him, the architecture of silent spatiality and tactile materiality which are stronger than any textual manipulation may bring essential, silent meanings and values into the human experience.[46] One of the most often mentioned architects in theorization of the phenomenology of architecture is Peter Zumthor, who explicitly stands against the architecture that would be an instrument or a symbol for things that do not belong to the essence. In a society that is based on what is not essential, the architecture can resist, oppose the wasted expenditure of form and meanings, and speak its own language.[47] Seeking the position between modernism and postmodernism, it seems that these phenomenologists of architecture establish an extremely simplified analogy between phenomenology and phenomenology of architecture, in terms of the stance taken towards the theory of knowledge. They relate themselves to the intuition as a dominant phenomenological source of knowledge, which is between the mind and the senses. This way they emphasize the preferred form of architecture as the one that would be, as such, best intuitively experienced. In this constellation, tectonic architecture or architecture of silence supposedly occupy a position in between: 1) modernist technological, positivist and abstract architecture that is rational and; 2) postmodern eclectic, semiotic-oriented, scenographic architecture, which is oriented towards sensual pleasure.

Figure 4. Heidegger's Hut, Black Forest Mountains of southern Germany, published in: Anonim,"Die Weite aller gewachsenen Dinge. Martin Heigdggers Hütte in Todtanauberg, Ludwig Wittgensteins Hütte in Skjolden", *Daidalos* 32 (1989): 86.

FINAL CONSIDERATIONS

After certain contradictions in the phenomenology of architecture have been thoroughly analyzed and exposed in the previous sections, final considerations are conceived as recommendations for further investigations. Therefore, it is important to emphasize some other inconsistencies between the phenomenology of architecture concerning relations with phenomenological postulates developed in the initial philosophical sense.

The first inconsistency relates to Pallasmaa's and Holl's glorification of multisensory experience and tactility, which are opposed to ocularcentrism, as something that naturally comes from the philosophy of Merleau-Ponty. Merleau-Ponty did problematize the body, but he did it in terms of the concept of embodied vision that involved the fusion of visual perception and bodily movements in space.[48] Merleau-Ponty did not identify the sense of touch with *Eyes of the Skin*, as Pallasmaa titled one of his books, he even discredited it. Merleau-Ponty has clearly pointed out that different senses must not be placed in the same plane, as well as that the visual experience is truer than tactile experience. According to him, the structure of visual experience is richer for it shows the modes of being which touch cannot even feel traces of.[49]

Another inconsistency involves the said set of instrumentalizations, which convert phenomenology to an agenda under which certain formalistic solutions in architecture are advocated for. In connection with Norberg-Schulz's affirmation of postmodern-figurative architecture which should solve the problems of modernism, Adam Sharr and Elie Haddad note that the real problem of modernism was not the loss of generally comprehensible formal attributes of a house; rather, that the modern man has lost the ability to dwell, as this was already explained by Heidegger.[50] Heidegger did often refer to the vernacular architecture of the region in which he spent a lot of time staying in his mountain hut (Fig. 4), however, he never advocated for a nostalgic return to the pre-modern state. Heidegger clearly distanced himself from pretensions to come up with building ideas, and thus from reaffirming any pre-modern architecture.[51] On the other hand, not even the tectonic reductionism or architecture of silence, which see the essence of architecture in its reduction to space, light and material, are in the original phenomenological spirit. It is as if these concepts understood phenomenological reduction in the literal sense, i.e., as if they mixed the reduction of consciousness of the subject-observer with the reduction of the architectural form. In this context lies Husserl's remark stating that phenomenological reduction is not distancing from the riches of the world, but bringing of those riches to the consciousness in a different way.[52] It is a

revelation or a different vision, seeing with other eyes. The point is to eliminate the influence of beliefs, without taking away anything from the thing itself.

Gnoseological origin of phenomenology clearly determined its reach and possible areas of investigation, which primarily concern the consciousness of a subject and the way in which his cognitive actions are directed to a particular thing in the world. In this sense, formalist orientation of the phenomenologists of architecture reveals an important issue. It reveals the paradox in the transfer of phenomenological ideas: from the way of seeing architecture to creating typologies of architectural forms. This transfer is in line with Holl's concept of placing phenomenological ideas in architecture as a field of practice, in which they are further elaborated to achieve the design conceptual strategy.[53] Architectural abandonment of the original phenomenological idea of unmediated attitude of observers leads to the concepts of authorship influence, perceptual manipulation and choreographic programming of observers by means of hylomorphic properties of architecture itself. These observations open new complex relations on the axis phenomenology – phenomenology of architecture, which can certainly be subjects of future discussions.

NOTES

1   See: Frederic Jameson, "Is space political? " in *Rethinking Architecture: A reader in cultural theory*, ed. Neal Leach (London & New York: Routledge, 1997), 267.; Hilde Heinen, "The Dilemmas of Architecture," in *Architecture and Modernity* (Cambridge & London: MIT Press, 1999), 18-15.; Adam Sharr, "Phenomenology and politics," in *Heidegger for architects* (London & New York: Routledge, 2007), 111-113.

2   On the application of Wittgenstein's ideas in analytic aesthetics, see e.g.: Damir Smiljanić, "Anti-filozofija ili meta-filozofija? Implikacije Vitgenštajnovog stava prema filozofiji," *Arhe* VI/11 (2009): 21-32; Nebojša Grubor, "Vitgenštajn i lingvistička paradigma u filozofiji i filozofskoj estetici," *Arhe* VI/11 (2009): 33-46; Miško Šuvaković, "Ludvig Vitgenštajn i analitička estetika," in *Figure u pokretu: Savremena zapadna estetika, filozofija i teorija umetnosti*, eds. Miško Šuvaković and Aleš Erjavec (Beograd: Vujičić kolekcija, 2009), 123-141.

3   On the concept of meta-discussion characteristic of the approach of analytic aesthetics, see: Miško Šuvaković, *Prolegomena za analitičku estetiku* (Novi Sad: Četvrti talas, 1995); Miško Šuvaković, "Analitička estetika," in *Pojmovnik moderne i postmoderne likovne umetnosti i teorije posle 1950. godine* (Beograd: Srpska akademija nauka i umetnosti, 1999), 26-27.

4   Etymologically, phenomenon (Greek: *phainmenon*) means appearance, that which appears in the consciousness. A phenomenon shows itself, reveals itself to senses and presents itself to consciousness. In philosophy, a phenomenon is a self-given entity that reveals itself to self.

Outside of philosophy, in general terms, a phenomenon means the appearances (visual, haptic, acoustic, aromatic and somatic) available to the senses.

5   See: Edmund Huserl, *Ideja fenomenologije* (Beograd: BIGZ,1975); Edmund Husserl, *Kriza evropskih znanosti i transcedentalna fenomenologija* (Zagreb: Globus, 1990); Edmund Huserl, *Predavanja o fenomenologiji unutrašnje vremenske svesti* (Sremski Karlovci: Izdavačka knjižarnica Zorana Stojanovića, 2003).

6   Žan-Fransoa Liotar, *Fenomenologija* (Beograd: BIGZ, 1980); Dermot Moran, *Introduction to phenomenology* (London & New York: Routledge, 2000).

7   In terms of logic and psychology, intuition is a source of knowledge that is between sensory experience and rational consideration. Intuition achieves insight into the entire structure of things and the complex nature of abstract relations and situations, while sensory experience registers only qualitative external characteristics. Intuition is the power of direct and immediate knowledge, while the reason progresses step by step.

8   Milan Uzelac, *Fenomenologija* (Novi Sad:Veris, 2009),114-115.

9   See: Herbert Spiegelberg, *The Phenomenological Movement: A Historical Introduction* (The Hague: Nijhoff, 1965); Hans-Georg Gadamer, *Fenomenološki pokret* (Beograd: Plato, 2005).

10   On the importance of transcendental ego for Husserl, see: Milan Uzelac, "Zagonetnost sudbine filozofskog opstanka na tlu transcendentalne fenomenologije," *Politička misao* 47/3 (2010): 108-11; Milan Uzelac, "Filozofija svijeta života vs. transcendentalna egologija," *Filozofska istraživanja* 31/3 (2011): 511-522.

11   Maurice Merleau-Ponty, *Fenomenologija percepcije* (Sarajevo: IP Veselin Masleša, 1978), 5.

12   Dermot Moran, *Introduction to phenomenology*, 391-434.

13   Nebojša Grubor, "Hajdegerova kritika Huserlove fenomenološke redukcije," *Theoria* 4 (2009): 5-22.

14   Heidegger's positions on technology in this context are well-known. See: Martin Heidegger, "The question concerning technology," in *Martin Heidegger: Basic writings*, ed. David Farell Krell (New York: Harper& Row, 1977), 287-317.

