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BODY SPACE

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Eric de Leeuw, May 6th 2023, The Erechtheion, Acropolis of Athens

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CONTENTS

S A J _ 2022 _ 3

Guest Editor: **Michel Melenhorst and Eric de Leeuw**

BODYSPACE

Thinking about how we are in the world and at the same time how we behold, experience and shape our world is of all times. The relationship, or lack of it, between the *Mind* and the *Body* is a recurring theme in this, strongly influenced in the Western world by the Frenchman René Descartes (1596-1650). Known for his statement *Cogito, Ergo Sum -I think, therefore I am-* he pushed for a separation of Mind and Body. Although this separation has, of course, been debated, modified and doubted, it is nevertheless taken for granted by many that the body is nothing but the material bearer of the dominant mind.

S A J _ 2022 _ 3

Yet, dualistic systems of mind and body were questioned in western thought since the late 19th century. Martin Heidegger argued that an a-priori-knowing precedes being in the world. And Maurice Merleau-Ponty emphasized that our embodied mind feeds and shapes our view of the world through our bodily actions in the world. A realization has emerged that the artificial separation made between a cultural (mental) and a natural (bodily) world is no longer tenable. This insight is increasingly supported by recent insights from phenomenology and discoveries in scientific (neurological) research.

How do body and mind relate in architecture; our slow and sluggish muse? To be more precise, how about architectural design, education and the architectural experience? There, the role of the body, as well as other not directly mental, rational activities, remains only a subordinate position.

In Swiss architect Bernard Tschumi's (1944) thinking on architecture, design and construction, this relationship between the mental (concept/design) and the experiential (space/physical experience) plays a central role. For him, they are two incompatible processes that can never exist simultaneously. Researching the essence of architecture, he introduces the principle of transgression. In transgressive action, you go beyond the boundaries of the usual to reach new insights. One of Tschumi´s advertisements from his series *Advertisements for Architecture*[1], shows an image of the Villa Savoye by Swiss-French architect Le Corbusier in an advanced state of decay, with the text below the image:

The most architectural thing about this building is the state of decay in which it is. Architecture only survives where it negates the form society expects of it. Where it negates itself by transgressing the limits that history has set for it.

Each advertisement, published in the 1970s, was a manifesto, confronting the separation between the immediacy of spatial experience and the analytical definition of theoretical concepts. Transgression, in Tschumi's case, means breaking the rules, an act that goes against a law, a rule, or a code of conduct without denying that rule. For Tschumi, the rules of architecture, which have often become oppressive dogmas, are obviously at stake. The division between body and mind is one such boundary that one cannot think away, but can be redefined or moved.

We, the guest editors of this SAJ edition, believe that active action can encourage the crossing of these established boundaries. By active action, we mean an action in the sense of a moving doing, an actual moving, a non-sublimated action that takes place alongside or before, or after, indispensable thinking. In our role as architects, teachers and researchers, we have always worked with transgressive methods. We found that for us purely cognitive mental designing, thinking and experiencing, does not suffice, does not feel natural and is certainly inadequate to achieve holistic architectural experience, discourse, and design.

In the joint writing of this text, following a retrospective, surrealistic *cadavre exquis* method (also a transgression), some of our ultimate spatial, bodily spiritual experiences emerged. Like a spatial daydream, in the non-dormant reality that emerged from walking through Le Corbusier´s et Pierre Jeanneret´s Maison La Roche while filming with a primitive super-eight camera, and looking through the camera lens. Was it the camera that made this experience of transcending feeling and consciousness possible? It was an ultimate feeling of being in space, which could be effortlessly revived when watching the Maison La Roche film afterwards.

The strange thing about the denial of the body in space in architectural practice is that we all live and ARE in space. So, why distance ourselves from that experience of being when we think about space and design space? Why sublimate rather than activate space? An active, contextual, performative, intervening design strategy offers the opportunity to connect, the apparent impossibility of, concept and spatial experience. Not a thought transgression, but an action transgression. What boundaries are there to cross? Perhaps we still know the boundaries too little and need to look for them. Seeing them, feeling them, naming them and then of course.... cross them!

From these questions and our curiosity, we have proposed this *call for papers.* In addition to the theme of thinking and being, explicitly we want to address the transgression in the transformation of existing space and the reuse of buildings. In an era of climate change and circular concepts, the reuse of buildings plays an increasingly important role. Indeed, not demolishing is the right decision to counter the climate crisis. We think the usual reuse methods are spatially conservative in most cases, often dialectical in their juxtaposition of old and new. It neglects the possibility of thinking about architecture beyond the familiar concepts of space and forgets the innovative possibilities of designing from the body in space. Can Tschumi's transgression methods help us think beyond traditional approaches? What if we cross the boundaries of thinking and acting? What are the speculative, artistic results we have yet to see?

S A J _ 2022 _ 3

In these collected texts, the authors, each in their own way, explore transgressive options for arriving at architecture. This journal discusses different views that relate to the recognition, interpretation and deployment of directing and receiving relationships between space, body and mind.

In the design process, the architect generally works, from an idea to the drawing, towards the execution. This is also how it is taught in architecture schools. The boundaries of this dogma are strictly guarded. *Transgressions in Teaching Architecture: A somatic Approach to a Small House Conversion Project* by Tijana Vojnović Ćalić, Katja Vaghi, Anja Ohliger questions this method and shows that there are other methods of arriving at a design.

In *Permanent Transformation* Rob Hendriks also describes the relationship between architect and user in the work of Lucien Kroll and the difficulties many people have dealing with Kroll´s legacy that should be in permanent transformation but in fact, permanently has to resist a tendency of freezing and taking out the dialogue between building and users. Lucien Kroll was a contemporary of John Habraken and in his study the field credo that is published in the journal, Habraken calls for contingent dialogue and change.

Post-modernism came to dominate society in the second half of the last century, and with some delay, from the 1980s also took over architecture, often in disguise. Parallel to this, an increasing disconnectedness emerged between the architect with his or her ideas and the reception of this architectural thinking (or its absence) in society. The architect's ideas and the experience of his buildings by visitors, who do not know or share his views, have less and less common ground. Ophelia Mantz writes in *Matter transgression* that the DIY movement can be seen as a way of placing yourself in the world, which, in the age of ecological transition, enables new economic and production models, but also questions the connection between designer and user.

'In the post-historical experience, truth becomes replaced by the aesthetic and rhetoric experience. As the ground of truth is lost, aesthetics takes over, and everything turns into pure aesthetics; technology, economics, politics as well as war.'[2]

In a critique of the aestheticization of architecture, in line with Pallasmaa's quote above, Marija Ćaćić in *Aestheticization in contemporary architectural discourse: the dualism of staged and authentic* argues for considering spaces and life (the user of the space) in conjunction and not going for an aesthetic experience without the physical experience. The architectural duality of architectural space and the dominance of the visual are juxtaposed in this paper. Only a building that is materially present in tangible materials and visible proportions can be experienced. Without physical contact, you can understand an architect's overall image mentally, but you cannot feel it physically. Let alone test it against your aesthetic taste because you can't argue about taste as long as you can't physically taste it: The proof of the pudding is in the eating. Just as the visitor has no access to the building without his physicality, the building without materiality has no eloquence for the visitor.

In *Representing the universe of abstract painter Jozef Peeters. How to perform the intervening design strategy of his modernist flat* by Selin Geerinckx and Els De Vos seek ways to convey the spatial experience, and the underlying concepts, of Jozef Peeters' no longer existing flat. The exhibition created for this purpose offered visitors a dual embodied experience of the flat. New insights became visible through the act of (dis)folding Peeters' interior through space, object, and body.
The body sometimes needs little time but can just as easy needs more time to position the place, the task, and yourself in the process.

In *I Was Hanging Around at the Dawn of Things*. REICHRICHTER shows that the body can be used as a design tool and a source of experience. Feedback and Reciprocity appear to be more important than speed and straightforwardness. The idea that architecture arises in a series of links in a fixed order, in which abstractions noted by the thinking architect are transformed into matter that is experienced as space and can be reproduced in images, is called into question here. The sequence can be changed at will, steps can be skipped, and architecture can be found and created in each link.

"The taste of the apple (...) lies in the contact of the fruit with the palate, not in the fruit itself; in a similar way (...) poetry lies in the meeting of poem and reader, not in the lines of symbols printed on the pages of the book. What is essential is the aesthetic act, the thrill, the almost physical emotion that comes with each reading." [3]

In dance and martial arts, learning through the body is the only way. In Aikido, for example (a Japanese martial art), one does not learn techniques for the sake of technique; it is not about form. The essence of aikido is 'formlessness'. Through experiencing, and practising with the body, you learn to become familiar with it. In many architecture schools, teaching architectural form is central. But what if we use the experience of the body to penetrate into the essence of architecture? The new key to the success of architecture lies in an

S A J _ 2022 _ 3

approach, which understands architecture as building an extension of the human body and soul. That key lies in the direct interaction between user and space in the transformation processes of existing buildings and in designing buildings that aim at an adaptable environment continuously in transformation. And the architect? The architect is just one of the users.

Not a thought transgression, but an acting transgression. So, which boundaries are there to cross?

NOTES:

1 http://www.tschumi.com/projects/19/#

2 Pallasmaa, J. (1994). Six themes for the next millennium. *Architectural Review*, (July), 74-79.

3 Borges, Jorge Luis,. *Selected Poems 1923-196*, Penguin (London)1985, as quoted in Sören-Thurell, *The Shadow of a Thought: The Janus Concept of Architecture*, School of Architecture, The Royal Institute of Technology (Stockholm), 1989, p 2.

CULTIVATING THE FIELD

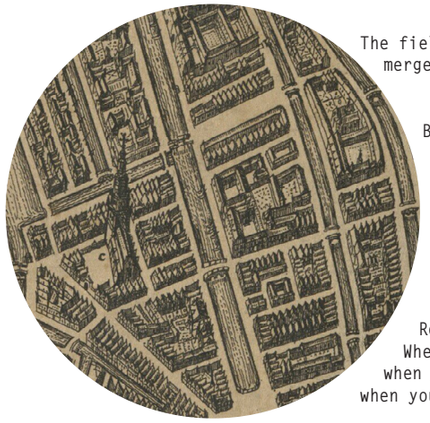
About an attitude when making architecture

by: John Habraken

S A J _ 2022 _ 3

Study the built field;
it will be there without you,
but you can contribute to it.

Study the field as a living organism.
It has no form, but it has structure.
Find its structure and form will come.



The field has continuity,
merge with it and others will join you.

Because the field has continuity no job is large or small;
all you do is adding to the field.

Nobody builds alone:
When you do something large, leave the small to others.
When you do something small, enhance the large.

Respond to those before you:
When you find structure, inhabit it;
when you find type, play with it;
when you find patterns, seek to continue them.

Be hospitable to those after you;
give structure as well as form.

The more you seek to continue what was done by others already,
the more you will be recognized for it,
the more others will continue what you did.

Cooperate:
When you can borrow from others, borrow, and praise them for it.
When you can steal from others, steal, and admit it freely.
No matter what you do, your work will be your own.

Avoid style: leave it to the critics and historians.
Choose method: It is what you share with your peers.

Forget self expression, it is a delusion.
Whatever you do will be recognized by others as your expression;
don‘t give it a thought.
Do what the field needs.

Image: Medieval core of Amsterdam. Detail from map `Afbeeldingh der Stadt Amsterdam met de Oude en Nieuwe Royingh van Straeten en Grachten` by
Dancker Danckerts, 1662 , Nr KAVA00095000001,
Collection City archive Amsterdam.

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A SOMATIC APPROACH AS TRANSGRESSION IN TEACHING ARCHITECTURE: A SMALL HOUSE CONVERSION PROJECT

ABSTRACT

We perceive the world mostly with our vision, undervaluing all the other senses that can participate in a better understanding of our immediate surroundings. A comprehensive and subjective perception is especially relevant for those who take an active part in creating our environment – namely, architects. As educators, the authors took it upon themselves to awaken, through practical experience, a deeper awareness of the spatial environment in first-semester architecture students, with a design project of a small house conversion. This was achieved through an interdisciplinary, embodied approach, i.e. sets of somatic exercises within an exploratory workshop, which motivated the students to reconnect with bodily sensations which stay unnoticed or that they usually take for granted. They gained knowledge on how to comprehend with their bodies and critically approach spatial situations, search for inspiration in unconventional places and apply spontaneity and their corporeal experience in their own designs. The body was recognised as the place for potential creative and productive transgressions during the process.

Tijana Vojnović Ćalić

Department of Architecture, School of Design, Coburg University
vojnovic.tijana@gmail.com

Katja Vaghi

Independent researcher
kvaghi@yahoo.com

Anja Ohliger

Department of Architecture, School of Design, Coburg University
anja.ohliger@hs-coburg.de

KEY WORDS
ARCHITECTURAL EDUCATION
DESIGN PROCESS
INTERDISCIPLINARITY
SOMATICS
EMBODIED APPROACH
CONVERSION
SMALL HOUSE

1. INTRODUCTION

In 1937, an old Henri Bergson, unable to participate in the International Congress of Philosophy dedicated to Descartes' *Discourse on the Method* (1637), wrote a note that ended with his suggestion to a philosopher and ordinary man alike to: 'act like a man of thought and think like a man of action'.[1] The counterintuitive idea is extremely productive as it manages to portray a coming together of the body (action) and the mind (thought), apparently overcoming Descartes' body-mind dualism in which the experience of the world is central. This invitation can be applied to architecture.

Vision generally overrides the other senses in our perception of the world. Still, they also concur in how we feel in a space. A comprehensive and subjective perception is vital for architects, who actively shape our habitat. Bernard Tschumi's push to rethink architecture to encompass sensorial and sensual immediacy and so 'bridge sensory pleasure and reason'[2] echoes Bergson's words and highlights the centrality of the body in this process. Experienced through the senses, architecture is no longer a static abstraction, but something concrete, created through coordinated action. In his words, ' the sensual architecture reality is not experienced as an abstract object already transformed by consciousness but as an immediate and concrete human activity – as a praxis, with all its subjectivity'.[3]

As pedagogues in higher education, we are interested in introducing an approach to teaching architecture, connecting the body with the mind to expand the students' perception and understanding of their immediate surroundings (space, program, and movement). This was achieved through an interdisciplinary, embodied approach, i.e. sets of somatic exercises within an exploratory workshop, where the students in their first semester of architecture were motivated to reconnect with bodily sensations for the conversion of a small house.

Behind our rationale that the students could be well guided into the process of design starting from the experiences of their own bodies is the consideration that the study of architecture should be sustained by an experiential approach to learning. On the one hand, students would develop a more delicate judgement regarding their design decisions, despite these being generally mediated via some kind of abstraction (i.e. blueprints, models, etc.).[4] On the other, they would develop a more intimate relation to the design via previously embodied spatial knowledge and experiences that they can tap into to guide their projects. As Tschumi, we see the body thus as the place for potential creative and productive transgressions as it challenges the 'acquired paradigms'.[5]

Our somatic approach touches on the experiential learning theory, which promotes sensory-motor action, experimental and exploratory activities. Our design process, consisting of a somatic workshop and a later design activity, reflects David Kolb's holistic four-staged learning cycle. In general, the workshop focused on the concrete experience, reflective observation, and abstract conceptualisation abilities, while the design phase focused on the active experimentation abilities of the students.[6] In line with Kolb, we see learning best conceived as a process rather than in terms of outcomes.