15   Martin Hajdeger, "Građenje, stanovanje, mišljenje," in *Teorija arhitekture i urbanizma*, eds. Petar Bojanić and Vladan Đokić (Beograd: Univerzitet u Beogradu, Arhitektonski fakultet, 2009), 116.

16   Adam Sharr, *Heidegger for Architects* (London & New York: Routledge, 2007), 63-64.

17   Husserl separated the uniqueness and the immanence of the perceptual experience from the one that can be produced by imagination. See: Edmund Husserl, *Phantasy, image consciousness and memory [1898–1925]* (Dordrecht: Springer, 2005).

18   Merleau-Ponty clearly separated perception from experiencing a multitude of impressions that would entail memories able to complement them. According to him, perceiving does not mean remembering or associating images. See: Maurice Merleau-Ponty, *Fenomenologija percepcije*, 39; 47.

19   Gaston Bašlar, *Poetika prostora* (Beograd: Gradac, 2005),28.

20   Branko Pavlović, "Gaston Bašelar," in *Savremene filozofske teme, Studije o: Ludwigu Wittgeusteinu, Karlu Jaspersu, Leonu Chwisteku, Gastonu Bachelardu* (Beograd: Srpsko filozofsko društvo, 1964), 75.

21   Kristijan Norberg-Šulc, "Fenomen mesta," in *Teorija arhitekture i urbanizma*, eds. Petar Bojanić and Vladan Đokić (Beograd: Univerzitet u Beogradu, Arhitektonski fakultet, 2009), 260.

22   Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (New York, Rizzoli, 1980),

23   Christian Norberg-Schulz, *Stanovanje, Stanište, urbani prostor, kuća* (Beograd, Građevinska knjiga, 1990), 9-12.

24   Kristijan Norberg-Šulc, "Fenomen mesta", 260.

25   Kenneth Frampton, "Prospects for a Critical Regionalism," *Perspecta: The Yale Architectural journal* 20 (1983),148.

26   Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Washington: Bay Press, 1983), 24.

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27   Ibid., 28.

28   Alberto Pérez-Gómez, "Introduction to Architecture and the Crisis of Modern Science [1983]," in *Architecture Theory since 1968,* ed. Michael K. Hays (London: The MIT Press,1988), 473.

29   Pallasmaa, Juhani, "The geometry of feeling: a look at the phenomenology of architecture [1986]," in *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995,* ed. K. Nesbitt (New York: Princeton Architectural Press, 1996), 448-453.; Juhani Pallasmaa, *Identity, Intimacy and Domicile, notes on the phenomenology of home* (1992) <http://www2.uiah.fi/opintoasiat/history2/e_ident.htm>

30   Steven Holl, Juhani Pallasmaa and Alberto Pérez-Gómez, *Questions of perception: phenomenology of architecture* (Tokyo: A+U Special Issue, 1994), 39-44.

31   Christian Norberg-Schulz, *Existence, Space and Architecture* (London: Praeger Publishers, 1971), 13.

32   Reza M. Shirazi, "The Fragile Phenomenology of Juhani Pallasmaa," *Environmental & Architectural Phenomenology* 20/2 (2009): 5.

33   Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance," 21.

34   Steven Holl, *Anchoring* (New York: Princeton Architectural Press, 1989), 9-10.

35   Ibid.

36   Kejt Nezbit, "Teorija arhitekture postmodernizma," in *Istorija moderne arhitekture, Antologija tekstova, Knjiga 3. Tradicija modernizma i drugi modernizam*, ed. Miloš R. Perović (Beograd: Arhitektonski fakultet, 2005), 368.

37   See: Guo Jianhui, "No More Heidegger, No More Genius Loci: a Poststructuralist View of Place," *Journal of environment and art* 4 (2006): 47-56.; Veronica Ng, "A critical review on the problematic nature of place," *British Journal of Arts and Social Sciences* 5/1 (2012): 103-122.

38   Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture*, 190-191.

39   Eclectically oriented postmodernists offer a figurative and ornamental architecture based on Hollywood-populist renewal of historical, vernacular and classical styles and their ironic introduction to the new context in combination with commercial iconography of mass culture. See: Robert Venturi, *Complexity and Contradiction in Architecture*, (New York: The Museum of Modern Art, 1966); DeniseScott-Brown, "Learning from Pop [1971]," in *Architecture Theory since 1968,* ed. Michael K. Hays (London: The MIT Press,1988), 62-66.; Charles Jencks, *Post-Modern Classicism* (London: Academy Editions, 1980).

40   Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance," 19.

41   Kenet Frempton, "Opomena, u odbranu tektonskog," in *Arhitektura kao gest*, eds. Petar Bojanić and Vladan Đokić (Beograd: Univerzitet u Beogradu, Arhitektonski fakultet, 2012), 72-73.

42   Vladimir Stevanović, "Teorije minimalizma u arhitekturi: post scriptum," *Arhitektura i urbanizam* 35 (2012): 3-9.

43   Kejt Nezbit, "Teorija arhitekture postmodernizma," 354.

44   Juhani Pallasmaa et al., *Encounter: Architectural Essays* (Helsinki: Rakennustieto Oy, 2005), 294.

45   Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (New York, John Wiley: 1996), 14.

46   Steven Holl, *Intertwining*, New York, *Princeton Architectural Press*, 1996),11.; Alejandro Zaera Polo, "A Conversation with Steven Holl," *Arcade* 15 /1 (1996): 14-17.

47   Peter Zumthor, *Misliti arhitekturu* (Zagreb: AGM, 2003), 23.

48   Aleš Erjavec, "Moris Merlo-Ponti," in *Figure u pokretu: Savremena zapadna estetika, filozofija i teorija umetnosti*, eds. Miško Šuvaković and Aleš Erjavec (Beograd: Vujičić kolekcija, 2009), 391.

49   Maurice Merleau-Ponty, *Fenomenologija percepcije*, 247.

50   Adam Sharr, *Heidegger for Architects*, 67.; Elie Haddad, "Christian Norberg-Schulz's phenomenological project in architecture," *Architectural Theory Review* 15/1 (2010), 96.

51   Martin Hajdeger, "Građenje, stanovanje, mišljenje," 115.

52   Dermot Moran, *Introduction to phenomenology*, 78.

53   Steven Holl, *Anchoring*, 10.

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MATERIALIST HISTORY OF IDEAS AND STUDY OF ARCHITECTURE AND URBANISM: THE CASE OF MARTIN JAY[1]

A B S T R A C T

History of ideas is a sub-discipline of history that deals with description and interpretation of creative work of thinkers and artists of the past. Martin Jay, as a central aspect of his theoretical work points out two Marxist thesis. 1. Ideas have, as products of intellectual labor, their own material foundation: this means that social reality is determined by those products as much as by economy - in that way, materialist history of ideas is constituted on the shift from the analysis of the economy (base) to the analysis of culture (superstructure). 2. Ideas are related to social practices: ideas within a society are not separate from material reality, but they actively shape social relations, i.e. there is a link between intellectual labor and political conditions of life within a given historical society. The paper examines the connection that Jay established between the history of ideas and the history of architecture and urbanism.

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KEY WORDS

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MARXISM

I

Right at the outset of my presentation, I would like to emphasize that I do not consider myself an expert in the domain of architectural theory; in fact, the work I present today is the first text I have ever written on the topic of architecture. My proper field of expertise concerns the relationship between art theory, especially (post-)Marxist art theory, and the neo-avant-garde and post-avant-garde art practices of the latter half of the 20th century. In my book, *Utopian Spaces of Art and Theory after 1960* (published in 2009), I tried to encompass that set of problems and advanced the following claim: there is no art that is not, on some level, theoretical; quite to the contrary, every art practice is shaped according to a certain theoretical system that belongs to wider, often conflicting cultural and social processes. Therefore, in my theoretical work, I have often engaged not in art-historical analyses of concrete works or phenomena of art, but rather, in the surrounding theoretical narratives (philosophic-aesthetic systems, theoretical platforms), which constructed and are still constructing the political history of the 20th-century art. Thus, in my work as a theorist and historian of art, I have often assumed a meta-theoretical position and asserted the importance of addressing the theory of art theories. In other words, in my work, I have typically pursued not the history of art in the traditional sense, but rather, the history of the ideas affecting our conception of the objects and gestures that we bring together under the term 'art'.