The paper focuses on the somatic approach embedded in the design process and its repercussions on the design activity. The questions that motivated our work were:

- How (with which tools and processes) to grow awareness concerning the body-mind-environment relationship to approach the immediate surroundings through a lens of corporeal experience?

- How does the experiential approach in teaching architecture focused on embodiment (somatic and phenomenological reflection) motivate the design activity, its decisions and outcomes?

The following paper deals with the contents of a somatic workshop as a newly introduced component of the design process in our teaching. It further considers the effects of the somatic experience on the following design phase and shows a student project of a small house converted for residential purposes as a final result. A peculiarity of our pedagogic work was that the somatic processes were completed with a concrete design.

The work was conducted during the Studio Project at the Coburg University of Applied Sciences and Art, School of Design, Department of Architecture, during the winter semester of 2021/22 with the first semester students under the supervision of Dr Katja Vaghi (dance researcher and movement specialist), Prof. Anja Ohliger (architect), and Dr Tijana Vojnović Ćalić (architect).

2. THEORETICAL GROUNDS: SOMATICS APPLIED TO ARCHITECTURE

The moving body is often seen as an add-on in architecture. In his introduction to *Architecture and Movement*, Peter Blundell Jones argues that '[...] the experience of movement through architecture and through the larger urban or natural landscape has too often been treated as an 'aesthetic' extra [...]'[7] and calls for '[...] a shift away from the idea that the experience of movement in building or in landscapes might be "just an aesthetic issue"'.[8] Tschumi perfectly describes this uneasy relationship between body and architecture when he argues that 'each architectural space implies (and desires) the intruding presence that will inhabit it'. In what seems like an attraction-repulsion dynamic between the body and architecture, the body is seen as disturbing 'the purity of architectural order'. By entering a building, it 'violates the balances of a precisely ordered geometry' as it carves 'all sorts of new and unexpected spaces, through fluid or erratic motions'.[9] Tschumi's body is prone to transgression, populating the space with new unprogrammed actions and potentially new meanings and interpretations of space.

That architecture is not only apprehended through the eyes but through the whole of the body-mind unit has been highlighted in several texts (Pallasmaa, 1994, 2014, 2018; Malnar and Vodvarka, 2004; Robinson and Pallasmaa, 2017; Wittmann, 2019; Eisenbach, 2008) and approaches to practise (e.g. Le Corbusier's Villa Savoye, Frank Lloyd Wright's Taliesin Fellowship, Oscar Niemeyer's and Louis Kahn's work, Peter Zumthor's works and his notion of atmosphere, Tezuka Architects, etc.).[10] Our experiential interdisciplinary approach rests on Juhani Pallasmaa's reflection on the similarity between the experiences of architecture and art: 'Works of architecture and art are encounters and lived rather than understood intellectually. Architecture is commonly understood, taught, practised, and evaluated primarily as a visual art form. However, we encounter buildings and environments through our entire sense of being'.[11] He goes so far as to assert that '[a]s we enter the space, the space enters us, and the experience is essentially an exchange and fusion of the object and the subject'.[12] According to Jale N. Erzen, the fusion is complete as she introduces the term 'building as body' to indicate the visceral experience of architecture. She remarks that architecture should be invisible as a well-functioning body is.[13] So, generally, 'we do not want to be reminded of our body' when moving, similarly we do not need to see the window but the light and air coming through it.[14] Our questions were, in the context of education, can one focus attention on something that, if not invisible, is very subtle? How do we make it palpable to the students? Using Ronit Eisenbach's words, how to move the focus of the students 'away from the production of objects to that of situated embodiment'.[15]

As the philosopher John Dewey and other pragmatists pointed out, mind and body are a continuum.[16] This position is also sustained by Rudolf Arnheim, who made no distinction between perception and cognition.[17] Thus, the senses are no longer simply 'collectors of data from the environment', that are then processed by the

brain[18] but actively concur in creating our world perception.[19] These positions align with Maurice Merleau-Ponty's phenomenological approach, which sees the body in constant exchange with its environment. For Merleau-Ponty, the embodied self, or lived experience, is seen as the sum of its possibilities for actions, while space is the 'field of opportunities for action'.[20] This definition of space seems to echo Tschumi's definition of architecture as 'simultaneously space and event'[21] when he asks if 'the use and misuse of the architectural space [could] lead to a new architecture'.[22] In a way, we channelled Tschumi's openness towards the use of space by pushing the students to find unforeseen uses and dynamics by focusing on their bodies.[23] The exercises promoted some transgressions, of going – as in Bataille quoted by Tschumi – 'beyond the limits usually observed, but it maintains these limits just the same'.[24] The activities challenged Tschumi's 'acquired paradigms' to 'unveiling the hidden rules that have guided the particular architectural approaches that generated them'.[25] As teachers, we became facilitators of experiences.

3. CONCEPTUAL FRAME FOR A SOMATIC APPROACH TO TEACHING

The design process conducted in our teaching consisted of two distinctive phases - a kickoff somatic part and a later design activity. This article mainly focuses on the process's somatic component and reflects on its effects on the following design phase.

Within an experiential approach to learning, during the workshop, we used physical explorations of space focused on the subjective nature of experience (also somatic approach), phenomenological recollection and abstract categories of experiences. This approach allowed exploring subjective experiences at the cusp of the verbal stage, such as feelings, emotions and intensities.[26]

In "Principles of Somatic Movement Education for Architectural Design", Wiktor Skrzypczak argues that 'architects often used phenomenology as a reflective, intellectual practice without explicitly studying their bodies and their role in the design process'.[27] He calls for developing a practical methodology based on the experience of the body and points to Somatics as a way of definitively 'closing the Cartesian gap'.[28] Considering that learning is always experiential in dance, the introduction of somatic techniques and the phenomenological lens typical of contemporary dance have refined this approach to learning. In particular, somatic techniques radically changed theatrical Western dance when introduced in the US in the late 60s and early 70s. The way of working with the body moved from externally driven by the teacher's eye, as in ballet and modern dance techniques, to the internal experience of movement characteristic of contemporary dance practices such as Contact Improvisation or Release Technique.

The word 'soma', body in ancient Greek, was introduced by the philosopher and movement theorist Thomas Hanna in 1976. Hanna makes a distinction between soma and body: 'what constitutes the soma would be the observation of the self and the fact that, when somebody observes him/herself in a conscious way, he/she does not do it in a passive way, as, simultaneously to the observation, the subject acts on him/herself'.[29] Dancers become particularly equipped to perceive their bodies and the soma regarding movement, space, and non-verbal human interactions. This type of knowledge, practical empirical knowledge or 'knowledge of', as found in craftsmanship, as opposed to the academic' knowledge about', is specialised but often non-verbalised.[30]

The findings of a somatic workshop were applied to the design activities. A study model susceptible to quick adaptations to reflect the rapid thought process was used as a main tool and an extension of the somatic approach.

4. DESCRIPTION OF THE SOMATIC WORKSHOP

Over two days, the workshop dealt with two main topics - experiencing 1:1 spaces and overlapping functions. Each topic had a theoretical, practical and recollection part.

The theoretical introduction aimed at "troubling" questions such as 'what is the body?' and 'what type of movement is important, and how can we describe it?' from a philosophical point of view. Alongside philosophical considerations, neurological and sociocultural observations were introduced based, among others, on Gaston Bachelard's and Yi-Fu Tuan's reflections on place and Edward Hall's proxemic. For dancers and choreographers used to the bare space of the stage, space is a product of bodily movement.[31] It is only through movement that a certain type of space / relationship is established between dancers or limbs of one's body. The students were given a short introduction to movement analysis – Labanotation and effort-flow analysis, to offer them the vocabulary to describe the practical exercises.[32] They were then confronted with practical tasks in which they had to observe their own physical and emotional reactions in specific situations, or had to produce a prototype that would allow for specific experiences. This was followed by the presentation of the 'results'. The approach used was a phenomenological reflection as applied in dance, which encompasses

movement and the recollection of what occurred through words. As in Bergson's quotation, we tried to overcome Descartes' dualism by bringing the body (action) and mind (thought) closer. This in-between state was introduced by slowly transitioning from forms of abstraction of space, such as a blueprint, a representation of thought, to exploring the spaces these abstractions stand for with the moving body.

In the workshop, we aimed to push the students to see architectural space as offering maximum potential for movement possibilities. In the example of the blueprint exercise, the students taped the plans of known architectural projects on a scale of 1:1 on the floor (Figure 1). They used cardboard plates to mimic the walls and explored the effects of changing the volumes on their experience of space. This triggered their sensorimotor knowledge as they had to consider experiences in a particular space, which actions it needed to contain, or how it could house them. Physical actions (e.g. walking, standing) were here brought together with sensual actions and experiences (e.g. touching, feeling the distance between the head and the ceiling) as the students were both participants in initiating an action (e.g. walking) and creators of a subjective experience of a space acting upon them (e.g. comprehending the size of a room). An important aspect of the somatic/phenomenological approach was stimulating the students beyond their familiar habits to expand 'the way the architects imagine and foresee people approaching and accessing, moving into and through their buildings'.[33] The students questioned the layouts and the author's design decisions during the exercise. The exercise touched on the topic of spatial and programmatic sequencing.

As an introduction to the overlapping functions, students reflected on the relationship between individuality and standardisation by measuring their own bodies and comparing them to the guidelines given in the reference literature.[34] As pointed out by Frank Zöllner, 'the basic concepts of the Modulor is its relation to serial production and the standardisation of architectural parts'.[35] By reflecting on the collected data, the students came to questions very similar to the ones ending Zöllner's article: 'Was it human measurement that determined architectural design, or is it the real or supposed necessities of design that have determined our idea of human measurement? Rather than a man being the measure of all things, was it not rather the things – or, as in the case just treated, the political circumstances which dictate our ideas of human measurement?'.[36]

Working on small spaces, the second topic exercises were inspired by the traditional Japanese programmatic flexibility where a neutral space is adapted to the wished activity. The question driving these exercises was: 'How can you merge territories that have their own rules and users?'. The students had to simulate a situation where two (sometimes conflicting) functions merged, using objects and tools they could find in the immediate environment (chairs, tables, boxes, tape, etc.) (Figure. 2). The exercise was meant to help the students overcome the limitations of small spaces supporting their imagination and creativity.[37] Dealing with limited space, stationary movements were also considered.[38] In the back of our minds were the notions of *Existenzminimum* and Margarete Schütte-Lihotzky's *Frankfurter Küche* (1926).

With the students, we worked on capturing their pre-reflective experiences and how to communicate them through verbalisation and images. Since, as explained by Skrzypczak, in somatic movement, education addresses 'a large part of the communication about what is happening within the practice' and 'is a non-verbal, direct, and inter-corporeal communication',[39] students had to find how to hold on to their experiences. The way the students notated their experiences quickly became fixed: photos (taken by a mobile phone) and sketches with keywords. Of course, as Blundell Jones and Meagher observe, 'Each form of representation is partial: it comes with limitations and favours a particular point of view', and the authors fittingly point out that '[u]nlike the building or the landscape, movement is not a static object: it exists only in the experience or in the effort of describing it'.[40] After each exercise, we asked the students to upload the results on a digital pin board and verbalise their activities and experiences. Coming into contact with their colleagues' experiences, they soon realised that their own experiences were of importance as similar or added variety.

5. BRINGING IT ALL TOGETHER: SOMATICS REFLECTED IN THE DESIGN PHASE

The design assignment was conceived in light of the current architectural discourse of sustainability that supports the reuse of existing structures and flexibility in use, and points to the shortage of affordable housing. With the assignment, we invited the students to question the existing condition and explore the transgression of the expected continuity in the use of space. The task was to find a small non-residential structure and convert it into a residence. The house was to be redesigned for an imaginary client and his/her specific lifestyle to enable maximum use of the limited area.[41]

S A J _ 2022 _ 3

FIGURE 1: Blueprint exercise:
a) a semester party within a limited space (left),
b) acting as a user within a space (above)

FIGURE 2: Overlapping function exercise: a) living room and wardrobe (below)

FIGURE 2: Overlapping function exercise: , b) and c) dining and laundry.

The design activity was characterised by predefined design steps created around specific design topics, which supported the students in successfully mastering increasingly complex segments of the design task.[42] The initial task was to identify a detached house of about 50 sqm in the Bavarian landscape to be expandable to at least two floors. The students located barns, storages, stalls, garages, workshops, garden houses, transformer substations, railway houses, toll houses, and even chapels. The challenge of the task was to keep the predetermined volume with a pitched roof already formally embedded in the context. Accordingly, the next step was to reorganise the spatial structure of the interior, making the best use of the limited space (with the help of built-in furniture and storage areas). During the final step, the students redesigned the envelope in accordance with the spatial structure and the context, emphasising views and the introduction of daylight.

The tools used were drawings and architectural study models (mockups). We paid special attention to exploring the design through study models in soft cardboard that can be easily shaped following the flow of thought. We understood them as a logical extension of our somatic workshop. Working with architectural models is a physical process that seeks engagement: 'The architectural model is … a physical, three-dimensional thing that I can touch, walk around, and maybe lift and hold in my hand. As such, perceiving an architectural model involves all the senses of the human body as well as the motor system… involving sight, touch, hearing, smell and potentially even taste'.[43] There is a coming together of mental constructs that can be quickly materialised and of the immediate experience of space by imagining the interaction with the model using the whole of the being. Thanks to the intensive pace of continuous iterations,[44] the use of mockups comes very close to overcoming Tschumi's 'impossibility of simultaneously questioning the nature of space and, at the same time, making or experiencing the real space'.[45]

6. RESULTS

The effects of the embodied approach on the project can be observed at several levels: the somatic workshop, the overall process of design, the designed project, and student knowledge.

The interdisciplinary somatic workshop offered a selection of exercises that corresponded thematically to the design assignment - a small residential structure. Accordingly, it tackled flexibility in use, multifunctionality, sequencing of space and program, and all this through an embodied approach to the environment. The students gathered valuable corporeal experience and refined their sensibility through their observations.

By putting embodied experience, the sensorial, and the students' internal monologue at the forefront, we inverted the approach the students would have taken instinctively. We brought them to focus on the space around the body as the sum of the potential movement possibilities of the users in line with Merelau-Ponty's ideas. Pushed beyond their usual interaction with space, the students were instructed to transgress their limitations, taking those movement possibilities, uses and dynamics, that they would generally disregard.

We started our design process with a somatic phase, followed by a design phase. Concerning the relation between the concept of space and the experience of space, the prevailing focus within the architectural practice is a sequence of conceptualising an ideal space and then experiencing the real (built) one. Instead, we reversed the sequence of first experiencing (forming a catalogue of spatial situations and experiences) and then forming a concept of space (representation of a spatial design in the form of a model and drawing).

Well-informed by the somatic experiences, students developed a fine differentiation of spaces, varying in dimensions and proportions, as well as exciting sequencing of spatial experiences and activities. The representative models in scale 1:50 could be dismantled to experience the interior space structure. The disposition of the built-in furniture involved in the articulation of space illustrates the program (Figure 3-5).

In the rearrangement of the structure, a relation of mutual reciprocity[46] was established between the program (event), space, and movement. The articulation of the inner volume was fully adapted to the predefined contour of the envelope, and the inner spaces were tailored precisely to accommodate the program and corresponding movement within the disposable volume. As Tschumi describes this condition of reciprocity: 'Here is not a question of knowing which one comes first, movement or space, which moulds the other, for ultimately deep binding is involved…'.[47]

The most significant achievement of the somatic approach is that the students gained knowledge on how to subtly comprehend the immediate environment with their sensorium and critically approach different spatial situations. They learned to search for inspiration in unconventional places and apply spontaneity and corporeal experience in their designs. They were also equipped with a structured design process they could recall when in need.