What is the relationship between architecture and architectural theory? The French philosopher Louis Althusser once wrote that theory was important because it turned our irrational myths, obscure images, ideas, prejudices about the world and our place in it into rational concepts; these concepts are opposed to what Althusser signifies as ideology. By virtue of making that ideology visible, they command political weight; that is, theory, as a form of political practice is capable of shaping our lives, of laying the foundations for transcending our present conditions of life. It is almost banal to state that there is no more political form of art than architecture: architecture is nothing if not the practice of appropriating and performing, that is, regulating and shaping human space and living in it.[2] Therefore, for anyone who deals with the relationship of art and politics by analyzing ideas, it is only logical to ask: what is the relationship between architecture and architectural theory, how to think the history of architecture as a political history of ideas, and how to analyze architecture as a political concept through a parallel analysis of theory as likewise a political concept? At least to hint at some answers to these questions, I would like to refer to a text by the American historian of ideas Martin Jay, published under the title of 'Scopic Regimes of Modernity' in *Force Fields*, a book that came

out in 1993. In that essay, Jay directly broaches the issue of the relationship between ideas (theory) and architecture as a basically political relation. Still, in order to understand Jay's arguments in this brief text, it is necessary to make somewhat broader remarks concerning Jay's view of the history of ideas as a political history.

I I

What does it mean when we say that ideas, or, more precisely, theory, carry political weight? For Jay, it means connecting to the materialist postulates of critical theory, according to which: 1) ideas, as products of material labor, have a material grounding; this means that these products shape social reality as much as the economy does and that materialist history of ideas is thus constituted at the transition charted by critical theory, between economic analysis (the base) and cultural analysis (the superstructure); 2) from that follows the idea about connecting theory and practice: in a given society, ideas are not separate from its material reality, but actively shape its social relations, i.e. there is a two-way loop between intellectual labor and political conditions of life in a historically given society.

Horkheimer and Adorno charted this turn from analyzing economy to analyzing ideas (scientific, philosophical, theoretical, artistic), that is, cultural superstructure, through their critique of the Second International era's vulgar economist Marxism. For theorists of the Frankfurt circle, ideas are never epiphenomenal, although, on the other hand, they are never quite autonomous either: ideas should be viewed as mediatized through the social totality and not as mere reflections of class interests. Therefore, the target of critical theory's attack is classical orthodox Marxism as much as formal logic, that is, positivism. This turn was predicated on a reinterpretation of Hegel's philosophy, that is, a turn from the positions of formal to those of speculative logic. While formal logic insists on an absolutely delimited, logically coherent and formalized, objective and a-historical theoretical meta-language, Hegel's speculative logic insists on the link between forms of thought (intellectual labor) and the historical conditions of social reality. Horkheimer's and Adorno's critique of the Enlightenment and the heritage of Cartesian rationality rest on these foundations: formal logic reduces reason and rationality to individual experience and insists on a transcendental detachment of reason from history. Logic is thus reduced to a series of tautologies that have no points of contact whatsoever with material conditions of human existence; at the same time, logical positivism keeps facts and values apart and thus contributes to the reproduction of the social *status*

quo. By contrast, critical theory did chart an anti-metaphysical conception of rationality, whereby ideas stand in a dialectical relationship with history, that is, theory stands in a dialectical relationship with practice:

> Horkheimer's stress on dialectics also extended to his understanding of logic. Although rejecting the extravagant ontological claims Hegel had made for his logical categories, he agreed with the need for a substantive, rather than merely formal, logic. In *Dämmerung* Horkheimer wrote: 'Logic is not independent of content. In face of the reality that what is inexpensive for the favored part of humanity remains unattainable for the others, nonpartisan logic would be as nonpartisan as a book of laws that is the same for all'. Formalism, characteristic of bourgeois law (the ideal of the *Rechtsstaat*, which means judicial universality without relating the law to its political origins), bourgeois morality (the categorical imperative), and bourgeois logic, had once been progressive, but it now served only to perpetuate the status quo. True logic, as well as true rationalism, must go beyond form to include substantive elements as well.
>
> [...]
>
> What made Horkheimer's stress on reason so problematical was his equally strong anti-metaphysical bias. Reality had to be judged by the "tribunal of reason", but reason was not to be taken as a transcendental ideal, existing outside history.[3]

Therefore, the core starting point of Jay's history of ideas is deeply rooted in the Marxist tradition: according to Jay, ideas, products of intellectual labor, reflect the material conditions of the socio-historical context in which they emerge, but those same ideas are capable of shaping (in emancipatory, even utopian terms) and changing that same social context. That thesis may be identified already in Marx's classical positions on ideology,[4] whereas the Frankfurt School developed it through their postulates relating to *praxis*, i.e. by combining theory and politics. Classical theory insists on pure, supposedly 'disinterested', 'objective' knowledge, privileged over practice and social action. For the Frankfurt School, disinterested knowledge is impossible, especially in a society like the bourgeois, where individuals are not autonomous; for Horkheimer, an intellectual is part of the social object s/he examines and cannot avoid participating in social heteronomy. Critical theory thus rejects the idea of the 'free-floating' intellectual and the conception of 'objective' knowledge, striving for a theory that might determine social change:

> In the present society, then, it would be a mistake to see intellectuals as *freischwebende* (free-floating), to use the term Manheim had taken

from Alfred Weber and popularized it. The ideal of a 'free-floating' intellectual above the fray was a formalistic illusion, which should be discarded.

[…]

Dialectical materialism, Horkheimer argued, also had a theory of verification based on practical, historical testing: 'truth is a moment in correct *praxis*; he who identifies it with success leaps over history and becomes an apologist for the dominant reality'. 'Correct *praxis*' is the key phrase here, indicating once again the importance in the Institute's thinking of theory as a guide to action [...][5]

Thus Jay finds reasons for pursuing the history of ideas as a discipline in the postulates of the Frankfurt School: the history of ideas, as well as both theoretical and artistic, that is, intellectual labor in general, carry a potential for social emancipation. As Lloyd Kramer asserts, theory is capable of re-examining the ruling social, that is, ideological prejudices: when there is a lack of historical knowledge in a given society, its historians of ideas turn into critical thinkers who point to the forgotten genesis of certain ideas and their influence on commonsense (ideological) prejudices at that particular social moment.[6] In other words, historical knowledge re-examines personal experience and 'spontaneity' of cultural prejudices, which form the basis of political ideologies. Theory thus assumes a central position in articulating the political debate about a just society: theory is a place of reflexive self-distancing from the 'spontaneous' ideology of the dominant political context. Theory initiates political practice, but at the same time, maintains a self-reflexive status in relation to that same practice; rational self-reflection and self-criticism are two conditions for social emancipation. In Jay's system, the humanities occupy a central position in reflecting on the conditions for the development of a democratic community; in that regard, Jay insists on the Enlightened, modern idea of intellectual labor as a process of rational communication: a rational analysis of ideas, intellectual and theoretical concepts is the basic task that every contemporary intellectual should pursue.

From all the foregoing, one may draw the following conclusion: the classic modernist separation of art 'practice' from art theory proves to be untenable. For historians of ideas, ideas actively shape reality, so one may say that there is interdependence, a two-way loop between, theoretical-philosophical platforms on the one hand and, on the other, art as such. In his book *Downcast Eyes*, Jay consistently pursues that approach, analyzing mechanisms whereby theory constructs the status of vision in Western rationalist and anti-rationalist

traditions: Jay studies the nature of vision and claims that vision, that is, perception, has its 'natural' (therefore, physiological and psychological) grounding, but at the same time, in the spirit of materialist history of ideas, also argues that perception is culturally contingent and historically determined.[7] In that regard, the position of an aesthetician or historian of art/architecture as a historian of ideas (as suggested in the introduction of this text) is meta-theoretical, which means that the history of ideas offers   history and theory of architectural theories within a certain historical context.

III

What does it mean to apply these postulates of the material grounding of ideas and the interdependence of theory and 'practice' to the problems of architecture? In his essay mentioned above, Jay offers an analysis of the procedures of looking in Western culture, from the Renaissance to the present, and links those procedures with dominant intellectual lines in European thought.[8] Only toward the end of the essay does Jay refer to architectural problems, that is, to the organization of cities in Western societies.

Jay isolates several dominant scopic regimes that have developed over the past 500 years or so: a) Cartesian perspectivism, which dominated the European space from the Renaissance until Neoclassicism, b) the narrative scopic regime, characteristic of the 17th-century Dutch art, and c) the Baroque scopic regime. Jay links these dominant 'forms' of European visual culture (which he recognizes above all in the domains of painting and city planning) with philosophical-intellectual traditions such as Alberti's Renaissance theory of space, Descartes's rationalism, as well as various humanist postulates in contemporary European philosophy (regarding Cartesian perspectivism), Bacon's empiricism (the narrative regime), and Leibnitz's and Pascal's philosophy and counter-Reformation mysticism (the Baroque).

In the regime of Cartesian perspectivism, the dominant ideas were those of a rational subject and literal representation of an 'objectively' given reality; relying on rationalism and assuming the existence of an objectively given world in its full materiality, as well as the possibility of cognizing and representing it literally and neutrally, without interest, led to the emergence of geometrical perspective and the postulates of the Italian *Quattrocento*, dominated by Brunelleschi's and Alberti's ideas of rational space: by means of precise calculations and reflection, three-dimensional space could be literally transposed to the two-dimensional surface of a painting. This kind of painting implies a

static observer and fixed view, i.e. what British art historian Norman Bryson signifies under the term *gaze*: a viewing procedure that implies an almost bio-political disciplining of the body – immobility, stillness, contemplation.[9] This is a rational, de-eroticized gaze that negates desire and rejects narrativisation, that is, the discursive contingency of gazing. Cartesian perspectivism emerged in the tightest connection with the ideas of humanistic universalism: it was a transcendental conception of subjectivity that sought to comprehend the world in a neutral, rational way, from a-historical, disinterested positions. An alternative to Cartesian perspectivism was offered by the 17th-century Dutch art, as well as the parallel emergence of philosophical empiricism, based on description and narrativisation. This scopic regime insists not on the totality but rather on the fragmentariness of visual perception; Dutch paintings from the 17th century present fragmentary excerpts of reality and not the totalizing view of the world characteristic of the Italian Renaissance; it is an art prone to allegorizing and metaphorising visual display. Finally, the third model of Western visual culture is the Baroque model – developed under the influence of counter-Reformation mysticism and not a rational, 'scientific' view of the world, the Baroque was a radical alternative to Cartesian perspectivism – insisting not on perspective or geometry but on anamorphosis, deformation, not on reason, but on the sublime, mystical, on desire and eroticizing space. That is, in Jay's own words,

> Baroque vision, Buci-Glucksmann also suggests, sought to represent the unrepresentable and, necessarily failing, produced the melancholy that Walter Benjamin in particular saw as characteristic of the baroque sensibility. As such, it was closer to what a long tradition of aesthetics called the sublime, in contrast to the beautiful, because of its yearning for a presence that can never be fulfilled. Indeed, desire, in its erotic as well as metaphysical forms, courses through the baroque scopic regime. The body returns to dethrone the disinterested gaze of the disincarnated Cartesian spectator.[10]

In the final two pages of that essay, Jay refers to the connection between these dominant scopic regimes and the architectural and city-planning organization of cities in Western culture. Cartesianism produced the rational conception of the city: the ideal of a geometric, isotropic, abstract, and uniform urbanized space, shaped in concentric circles radiating from a recognizable center. Jay's paradigmatic examples of the 'rational city' include the projects of Pope Sixtus V, Louis XIV, and the absolutist city-palaces at Versailles, Karlsruhe, and Mannheim, meant to highlight the power of the sovereign's gaze. Distant echoes of the Cartesian rational city Jay finds in Le Corbusier's projects as

well as Lúcio Costa's monumental city-planning endeavors in Brasilia. Jay recognizes the narrative scopic regime in the anti-monumentality of cities like Delft, Haarlem, and Amsterdam: these cities 'seem less like visual incarnations of the disciplining state bent on controlling its citizenry through surveillance and more like comfortable sites of an active civil society'.[11] These are cities that celebrate bourgeois privacy and emerge as a result of the accumulated wealth of the new bourgeois class and not the absolutist authority of a prince. Finally, the Baroque city insists on spectacle, on rejecting Cartesian geometric rationality; its typical embodiment is Bernini's Baroque Rome. The Baroque city addresses the senses and not reason, whereas architecture transforms into a theatrical space encompassing all public spectacles – from church processions to public executions. At the end, Jay analyses the fate of these scopic regimes today and their impact on the 20th-century city – linking the history of the gaze, the history of architecture and the history of ideas, Jay concludes that the Cartesian model was finally defeated at the end of the last century. The emergence of hermeneutics, pragmatism, and then structuralist and post-structuralist concepts dealt a deathblow to the conception of a disinterested, rational subject. The fate of Bacon's empiricism was no better, with its insistence on a positivistic grounding of human cognition. The dominant regime today, with its insistence on spectacle, the eroticization of the gaze, the bodily and the spectacular, is the Baroque regime – Jay assumes Adorno and Horkheimer's concept of 'cultural industry' and identifies in it elements of the spectacular Baroque production.

***

Thus viewing the gaze in correlation with intellectual, that is, theoretical concepts from Western philosophy, Jay views not only the history of architecture from the Renaissance to the present, but also the entire history of the Western world through a cultural analysis of different ideas. The essence of Jay's approach is a basic 'de-ontologisation' of the history of art/architecture, by claiming the discursive nature of the gaze, which points to the transformation of art history from the study of sensuously presentable phenomena to art history as a discourse analysis. In other words, Jay expands the category of architecture itself: architecture is no longer viewed only as a material organization of space; rather, the architectural emerges in the intertwining of the social processes (material labor) and ideas (intellectual labor) that shape the scopic regimes discussed above. Architecture is a product not only of the economy or political power; it is not only the aesthetic form or practice of shaping the living space, but also a reflection of the ruling ideas and intellectual concepts of its

time. This radically inverts the way we think architecture: architecture is not only labor in the domain of planning, designing, and constructing buildings and organizing space, it does not emerge only in the interstices between civil engineering, applied arts, industrial design, economics, and 'high art'. Architecture works with ideas and arises in the name of ideas. For Jay, ideas, intellectual, philosophical, and theoretical concepts carry political weight – ideas reflect the material reality of a certain historical moment, but they are also capable of politically transfiguring that same material reality. According to Jay, that is precisely where architecture's political 'weight' lies.

That claim opens room for rethinking the social role of the architect; as already asserted, one of Jay's central concepts is that of the critical intellectual. Via that concept, Jay strives to reconstruct Habermas's concept of a rational public sphere, rejected by postmodern, post-structuralist theory as a totalizing and 'metaphysical' idea. Still, with his thesis on the critical intellectual, Jay departs from post-structuralist theorists, insisting, in Habermas's spirit, on the emancipatory idea of the modernist project. The figure of the critical intellectual entails theoretical and public acting:

> Finally, Jay supports the traditional Enlightenment conception of intellectual labor as a process of rational communication. The intellectual must convince others by arguing for an idea rather than by compelling consent through social power or producing an irrational public spectacle. Rational analysis becomes for Jay the essential and difficult work that intellectuals should pursue: 'The neutral culture of critical discourse in which persuasive ideas come before personal authority and disembodied minds argue without reference to their corporeal ground may be a utopian fantasy in its purest form', Jay argues in one defense of rational argumentation, 'but it still provides a regulative ideal, which we abandon at our jeopardy'.[12]

In other words, the hard-won 'critical edge' of rationalism should be a guide for historians and critics of ideas, regardless of the theoretical school or camp they belong to in contemporary cultural debates.[13] Rejecting the public sphere and insisting on the 'transgressiveness' of language instead of inter-subjective nature of rational communication leads toward privatization of language; every language is public, therefore political action is possible only in the public sphere. There hardly exists a more 'public' art than architecture: in its spatial articulation of the public, architecture organizes forms of living on a bio-political level, that is, architecture is 'an ideological practice, because architectural production and consumption are material instruments and

functional factors of the social and cultural, political and state-legal everyday reality of every historical and geographic society. Architecture is not a mimesis of social reality, but a basic instrument of constituting and performing social reality in its concreteness and universality'.[14] In that respect, an architect is not only an artist, especially not in the modernist sense, that is, an author who constructs disinterested aesthetic forms, independent and neutral with regard to the historical, ideological, and political determinants of the social context. Still, an architect is not only a closely specialized expert either, working in the domain of designing everyday life structures, or city planning and articulating living space. An architect is so much more than that: s/he is a critical intellectual working in the domain of ideas and intellectual concepts; therefore, s/he is (or ought to be) a political subject occupying a central position in debates about justice and a just society.

NOTES

1   This text was presented at the conference "on Architecture" organized by Sustainable Urban Society Association at Serbian Academy of Sciences and Art in Belgrade, december 9th and 10th 2013. It was written within scientific project „Tradicija, modernizacija i nacionalni identitet u Srbiji i na Balkanu u procesu evropskih integracija" *(Tradition, modernization and national identity in Serbia and the Balkans in the EU integration process)* (Reg. No. 179074), Center for Sociological Research, Faculty of Philosophy, Nis.

2   Miško Šuvaković, *Pojmovnik teorije umetnosti* (A Lexicon of Art Theory; Belgrade: Orion Art, 2011), 92-93.

3   Martin Jay, *The Dialectical Imagination: A History of the Frankfurt School and the Institute of Social Research, 1923-1950* (London: Heinemann, 1973), 55 and 63.

4   See Karl Marx and Frederick Engels, *The German Ideology* (New York: International Publishers, 1970); Maynard Solomon, "General Introduction: Karl Marx and Friedrich Engels," in *Marxism and Art: Essays Classic and Contemporary,*ed. Maynard Solomon (Detroit: Wayne State University Press, 1974), 3-21; Terry Eagleton, *Ideology: An Introduction* (London and New York: Verso, 1991).