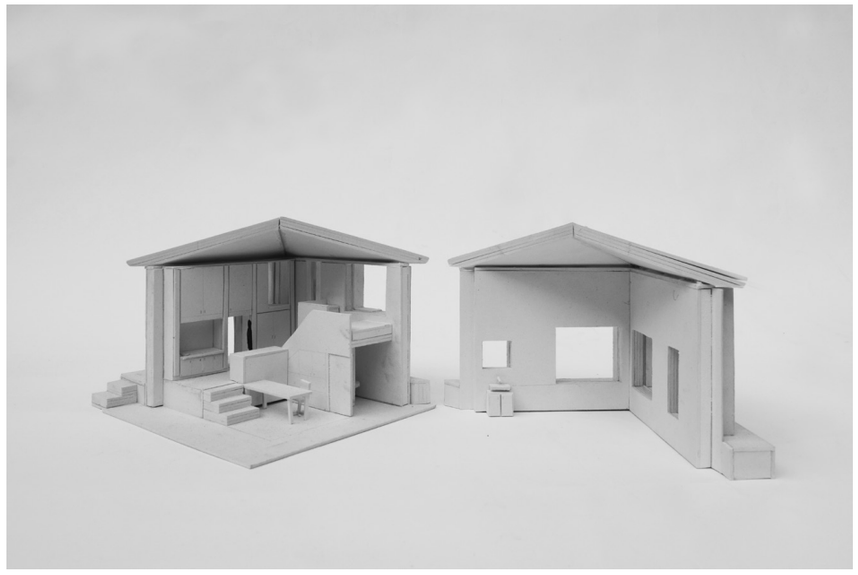

FIGURE 3: Residential conversion of a transformer substation, students Lena Grüdl, Nils Rohlfs, Boris Bayala:
a) plasticine model, scale 1:100 (up),
b) cardboard model, scale 1:50 (down).

S A J _ 2022 _ 3

FIGURE 4: Residential conversion of a transformer substation, students Tarek Hansen and Lukas Buld:
a) plasticine model, scale 1:100 (up),
b) cardboard model, scale 1:50 (down).

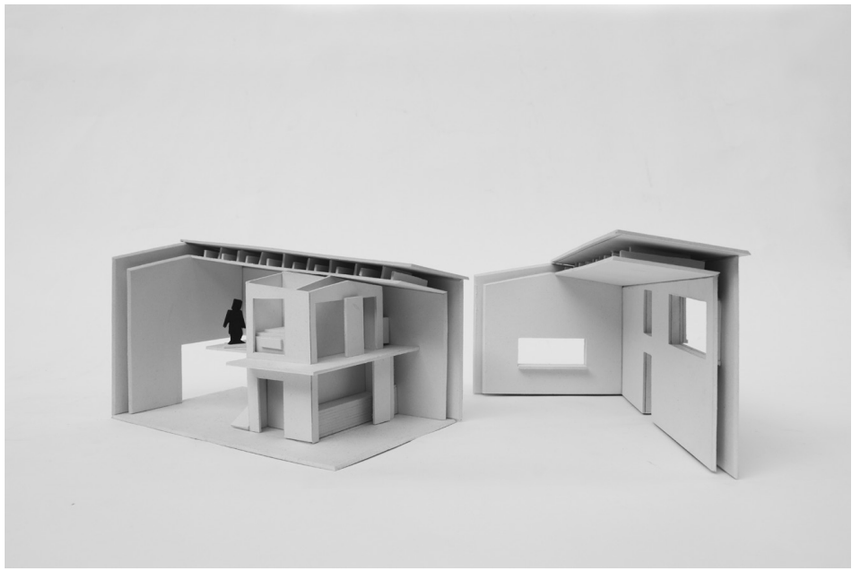

FIGURE 5: Residential conversion of a warehouse, students Tamara Bormke and Maya Willutzki:
a) plasticine model, scale 1:100 (up),
b) cardboard model, scale 1:50 (down).

According to the students' feedback, the somatic workshop (i.e. corporeal experiences) inspired their design decisions by building a deeper understanding of the space-event-movement relation. The topics of the workshops were rated very positively. For example, the students described the 1:1 experience of spatial contexts with the help of abstractions, i.e. taped ground floors and cardboard plates, as a great help when starting a design course. The processing in several design steps was also rated positively since one could concentrate on a separate aspect at a time. As the complexity of the design task gradually unfolded, the students were prepared to face this complexity. They described the use of different model-building techniques and materials as very time-consuming; however, the results also showed that it is much easier for the newly enrolled students to build a clean model than to make neat drawings.

7. DISCUSSION AND CONCLUSION

As we are interested in exploring new horizons in teaching architecture, especially in the early stage of architectural education, we introduced an interdisciplinary approach to shift our teaching pedagogy towards experiential learning. We were keen on giving the students the opportunity to look at architecture through a different lens and on introducing an unconventional point of departure to inspire their designs. As bodily and somatic workshops are not a novelty in design education, specific to our approach is its integration into the concrete design process with a concrete design outcome. Although leaning on familiar contemporary dance techniques, the workshop developed its own exercises accommodating the architect's needs, specifically the design assignment. The embodied approach was introduced to the design process to achieve a broader awareness of spatial experiences. Here we found the body as the place of transgression in teaching architecture.[48] The point of departure was Pallasmaa's and Tschumi's reflections on body and movement in architecture.

Starting with the somatic exercises, we moved the students maybe not to the architecture of pleasure but to pleasure in architecture as they reported they continued with the playful approach while transitioning into the planning phase. The rationale is that the students already have baggage of spatial experience from which they can draw from. Led through the somatic exercises, theirs became a way of feeling the space and the blueprints, and especially the study models, as an extension to our embodied approach, became notations of a *specific* spatial situation through which a *specific* experience is to be lived.

Tschumi might consider the body as containing the potential for creative and

productive transgressions. Changing the perspective, it can be argued that it is the fixed rules that inhibit creativity in architectural design and by being constantly exposed to them that one becomes blind to other possibilities. Skrzypczak calls for developing a missing practical methodology based on the experience of the body in architecture.[49] The question is at what moment in their education should students be exposed to a more 'creative', subtle, intimate, and experiential way of approaching design and which form should this take.

We believe that experience of "knowledge of" as opposed to the theoretical "knowledge about" can root the students' understanding of architectural design. The intent of offering the somatic approach while teaching design was to move them away from the results into the process, hoping that embodied knowledge will stay with our students and follow them throughout their architectural profession. The spatial knowledge is stored in the whole of the student's body and the design outcome does not cater to the eye but is documenting an embodied experience. The built environment created by introducing additional somatic themes is layered and complex and has more to offer in the domain of spatial experience through the senses. Our hope is that the questions we dealt with within this paper will contribute to an architecture that has more empathy for human and other living beings and their needs, to an architecture that arouses interest and exciting experiences.

NOTES

1 Henri Bergson, *Key Writings* (London: Bloomsbury, [1937] 2014), 461.

2 Bernard Tschumi, *Architecture and Disjunction* (Cambridge, London: MIT Press 1996), 50.

3 Ibid., 49–50.

4 Tschumi argues that most people experience spaces through images and drawings. This is connected to his argument in "Architectural Paradox", highlighting the impossibility of simultaneously considering the concept of space and experiencing its presence. Ibid.

5 Tschumi observes: '…most architects work from paradigms acquired through education and through subsequent exposure to architectural literature, often without knowing what characteristics have given these paradigms the status of rules or, by inversion, that such paradigms imply subsequent taboos'. Tschumi, *Architecture and Disjunction*, 77.