5   Jay, *Dialectical Imagination*, 81 and 83.

6   Lloyd Kramer, "Martin Jay and the Dialectics of Intellectual History," in *The Modernist Imagination: Intellectual History and Critical Theory*, ed.Warren Breckman *et al.* (New York: Berghahn Books, 2011), xiii-xiv.

7   Martin Jay, *Downcast Eyes: The Denigration of Vision in Twentieth-century French Thought* (Berkeley: University of California Press, 1993).

8   Martin Jay, "Scopic Regimes of Modernity," in *Force Fields: Between Intellectual History and Cultural Critique* (New York and London: Routledge, 1993), 114-133.

9   Norman Bryson, *Vision and Painting: The Logic of the Gaze* (New Haven: Yale University Press, 1983).

10   Jay, "Scopic Regimes," 123.

11   Ibid., 126.

12   Kramer, "Martin Jay," xiv.

13   *Ibid.*, xv.

14   Šuvaković, *Pojmovnik*, 92–93.

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REVISIONIST PHILOSOPHY OF ARCHITECTURE:
FUNDAMENTAL *DISPOSITIVES*

A B S T R A C T

The discussion points to the issue of defining and re-defining the notion of the "critical theory". The notion of critical theory has been considered since the introduction of the notion at the Institute for Social Research in Frankfurt until the modern, postmodern and contemporary theories of critical and decentering of the critical. The notion of critical theory is associated with the problem of politicization of architecture and urbanism. It is pointed to the case of critical theory of the Frankfurt circle. Particular attention is paid to the art/architecture theory of Theodor Adorno and to the theory of architecture and urbanism of Walter Benjamin. Adorno's critique of architectural functionalism has been considered. It is discussed about methodological approach to Benjamin's analysis and the debate on Paris as metropolis.

The aim of the discussion is to indicate to transformations and modalities of critical theory in modernism, post-structuralism, postmodernism and contemporary global neoliberalism.

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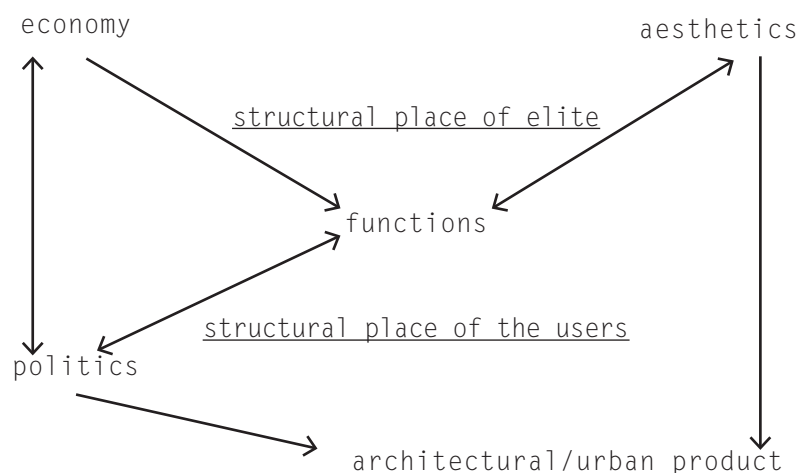Faculty of Music, University of Arts in Belgrade

THESIS: THEORETICAL PRACTICES ON ARCHITECTURE

Theoretical relation of politics and architecture/urbanism is presumed as *critical theoretical practice*[1]. Critical theoretical practice which is the basis of one discourse on architecture and urbanism *always* leads to the "epistemological break" with the *theoretical pre-history,* i.e. with the aesthetics understood as the base of the autonomous theory of forms in architecture. Critical theoretical practice, therefore, is *always* the theory on "architectural and urban theoretical practices" and on "theoretical practices on architectural/urban practice and theoretical practices of architecture and urbanism", meaning that it is a materialistic theory on "practice" in general and concrete sense. The notion *practice* here denotes the entire process of transformation of the matter initially given into a certain product. The transformation is carried out by certain human labor against the use of certain tools i.e. production. Thereby, the determining moment is neither the initial matter nor the product, but the practice: the process of the transformation labor itself, which, in a specific structure, engages people, tools and the technology of tools use, and all that unfolds for the people in general and specific social and cultural relations.

It concerns the theorization of architecture and urbanism in relation to problem questions on economic, functionalistic and aesthetic postulates of the dominant politics in one society or in the international or global order. Architectural and urban „normal" and „normative" realization of the *form of public and private life* is shown compliant with the dispositives and discourses of the real and fictional power and its bureaucratization in relation to the social needs or social intentions of the individuals, namely, political and economic elite according to the totality of exchange and use, i.e. consumption.

Graph 1. Problem: Critical theory and critical theories at the end of the modern

PROBLEM: CRITICAL THEORY AND CRITICAL THEORIES AT THE END OF THE MODERN

Critical theory, in the most general and most undefined sense, are called the various and often competitive materialistic, post-materialistic or neo-materialistic theories. It concerns the theories of critical interpretation of the modern capitalist society and culture from the cold war block division via post-historical postmodernism to post-bloc neoliberal globalism. The general notion „critical theory" denotes the intervention theories and theorizations based on analysis, interpretation and discussion of the social and cultural models of representation, display, power, conduct or governance, statements making, identification and social system and culture order.

Structural typological model of the general notion of critical theory can be shown by the table below:

CRITICAL THEORY	POST-CRITICAL THEORY	NEO-CRITICAL THEORY
Critical theory of the *Institute for Social Research*	Post-structuralism	Neo-Marxisms
American and international the New Left	Postmodernism	Critique of neoliberal globalism
	Cultural studies	Bio-politics
	Studies of gender	
	Postcolonial studies	

The initial notion of the "critical theory" relates to the approaches of the authors gathered around the *Institute for Social Research* in Frankfurt since the 1920s. Critical theory is Marxist social-philosophical discussion of modern civil society based on: Dialectical sense" which reflexively relates to the social reality of the modern liberal West. *Dialectical sense* was intentionally opposed to the Enlightening ideal of the rational and didactic sense. The defense of the "dialectic mind", and which means: critical thinking and acting in relation to the irrationalism, positivism and pragmatism of the liberal capitalism was the characteristic *battlefield* of the Frankfurters.

The New Left was the developing continuation of the Frankfurt's critical theory in the conditions of the developed mass market capitalism within the United States of America. The New Left was characterized by the emancipatory and proto-revolutionary *idea* on everyday culture as a revolutionary potential for realization of the "new sensibility" opposite modernist one-dimensional bureaucratic and technocratic politics. Activism and aesthetic engagement have been projected as "utopian ideal" which should have led toward new

modalities of liberation versus aggressiveness emanating from the society of total control oriented toward permanent maintenance of continuum among the mass production, exchange and consumption. The *New Sensibility,* as an event of liberation, should have confronted the modern subject with the "de-sublimated" potentials of the scientific and theoretical work, i.e. with the liberation of the *intelligentsia*.

Proto-situationist theories of urbanism of Henri Lefebvre[2] have anticipated the possibility of critical analysis of the "urban geographies" and their conditions for deducing alternative thinking of living spaces of the consumer capitalism. The critique of functionalism and modernism as the basis for the critique of urban planning and, then, formulation of the "new urbanism" has provided the possibility for prevailing over the concepts of the modern city and its framing conditions of life shaping.[3] Critical activism of situationism has led toward geographical, ecological, bi-political and urban-architectural alternatives.[4]

The interspace of the critical thinking and post-critical textology has been achieved by theoretical practice of the Althusser-Lacanian writers and theoreticians who developed materialistic structuralism in the direction of discursive subversion of ideological and political monolithism of the Western capitalism and Eastern state socialism - the authors gathered around the magazine *Tel Quel*. On one part, it concerned the critique of *denoting/branding practices* (Julija Kristeva, Philippe Sollers) as the form of production of meaning in the culture/society and, on the other part, archaeology and genealogy of power and government in modern societies (Michel Foucault).

Figure 1-2. Provisional Salta Ensemble: Humans and Architecture (Helsinki)

For example, the theory of space of Michel Foucault indicate to position of "that to be outside or beyond"[5], then, to the issue of the relationship of the time and space toward civilization inference of the society[6]. In an interview, Foucault perceived the origination of the architecture politicization in establishment of architecture as techniques of the government of societies.[7] Elizabeth Grosz, on Foucault's perception of *outside space*, postulated the concept of the theory which approached architecture from the outside and made it subject to psychoanalytical, social and cultural debate.[8] Since the question of theory of architecture is no longer an immanent set of questions of „architectural bureaucrats" or „architectural producers", but also the questions of the users, consumers, namely, those social powers willing to oppose vigorously to the dominant order of economic and political power in architectural shaping of everyday life.

Post-critical theories are called those theories which replace and decenter the socially-oriented critique: with practices and theories of *seduction* (Jean Baudrillard), offers of *pluralism* of truths and *split* of argumentation (Jean-François Lyotard), procedures of textual *deconstructions* of metaphysics (Jacques Derrida), enjoying the text, writing or the view (Roland Barthes), technological apocalypse (Paul Virilio, Baudrillard). The translation of the late structuralism or in the British terminology „post-structuralism „to the context of mass cultures of the USA led toward accentuation of liberal potential of these theories, and that meant toward the formats of postmodernism.

Postmodernism is understood as post-historical (Francis Fukuyama) or as medium totalizing culture of consumption (Frederic Jameson) in which the tight border between production of items, events and information is erased. Thus the postmodern theory was positioned as neoconservative opposition to the ideals of critical theory of society, about which it was already, quite early, written by Jürgen Habermas[9]. In postmodern theory the politics of social differences, first of all, the class differences, was replaced with the politics of cultural differences based on the studies of identity. For example, Hal Foster by the concept of „articulation of differences" interpreted the society in which the differences and discontinuities annul or replace the idea of the entity and continuity such as were developed and imposed in the developed modernism of the West. He pointed to the situation in which the structure of the class-based as integrative structuring of the state-social order did not exist any longer and was replaced with new social formats:

> Despite signs of recent proletarianization, new social forces - women, blacks, other 'minorities', gay movements, ecological groups,

students... - have made clear the unique importance of gender and sexual difference, race and third world, the 'revolt of nature' and the relation of power and knowledge, in such a way that the concept of class, if it is to be retained as such, must be articulated in relation to these terms. In response, theoretical focus has shifted from class as subject of history to the cultural constitution of subjectivity, from economic identity to social difference. In short, political struggle is now seen largely as a process of 'differential articulation'.[10]

The attention in postmodern was shifted from the question of „grand" politics dealing with fundamental social antagonisms to the questions of „cultural difference". That which happened, with the development of "articulation of difference", independent from Foucault's thinking, is the replacement of political as social affair (*politics*) with cultural policies (*policy*). The critical potential from the stand of tradition of the critical theory seemed neutral and reduced to the minimum. Though, on the other part, the reception of post-structuralism and postmodern in cultural studies, studies of gender and post-colonial studies provided the variants of critical practice which were introduced from the universal politics into the tactics of politicization of the everyday life which the liberal society on the rise postulated as the possible frame of reality.

In the mentioned context there also originated the concept of the "Critical Architecture"[11] by introducing the discourse on architecture in the non-immanent discussions of architectural contextualism. Opening of discourse on architecture was performed, first of all, toward post-structuralist and, then, toward the cultural theories. Performed were the discussions on the functions of representation immanent to architecture, in order, through the modalities of representation to arrive to the discussions on contemporary relation of architecture and society. The relations of architecture and society by their complexity require also the philosophical and activist approach as the guarantor of interdisciplinary rethinking architecture and the discourse on architecture. That interdisciplinary character of modern architecture at the same time belongs to the technical sciences, humanities and practical or political action between domination of capital and search for alternative forms of life. Some authors do not speak about "critical architecture", but about "post-critical architecture".

The crisis of postmodern liberal pluralism after the fall of the Berlin wall, namely, following the end of the cold war against establishment of the "global politics" and domination of one super power, namely, which is more important, one economic and biotechnological political order, again *provoked* the

possibilities for questioning of "politics" and "political" as an essential response to the plausible weakness or the absence of any political in neoliberal plausibly neo-political or non-political economic and technological practices of ordering the public and private everyday life during postmodern.[12] Politics in neoliberal society of postmodern and, then, of globalism, acquired the character of techno-managerial cultural practice which was displaced from the social fundamental questions into individual cultural, and even artistic actions in the field of identity and representation of the differences within everyday life. One cynical statement may read that at the time of globalism everything - it is referred to culture and art – was politicized except the politics itself which was depoliticized.[13]

Therefore, it became essential – during the 1990s and at the beginning of the new era – appealing to and reconstruction of *politics* and *political* in relation to politics as the form of sociability, and as a form of order, behavior, control and realization. At that moment, "politics as practice inside or through general sociability" demonstrated the need or, even desire, for *metatheory* as an order of the singular opposite the particular in relation to the universal political knowledge and action, and traditionally speaking: metatheory of "politics is philosophy.[14] Philosophical universalism as metatheory of grand politics was "used" as an intervention sign for the critique of anti-essentialism and social constructivism of the "minor politics of differences" and "micro-ecologies" in culture, and, certainly, in art and architecture. Philosophical universalism thus enables asking the questions about responsible action for each social intervention and the risk of intervention, which acquired its expressions in neo-Marxism (Terry Eagleton, Martin Jay, Slavoj Žižek, Alain Badiou, Jacques Ranciere), critique of globalism and bio-politics (Antonio Negri. Michael Hardt, Giorgio Agamben, Paolo Virno).

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Figure 3. Provisional Salta Ensemble: Humans and Architecture (London)

Figure 4. Provisional Salta Ensemble: Humans and Architecture (Berlin)

Escalation of *class-based question*[15] in crisis neoliberalism during the end of the first decade of 2000, had the consequences on the contemporary theories of geography, space, urbanism and architecture. Theoreticians Edward W. Soja or David Harvey pointed to the logic of "spatial turn" with development of critical phenomenology of the global and local "spatial positioning" in relation to the stages of the Western and global capitalist developments and dominance. Harvey postulated the "theory of the city" as the field of class-based fight pointing to the analysis of the relations of capitalism and the city in modern and contemporary world. City as an effect of action of financial capital becomes the foundation for urban analyses of the type of modern and contemporary cities, and their evolutions, regression and rises.[16] Urban protests, unrests, riots and revolutions (Paris, London, New York, Atina, Cairo, Ankara, Kiev, Sarajevo) at the end of the first decade and the beginning of the second decade of the 21st century introduced into *game* the questions about the city or urban order of the conditions and circumstances for structuring political alternative action in relation to neoliberal capitalism and its "productions' of total global social crisis.[17]

After this summarized review of theoretical situations with and around architecture/urbanism a turn should be made toward rethinking the *source* of critical thinking, writing and action in relation to architectural expectations, namely, instrumentalization of architecture as bio-political technique of disciplining the population. One possible turn toward critical theory and its positioning versus architecture and urbanism was in the early authors such as Theodor W. Adorno and Walter Benjamin.

CRITICAL THEORY AND ARCHITECTURE: ADORNO AND BENJAMIN

Critical theory (*kritische theorie*) is denomination for critical-theoretical action of a group of Marxist philosophers, sociologists, social psychologists, economists, literary and legal theoreticians gathered around the research-educational Frankfurt *Institute for Social Research* (*Institut für Sozialforschung*).[18] The Institute originated in the tradition of rethinking the development of mass society and culture in the context of Germany, to be thereafter re-directed toward the issue of the Western sociability. The Institute started working under the management of the Professor of Political economy, Carl Grunberg in 1923, and, later on, was headed by the philosopher and sociologist Max Horkheimer since 1930. The Institute was established at the time of the crisis of the Left in the late Weimar Germany as a response to that crisis and expansive spreading of conservative political platforms of Nazism and Fascism in the Western and

Central Europe. In other words, the action of the Institute was oriented toward critically pointed out triangle of antagonism among the liberal, totalitarian and socialistic concepts of order and shaping of the Western sociability. In a program manner the questions were asked about critical rethinking "Marx's tradition", and the research of theory and practice relation:

> One of the crucial questions raised in the ensuing analysis was the relation of theory to practice, or more precisely, to what became a familiar term in the Marxist lexicon, praxis. Loosely defined, praxis was used to designate a kind of self-creating action, which differed from the externally motivated behavior produced by forces outside man's control. Although originally seen as the opposite of contemplative theoria when it was first used in Aristotle's Metaphysics, praxis in the Marxist usage was seen in dialectical relation to theory. In fact, one of the earmarks of praxis as opposed to mere action was its being informed by theoretical considerations. The goal of revolutionary activity was understood as the unifying of theory and praxis, which would be in direct contrast to the situation prevailing under capitalism.[19]

The Institute developed in reflected span between the Marxist orthodoxy associated with the USSR, revision of Marxism in direction which later on would be denoted as the Western Marxism, and, certainly, in direction of theoretical movements oriented toward the questions of contemporary cultures, subjective and inter-subjective dimensions of modern life in mass and consumer society. The questions about "aesthetic" and "artistic" were not the focal ones for the majority of Institute's associates, but were a part of the essential interests and orientations of the authors such as Adorno, Marcuse and, at the marginal position in relation to the core of *ideas* within the Institute, for, Walter Benjamin.