6 Learners, if they are to be effective, need four different kinds of abilities - concrete experience abilities (CE), reflective observation abilities (RO), abstract conceptualisation abilities (AC), and active experimentation (AE) abilities. That is they must be able to involve themselves fully, openly, and without bias in new experiences (CE). They must be able to reflect on and observe their experiences from many perspectives (RO). They must be able to create concepts that integrate their observations into logically sound theories (AC), and they must be able to use these theories to make decisions and solve problems (AE)'. David A. Kolb, *Experiential Learning: Experience as the Source of Learning and Development* (New Jersey: Prentice Hall, 1984), 30.

7 Peter Blundell Jones and Mark Meagher, *Architecture and Movement: The Dynamic Experience of Buildings and Landscapes* (London and New York: Routledge, 2015), 3.

8 Ibid., 6.

9 Tschumi, "Violence of Architecture" in *Architecture and Disjunction,* 123. This idea is similar to the one dancers and choreographers have on space.

10 As Peter Blundell Jones puts it, 'A mind without a body, …, makes no sense, even if our ability to think, dream and remember makes us aware of going on that seems independent of the physical world'. Peter Blundell Jones, "The Primacy of Bodily Experience," in *Architecture and Movement: The Dynamic Experience of Buildings and Landscapes*, ed. Peter Blundell Jones and Mark Meagher (London and New York: Routledge, 2015), 96.

11 Juhani Pallasmaa, "Architecture as Experience," *Architectural Research in Finland*, 2/1 (2018): 9. For a full explanation see: Katja Vaghi, Tijana Vojnović Ćalić, and Anja Ohliger. "Lived Experience as a Basis for Design: A Design Studio Kindergarten Project," *Dimensions: Journal of Architectural Knowledge*, vol. 1, no. 2 (2021).

12 Juhani Pallasmaa, "Space, Place and Atmosphere. Emotion and Peripheral Perception in Architectural Experience," *Lebenswelt: Aesthetics and Philosophy of Experience* (2014): 232.

S A J _ 2022 _ 3

13 Jale N. Erzen, "Building Speak to Us," *Serbian Architectural Journal*, vol. 11, issue 2 (2019): 229.

14 Ibid., 229.

15 Ronit Eisenbach, "Placing Space: Architecture, Action, Dimension," *Journal of Architectural Studies*, vol. 61, issue 4 (2008): 80.

16 Sarah Kuhn, *Transforming Learning Through Tangible Instruction: The Case for Thinking with Things* (London and New York: Routledge, 2021), nd.

17 Arnheim in: Sarah Kuhn, *Transforming Learning Through Tangible Instruction*, nd. Perception is generally considered the ability to use our senses and interpret the sensory information coming from them, and cognition is the mental process of acquiring knowledge and understanding it through thoughts, experiences, and the senses.

18 Ibid., nd.

19 In the introduction to the second edition of *Dimensions. Journal of Architectural Knowledge*, Katharina Voigt and Virginie Roy underline the difference between sensual perception and corporeal experience. This article considers sensual perception and corporeal experience as one when not openly stated. Katharina Voigt and Virginie Roy, "Editorial: Spatial Dimensions of Moving Experience," *Dimensions. Journal of Architectural Knowledge*, vol. 1, no. 2 (2021).

20 Jonathan Hale, *Merleau-Ponty for Architects* (Oxon/New York: Routledge, 2017), 18.

21 Tschumi, *Architecture and Disjunction,* 22.

22 Ibid., 16.

23 Lisa Beisswanger, "Architecture and/as Choreography: Concepts of Movement and the Politics of Space," *Dimensions. Journal of Architectural Knowledge*, vol. 1, no. 2 (2021): 41.

24 Tschumi, *Architecture and Disjunction*, 65.

25 Ibid., 77.

26 Shouse defines feelings as sensations that have already been experienced and labelled, emotions as how the feelings are displayed (i.e. smile), and intensities as non-conscious experiences of stimuli (also affect). Eric Shouse, "Feeling, Emotion, Affect," *M/C – Journal of Media and Culture: "affect"*, vol. 8, no. 6 (2005).

27 Wiktor Skrzypczak, "Principles of Somatic Movement Education for Architectural Design," *Dimensions. Journal of Architectural Knowledge*, vol. 1, no. 2 (2021): 58-59.

28 Ibid., 52.

29 Carolina Dias Laranjeira, "Tonic States as the Basis of Bodily States in Dialogue with a Creative Dance Process," *Revista Brasileira de Estudos de Presença*, vol. 5, no. 3 (Sept/Dec. 2015): 598.

30 Anna Pakes, "Knowing through Dancemaking: Choreography, Practical Knowledge and Practice as Research," in: *Contemporary Choreography: A Critical Reader*, ed. Jo Butterworth and Liesebeth Wildschut (London: Routledge, 2009). See Katja Vaghi, Tijana Vojnović Ćalić, and Anja Ohliger, "Lived Experience as a Basis for Design: A Design Studio Kindergarten Project." Or, as Godard (1995) puts it, the type of knowledge, or skill, of the dancer is 'transforming imagination into perception and into a type of postural engagement observed by the variation of the tonic states'. Whereas, the tonic state is intended to be a particular type of relationship between the body and gravity that can also be summarised with certain movement qualities. Laranjeira, "Tonic States as the Basis of Bodily States in Dialogue with a Creative Dance Process".

31 Considering Laban's cube for Labanotation, a simplified abstraction of the kinesphere or the potential for movement of a body, space can be seen as carved by actual and potential movements.

32 Labanotation considers which body part moves, whereas effort-flow analysis describes the movement quality.

33 Cornelia Tapparelli, "From Models to Movement? Reflection on some recent projects by Herzog & de Meuron," In *Architecture and Movement: The Dynamic Experience of Buildings and Landscapes*, ed. Blundell Jones, Peter and Mark Meagher (London and New York: Routledge, 2015), 239.

34 See Thomas Jocher and Sigrid Loch, *Raumpilot Grundlage* (Stuttgart and Zurich: Wüstenrot Stiftung, Ludwigsburg, und Karl Krämer Verlag, 2012); Ernst Neufert and Peter Neufert, *Architect's data* (Chichester: Blackwell Publishing, 2012).

35 Frank Zöllner, "Anthropomorphism: From Vitruvius to Neufert, from Human Measurement to the Module of Fascism," in *Images of the Body in Architecture: Anthropology and Built Space*, ed. Wagner, Kristen and Cepl, Jasper (Tübingen, Berlin: Wasmuth, 2014), 57.

36 Ibid., 64.

37 As Tschumi states in an interview: 'To suggest that one could combine and intersect different programmes was once very unusual and quite transgressive. Today trans-programming and cross-programming are our new norm'. Jonathan Mosley, "Architecture and Transgression: An Interview with Bernard Tschumi," *Architectural Design 06: The Architecture of Transgression* (2013): 36.

38 Stationary movements are all movements that do not include a weight shift, as in walking. Examples are writing, lifting a cup to drink, reaching, and cooking.

39 Skrzypczak, "Principles of Somatic Movement Education for Architectural Design," 55-56.

40 Peter Blundell Jones and Mark Meagher, *Architecture and Movement: The Dynamic Experience of Buildings and Landscapes*, 215.

41 As Tschumi described: '…enough programs managed to function in buildings conceived for entirely different purposes to prove the sample point that there was no necessary causal relationship between function and subsequent form, or between a given building type and a given use'. Tschumi, *Architecture and Disjunction*, 115.

42 The method of step-by-step design, which we practise in our design course, is inspired by the first-year course "Introduction to Architectural Design", held from 1959 to 1981 by Prof. Bernhard Hoesli at the ETH Zurich. Jürg Jansen, Hansueli Jörg, Luca Maraini, Hanspeter Stöckli, *Teaching architecture. Bernhard Hoesli at the department of architecture at the ETH Zürich* (Zürich: ETH Zürich, Institut für Geschichte und Theorie der Architektur gta, 1989).

43 Andersen relies on Merleau-Ponty's and Pallassma's notion of multisensory experience of the world. Nicolai Bo Andersen, "Architecture Enactment: Understanding the Architectural Model as Embodied Participation," *STOÀ 01: Modelli*, Anno I, 1/2 (2021): 26.

44 'A constant oscillation between production and reflection. The working process is a continuous negotiation between an experience, an investigation, a reflection and a test leading to a choice of action: acceptance, rejection or adjustment of the (preliminary) drawing. The process is repeated in a spiral-like movement that arrives closer and closer to the essence of the phenomenon'. Nicolai Bo Andersen, "Phenomenological Method: Towards an Approach to Architectural Investigation, Description and Design," in *Formation: Architectural Education in a Nordic-Perspective, part I: Teaching Architecture*, ed. Elise Lorentsen and Kristine Annabell Torp, (Copenhagen: Architectural Publisher B, 2018), 88.

45 Tschumi, *Architecture and Disjunction*, 67.

46 'reciprocity:… a state or relationship in which there is mutual action, influence, giving and taking, correspondence, etc., between two parties or things'. Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994), XXII.

47 Ibid., XXII.

48 Following Phil Ayres, ours was an anthropocentric approach to movement, so movement arising from the observer, as opposed to a non-anthropocentric, as 'movement arising from sources other than the observer'. Phyl Ayres, "The Matter of Movement," in *Architecture and Movement: The Dynamic Experience of Buildings and Landscapes*, 266.

49 Skrzypczak, "Principles of Somatic Movement Education for Architectural Design".

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S A J _ 2022 _ 3

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PERMANENT TRANSFORMATION

ABSTRACT

How can architecture be prepared for or even invite change? How can changes in programme, space and image form part of the architecture? An architecture that serves life and the evolution of the people who use it. Belgian architect Lucien Kroll, who died in 2022, made this question his life's work. With the le Mémé student housing complex, which he designed and built together with the students in the period from 1969 to 1974, he provided a suitable answer to this question. The structure of the building, in which he worked the supporting structure, space-separating elements and facade infill independently of each other, succeeded so well in its design that the complex evolved effortlessly for more than five decades with a range of new programs that landed in the complex. Unfortunately, the building has been poorly maintained and is now in poor structural condition. A number of interventions that have taken place in recent decades have, consciously or unconsciously, affected the open character of the building. Thanks to the recognition of the complex as valuable post-war architecture, it has now been given a protected status. However, the protection that comes with this concerns the physical condition of the (original) building rather than the idea that underpinned it, namely its permanent changeability. This article is an impetus to arrive at a set of design principles that can be applied here, but also elsewhere, for an architecture of permanent transformation.

Rob Hendriks

DAAD Architecten BV
rob@daad.nl

KEY WORDS
TRANSFORMATION
PARTICIPATION
LUCIEN KROLL
WOLUWE ST LAMBERT
BELGIUM
PRESERVATION

CAN ARCHITECTURE REALLY BE OPEN TO UNFORESEEN CHANGES?

AND IF SO, WHAT AGREEMENTS ARE NEEDED TO GUARANTEE THAT THE COMPLEX RETAINS ITS ESSENCE, THE OPEN CHARACTER, IN FUTURE TRANSFORMATIONS?

With the student housing complex la Mémé in the Woluwe St. Lambert district in Brussels, the Belgian architect Lucien Kroll delivered a building in the early 1970s that was not only special because of the collaboration between the future residents and the architect in the design process or because of its unique, almost anarchistic appearance, but mainly because of the intention to produce a complex that could continuously accommodate new programs over time. A building like an adaptive organism, the outward appearance of which was subordinated to the desire to move with every conceivable future program. For half a century, the building has now proven to be able to meet this basic principle. Group homes have become individual homes, shops, catering, and educational facilities have been added, and at the end of the 1970s, an entire metro station (!) was even built under the building. However, there have also been structural defects that have not been resolved structurally, little maintenance has been carried out on the building and the maintenance and renovation work that has taken place has often not been carried out in the spirit of the original design principles. This reduced the possibility of the building to continue transforming.

A few years ago, the complex was given a monumental classification[1] that at least seems to prevent new damage to the complex from taking place. The initially built situation, particularly its architectural appearance, serves as a frame of reference. However, Kroll's design was not intended to remain unchanged for long. On the contrary, the image of the building would continuously change with changing program components and new spatial layouts. Moreover, a 'freezing' of the architecture would also lead to an undesirable situation concerning the current durability, fire safety and comfort requirements. Instead of preserving the appearance of the building, it would be better, in this case, to focus on preserving the idea behind the architecture of la Mémé. The possibility of permanent transformation as a core quality and fundamental condition of the architecture. Can architecture really be open to unforeseen changes? And if so, what agreements are needed to guarantee that the complex retains its essence, the open character, in future transformations?

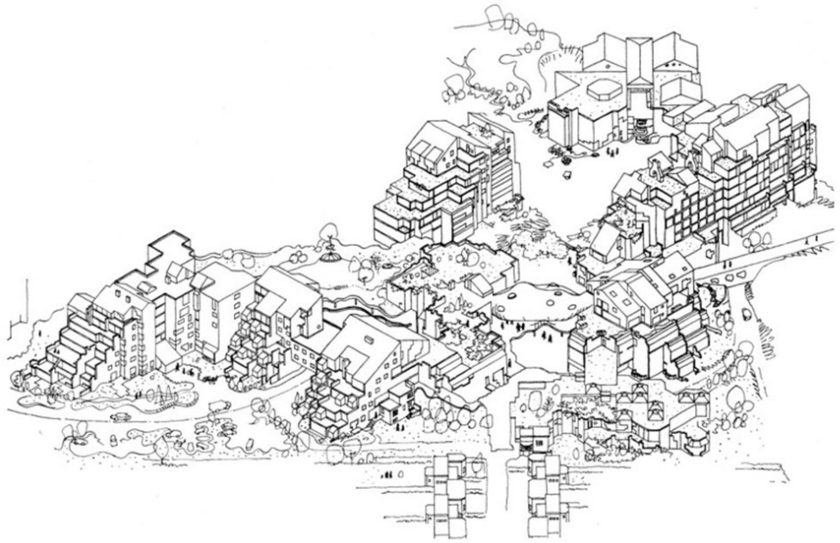

FIGURE 1: Design drawing la Mémé (drawing by AUAI Lucien Kroll)

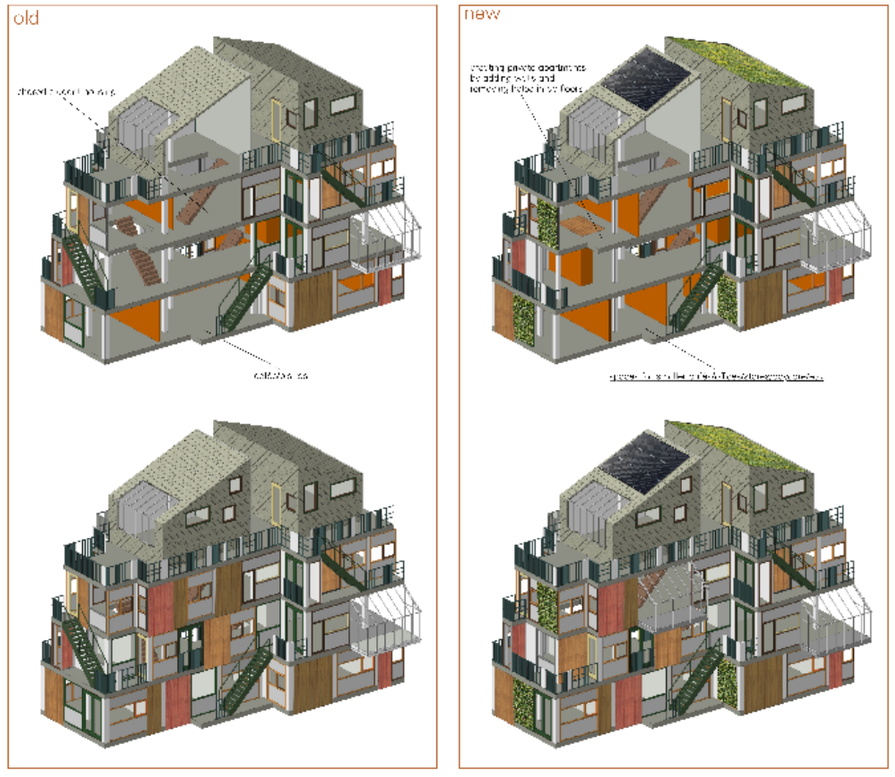

FIGURE 2: Conceivable future transformations of the la Mémé complex based on the original principles (DAAD Architecten, 2022)