Figure 5. Provisional Salta Ensemble: Humans and Architecture (Vienna)

Figure 6. Provisional Salta Ensemble: Humans and Architecture (Amsterdam)

Critical theory is based on analyses and discussions of historical, i.e. economic, political and, cultural crises of the Western liberal societies and totalitarian responses to their crises. *Crisis* is understood as the consequence of the expansive capitalist mass market, i.e. economic and, certainly, consumer *sociability*.[20] With Critical theory, as analysis and discussion of the modern, the manner of constituting modernity as rational and pragmatic social appearance is questioned, namely, it was insisted on the awareness by means of which modernity is pointed out as multitude of contradictory relations of the subjects and objects within contemporary production, communication and, in the ultimate case, shaping of the individual and collective life in private and public sphere:

> In our modern world, Critical Theory argued, various forces are set in opposition to, but interlinked with, each other: science and technology as emancipatory or destructive; culture as stimulating or tranquillizing, art as progressive or regressive, and so forth. The task for Critical Theory was to interrogate these dialectically related opposites and discern the outlines of what could become a more rational state of affairs.[21]

The theoreticians of the Frankfurt circle discussed the theories of the modern, modern and modernization since its origination in the Enlightenment[22] until the resistance[23] by postmodern "deconstructions" od modernity and revitalizations of neo-conservatism and, consequently, neoliberalism.

The notion "critique" denotes a theoretical method of research and discussion of legitimacy of social sciences, as well as the relation of theory and historical practice of the modern society and culture. The representatives of the Frankfurt school departed from the classic Marxist patterns of interpretation of society by linear cause relations of the base and superstructure, i.e. by emphasizing the historical trans-individuality, placing the issue of the modern individual and his living environment in the focus of attention:

> The critical theory of society, on the other hand, has for its object men as producers of their own historical way of life in its totality. The real situations which are the starting-point of science are not regarded simply as data to be verified and to be predicted according to the laws of probability. Every datum depends not on nature alone but also on the power man has over it. Objects, the kind of perception, the questions asked, and the meaning of the answers all bear witness to human activity and the degree of man's power.[24]

Critical method was potentially postulated around the analysis and discussion of the relation of *totality* and *dialectics*, which meant the development of the

fundamental philosophical discussion from Hegel's dialectic to Marx's one and then toward establishing the critique as "negative dialectics" in relation to social theory. For example, Marcuse described this theoretical developable movement of totality in relation to dialectic in the following manner:

> For Hegel, the totality was the totality of reason, a closed ontological system, finally identical with the rational system of history. Hegel's dialectical process was thus a universal ontological one in which history was patterned on the metaphysical process of being. Marx, on the other hand, detached dialectic from this ontological base . . . . The totality that the Marxian dialectics gets to is the totality of class society, and the negativity that underlies its contradictions and shapes its every content is the negativity of class relations.[25]

Adorno's methodology called "negative dialectics" , thus, led toward identification of tension inside potentiality, which meant the research of the interrelations which were subject to critical revision in respect to metaphysics, then, in respect to empiricism, but also in respect to politics as form of pragmatic sociability. According to Susan Buck-Morss the concept of "negative dialectics" was connected with the concept of „nonindentity":

> Adorno affirmed neither concept nor reality in itself. Instead, he posited each in critical reference to its other. Put another way, each was affirmed only in its nonidentity to the other. Indeed, the 'principle of nonidentity', which Adorno was to develop with increasing richness, became the foundation of his philosophy, that is, of 'negative dialectics'.[26]

If such may of thinking is applied to the field of aesthetics, then a question is posed about the status of aesthetics in the conditions of modern art and culture. Adorno's *Aesthetic Theory* (*Ästhetische Theorie*, 1970) is a philosophical-sociological analytical response to the questions about modernism, and modern high and popular art from the end of the 19th century till mid-20th century. In methodological sense Adorno's *Aesthetic Theory* begins with the words immanent for the strategy of "negative dialectics":

> It is self-evident that nothing concerning art is self-evident anymore, not its inner life, not its relation to the world, not even its right to exist.[27]

Thus he questioned the modern aesthetic universalism by a critical request that art was subject to revisionist reading and redefining in each following moment. He paid attention to: (1) departing from the total interpretative image of the world given in the tradition of the Enlightenment building of idealities of autonomous modern art, (2) modernist fragmentary opposite illusory but necessary image of totality in the German philosophical tradition,

first of all, of Hegel, (3) aesthetic negativism as a position on imperativeness of revisionist interrogation of the immanent and secular status and functions of art, (4) the role of technology, kitsch and ideologies in modern art as the basis of mass popular culture. The consequence of non-integrity and aesthetic negativism of modernism was the loss of self-comprehensibility of art. In non-comprehensibility of modern art he finds new sense of the philosophical aesthetic engagement, which may be applied also to the modern architecture.

Teodor Adorno in one of his rare texts on architecture ”Functionalism Today”[28] pointed to the paradox of functionalism and aesthetics, in the example of Adolf Loos'[29] discussion of ”functionalism and ornament”. The point of his discussion was the critique of the post-war architectural functionalism and its striving for the ”universal architectural objectivism“. Thus, that undetermined field of „nonidentity“ was introduced in the *game*, where the rationalized function had to confront the aesthetic event which required sensorial identification of non-aesthetic request for architecture functionality. For instance, Heinz Paetzold in the discussion of Adorno's critique of functionalism toward the theories of the architecture of postmodern wrote down:

> The central question which functionalism has posed concerns architecture's usefulness in the broader societal realm.6 Adorno marshals his own answer to this question in two directions.
> (1) As an art, architecture remains subordinated to the requirement of "purposiveness without a purpose" which paradoxical formula goes back to Kantian aesthetics. Adorno rephrases it as meaning that architecture is not absorbed by the societal totality. Only to the degree that it transcends the universe of established societal purposes art gains its critical potential.
> (2) Functionalism draws on a utopian outlook on usefulness, one which reconciles humans with the objects and things they are utilizing in their everyday life. It amounts to transcending the rationale of commodity society. It would add up to a "fortunate use", a "contact with things beyond the antithesis between use and uselessness".
> It is important to keep this social criticism in Adorno's philosophy in mind. It is obvious that among the postmodern thinkers foremost Lyotard, Spivak and, say, Zygmunt Bauman hold to this social criticism.[30]

Adorno's ambivalence attitude towards functionalism, i.e. functions of architecture aimed at pointing to the „game that should be played” by the architects between formal constructivism and explicit functionalism in the aspiration to confront the *stimuli* which triggers imagination in order to confront the very human question.

Unlike the dominant Marxist orientations (historical materialism, Leninism, Stalinism, Maoism, i.e. the socialist realism corresponding to them), with critical theory it is not rejected the social, cultural and artistic concept of modernity with all the developed modalities of social and cultural autonomies. Within it there developed the sociological theory of modernism spanning from the theory of modernisms, mass and popular culture, over theory of new media as far as highly modernistic art, neo avant-garde, the New Left, new sensibility and the culture of the young. The following theoretical approaches to art have been differentiated: (1) analysis and critical discussion of then actual art practice and culture of modernism[31] (Benjamin), (2) aesthetic theory of modern art and culture (Adorno), (3) critical analysis of social mechanisms of establishing meaning and values in modernist culture (Horkhajmer, Adorno, Marcuse, Habermas, Whellmer), (4) aestheticization of society as the form of revolutionary fight in late capitalism (Fromm, Marcuse) and (5) the defense of the project of modernity and the critique of postmodernism as the form of political and social neo-conservatism (Habermas).

Walter Benjamin's essayist opus before the World War Two was almost the only relevant Marxist approach to then contemporary art and cultural modern production. In the texts "Little History of Photography" (1931) and "The Work of Art in the Age of Mechanical Reproduction"[32] (1936) it is pointed to the specific modernist new media and their subjectivization of the social dimension, and in the text "The Author as Producer" (1934) the concept of the artist as creator is transformed into the artist as producer. Benjamin introduced two determining aesthetic notions: "aura" and "optical unconscious" which would play a significant role in development of theories on mechanical, and later, on electronic and digital media within the modern culture and its rises and falls.

In the writings associated with his unfinished *fantasy* on modern city of the 21st century *The Arcades Project* a critical-cultural reflexive discourse on architecture and urbanism as modern living space was anticipated. That discourse is not the reflection of the architectural technique (engineering, artistic shaping), but the discussion on dispersive cultural *forms of life* built around the modern city as social and political space essential for the events of realization of subjective dimensions of modernity, It was expressed in that disturbing, however, yet subtle manner which Adorno described in the following words:

> His target is not an allegedly overinflated subjectivism but rather the notion of a subjective dimension itself. Between myth and reconciliation, the poles of his philosophy, the subject evaporates. Before his Medusan

glance, man turns into the stage on which an objective process unfolds. For this reason Benjamin's philosophy is no less a source of terror than a promise of happiness.[33]

For instance, the introductory writings in the *Arcades* titled "Paris , the Capital of the Nineteenth Century" (1935, 1939) promised "a new approach" to modern culture of urban living, and that was the analysis and reflection of establishing and survival of the modern city within capitalistic production, exchange and consumption. The modern city was not represented as a literal "summary of buildings" or "concept of articulation of construction space" or theorization of "urbanity" from the topos to protocol on life stream, but as a system of cultural representations which were indicated from the literary text or photographs over the actual experience to the individual or collective memory in relation to political paradigms by means of which the awareness on everyday life was established. In other words, Benjamin's observations on modern architecture - for instance, Paris the 19th century- are the expression of theory of modernity, whereby at the first place he placed the sensorial/sensational experience around which aesthetic core was built the intellectual and also political discourse of capitalist production of the city as an urban event.

His long and hybrid writing *The Arcades Project* and, certainly much more personal discussion *One-Way Street*, lead to textualization of the "spatial" (architectural, urban) and transposition of the "spatial" toward the inter-textual passage of potential contradictions of modern life. Behind the splendor of the city it is revealed the power of capital and exploitation in complex relation with consumption, commodification and civilian comfortable everyday life which stimulates imagination by means of which the urban life is aestheticized from the atmosphere of everyday life to the artistic representation. The experience and representations of experience are indicated in the inter-exchange with the texts of culture from media texts to memory texts of subjectivization - the reminiscence of living in the city. The relation of subjectivization and rationalization as pragmatic action within modernity of capitalist city was not solely Benjamin's theme, but also the field of obsessive discourse of the thinkers who preceded him, for instance, Georg Simmel on the city[34], namely, who were his contemporaries such as Siegfried Kraucer[35]. It concerns the development of theorization which ranged from microsociology of space (Simmel) through pointing of atmosphere of urbanity (Kraucer) to semi-genre representativeness of the city (Benjamin). Those theorizations entered the fascinating field of critical separation of Marxist objectivism and cultural subjectivism, actually, that which Adorno indicated in Benjamin's

work as "the paradox of the impossible possibility" or as the "panorama of dialectical images" in interpretation of multi-meaning modern sensibilities and sensualities.[36] Thereby, the request to present the city will be fascinating for the movie directors such as Fritz Lang (anti-utopian *Metropolis*, 1927), Walter Ruttmann (contemporary Berlin in the film *Berlin: Die Sinfonie der Großstadt*, 1927) or René Clair (*Under the Roofs of Paris*, 1930). Benjamin's discussion of the city thus survives as the proto-model for confronting the dialectic potential of the public sphere of the city and its affective effects on the individuals and the collective.

NOTES

1   Louis Althusser, *For Marx* (London: The Penguin Press, 1969), 166-167.

2   Henri Lefebvre, *The Production of Space* (Oxford: Wiley-Blackwell, 1992).

3   Tom McDonough ed. *The Situationists and the City* (London: Verso, 2009).

4   Guy Debord, Attila Kotányli, Raoul Vaneigem, "Festival and Urban Revolution," in *The Situationists and the City*, ed. Tom McDonough, 168-197.

5   Michel Foucault, "The Thought f the Outside," in *Michel Foucault: Aesthetics. Essential Works of Foucault 1954-1984*, ed. from James D. Faubion (London: Penguin, 1998), 147-169.

6   Michel Foucault, "Different Spaces," *Michel Foucault: Aesthetics. Essential Works of Foucault 1954-1984*, ed. from James D. Faubion, 175-185.

7   Michel Foucault, "Space, Knowledge, and Power," *Michel Foucault: Power*, ed. iz James D. Faubion (London: Penguin, 2000), 349-364.

8   Elizabeth Grosz, *Architecture from the Outside. Essays on Virtual and Real Space* (Combridge MA: The MIT Press, 2001).

9   Jürgen Habermas, "Modernity - An Incomplete Project," *The Anti-Aesthetic. Essay on Postmodern Culture*, ed. iz Hal Foster (Seattle WA.: Bay Press, 1983), 3-15

10   Hal Foster, "For a Concept of the Political in Contemporary Art" (1984), in *Recodings – Art, Spectacle, Cultural Politics* (New York: The New Press, 1999), 140-141.

11   William J. Lillyman, Marilyn F. Moriarty, David J. Neuman eds., *Critical Architecture and Contemporary Culture* (Oxford: Oxford University Press, 1994).

12   Chantal Mouffe, *The Return of The Political* (London: Verso, 2005), 1.

13   Jela Krečič, "Pogovor s filozofinjo Alenko Zupančič: Vse se politizira, ker se politika depolitizira," *Delo* (2008): 24-25.

14   Alain Badiou, *Metapolitics* (London: Verso, 2006).

15   David Harvey, *A Brief History of Neoliberalism* (Oxford: Oxford University Press, 2005).

16   Compare: David Harvey, *The Urbanization of Capital: Studies in the History and Theory of Capitalist Urbanization* (Blatimore: The Johns Hopkins University Press, 1985);and David Harvey, *Paris, Capital of Modernity* (London: Routledge, 2005).

17   David Harvey, *Rebel Cities: From the Right to the City to the Urban Revolution* (London: Verso, 2013).

18   In Institute there collaborated Max Horkheimer, Theodor W. Adorno, Herbert Marcuse, Friedrich Pollock, Erich Fromm, Otto Krichheimer, Leo Löwenthal, Franz Neumann, namely, Jürgen Habermas, Claus Offe, Axel Honneth. Oskar Negt, Alfred Schmidt, Albrecht Wellmer. The Institute exyternal associates were Siegfried Kracauer, Alfere Sohn-Rethel and Walter Benjamin.

19   Martin Jay,"The Creation of the Institut Sozialforschung and Its Fir Frankfurt Years," in *Dialectical Imagination: History of the Frankfurt School and the Institute of Social Research, 1923-1950* (London: Heinemann, 1974), 38.

20   Max Horkheimer, "Tradititional and Critical Theory," in *Critical Theory. Selected Essays* (New York: Continuum, 2002), 188-243.

21   Alan How, "Dialectical Reason and Politics," in *Critical Theory* (London: Palagrave MacMillan, 2003), 4.

22   Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment: Philosophical Fragments* (Stanford: Stanford University Press, 2002).

23   Maurizio Passerin d'Entrèves and Seyla Benhabib, eds., *Habermas and Unfinished Project of Modernity. Critical Essays on The Philosophical Discourse of Modernity* (Cambridge MA: The MIT Press, 1997).

24   Max Horkheimer, "Postscript," in *Critical Theory. Selected Essays* (New York: Continuum, 2002), 244.

25   Herbert Marcuse, *Reason and Revolution: Hegel and the Rise of Social Theory* (2nd ed.) (New York: The Humanities Press, 1954), 314.

26   Susan Buck-Morss, "A Logic of Disintegration: The Object," in *The Origin of Negative Dialectics. Theodor W. Adorno, Walter Benjamin, and The Frankfurt Institute* (New York: Free Press, 1979), 63.

27   Theodor W. Adorno, *Aesthetic Theory* (London: Continuum, 2002), 1.

28   Theodor W. Adorno, "Functionalism Today," in *Rethinking Architecture. A reader in cultural theory*, ed. Neil Leach (London: Routledge, 1997), 6-19.

29   Adolf Loos, *Ornament and Crime: Selected Essays* (Riverside CA.: Ariadne Pr, 1997).

30   Heinz Paetzold, "Adorno and Heidegger In-/Outside Postmodern Culture," *Dialog and Universalism* 13, no. 11-12 (2003): 69.

31   Andrew Benjamin, ed., *Walter Benjamin and Art* (London: Continuum, 2006).

32   Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Walter Benjamin: Illuminations* (New York: Shocken Books, 2007), 217-251.

33   From: Martin Jay,"The Genesis of Critical Theory," in *Dialectical Imagination: History of the Frankfurt School and the Institute of Social Research, 1923-1950* (London: Heinemann, 1974), 254.

34   Georg Simmel, "The Sociology of Space", "Bridge and Door", "The Metropolis and Mental Life", in *Simmel on Culture: Selected Writings*, eds. David Patrick Frisby, Mike Featherstone (London: Sage Publications, 1998), 137-169, 170- 173, 174-186.

35   Henrik Reeh, *Ornaments of the Metropolis. Siegfried Kraucer anmd Modern Urban Culture* (Cambridge MA.: The MIT Press, 2004).

36   Gerhard Richter, "A Matter of Distace: Benjamin's One-Way Street TRhrough the Arcades," in *Thought-Images. Frankfurt School Writers' Reflections from Damaged Life* (Stanford CA: Stanford University Press, 2007), 71.

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