EVERYDAY REALITY

Lucien Kroll, a brave fighter for humane architecture, passed away on August 2, 2022. He leaves behind an impressive number of built projects but at least an equal amount of unbuilt plans and many written texts in which he explains his philosophy.

In his thinking, the post-war modernist way of structuring the living environment, based on mass production, repetition and industrial efficiency, is opposed to a more humane conception in which everyday reality forms the basis for the creation of layered, complex and, in his view, rich and interesting landscapes.

From the early 1970s, he has worked, often with future residents and users, on the construction of communities and on built complexes and neighbourhoods that seamlessly blended into their environment. A project was successful when the architect's creative hand had become virtually invisible in the end result and became a project of the residents. He went through complex design processes with future residents and users, often deliberately blurring the dividing line between designer and resident. Residents were challenged to design their own homes and living environment and to enter into dialogue with each other about the neighbourhood and the collective or public space. Sometimes ideas put forward were eventually built literally, but often these were just part of a compressed and sometimes perhaps somewhat artificial history prior to construction. When residents decided to leave the design and construction process early, their successors for the plot were asked not to start all over again, but to continue working on what their predecessors had produced. The proposals were then adapted, but also retained some of the qualities that the earlier involved parties had suggested and therefore felt like renovation plans, while nothing had yet been built. Thus, the site already had a lived-in history before the houses were completed. But ideas from employees of the Kroll office, potential future users, the construction workers and other participants in the process were also welcomed as enrichments to the whole. Just as the presence of existing buildings, routes in the landscape and stories about the place were welcome elements in the design process. In fact, in his view, each addition increased the complexity of the system being worked on and was embraced as a reinforcement of that system. In Kroll's view, it was always better to live with the artificial history created by chance events in the group involved in the process than with an idea created in the head of one architect.

FIGURE 3: Cergy Pontoise (photo by Lucien Kroll)

TRANSFORMATION

In the same period, he was asked to work on upcoming transformation projects of post-war residential areas in major European cities. These serially produced complexes and neighbourhoods are based on a modernist approach. In those projects, too, the existing buildings were not cleaned up and replaced by a more appropriate, contemporary architecture, but were retained as a visible layer in the history of the creation. Adaptations to the industrially manufactured residential complexes, often placed on orthogonal grids, were made based on historic lost or ingrained routes and new programs and wishes. Precise interventions were done only in those places where they were necessary and which thus acquired a new meaning. The plans were given a demonstrative and often manifest character, not only by the great and visible contrast between old and new, but also by the recognizable and familiar image of the new building dating from pre-modern times. As if the new building had been built from the waste material from the demolished parts of the post-war buildings and the street that had once been there was being rebuilt. Leaving the existing complexes intact and building on them, Kroll's (and the residents') proposals penetratingly and permanently showed the failure of modernist mass-produced goods. It was crystal clear what the new building was opposing. In complete new construction projects as well as in transformations of existing complexes, Kroll opted for an architectural language that seems to be a continuation of the historical, organically grown structures and buildings rather than an expression of a contemporary design concept. The materials chosen and the construction techniques used in his designs were modern and sustainable, but they referred more to local traditions and craftsmanship than to contemporary innovations and fashionable whims. This means that Kroll's architecture can be seen primarily as a commentary on modernist ideas. A commentary on the loss of historical and temporal qualities that the tabula rasa, the starting point of modernist thinking, entails. In this respect, his architecture can be labelled as nostalgic and thus misses the opportunity to be regarded as innovative. This is mainly due to the fact that contemporary architecture is often judged to be innovative or not only at the level of the image. After all, architecture has largely become a commodity and its distinctive character has, therefore, become part of its marketability. A visibly distinctive, fashionable, different, new image simply sells better than an innovative creation process or an architecture that gets richer as time goes by.

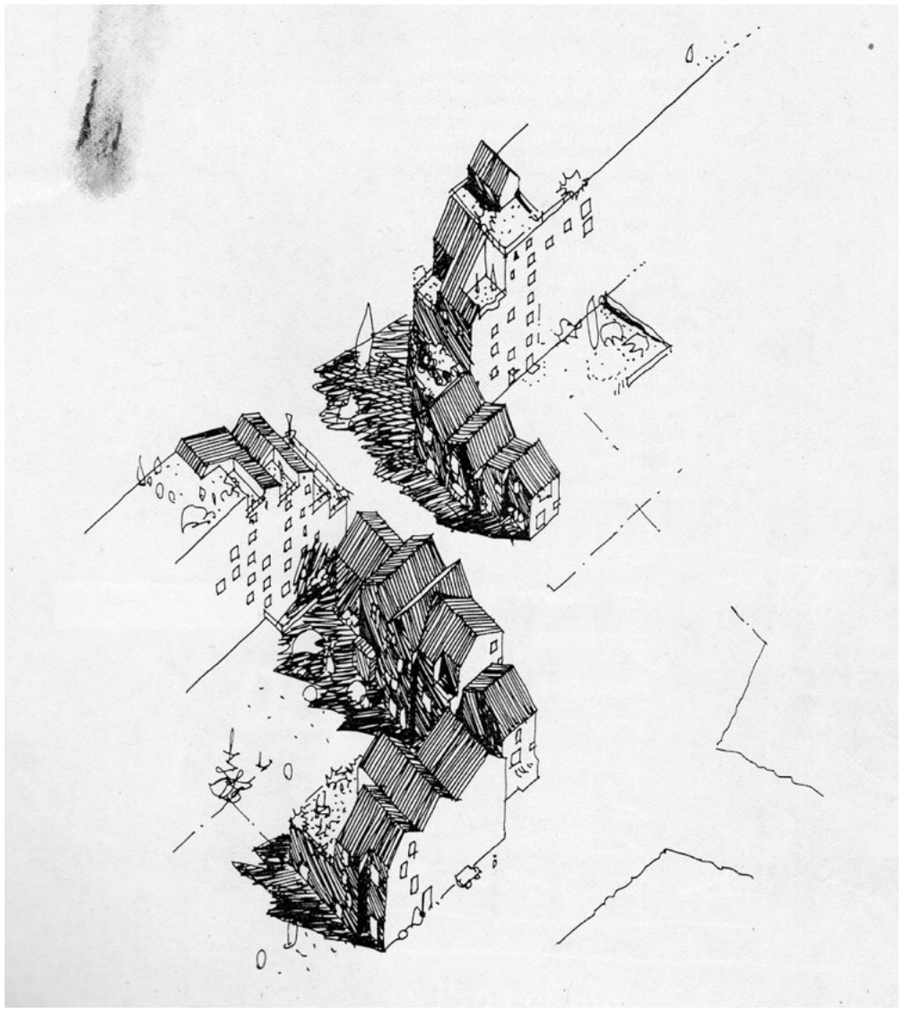

FIGURE 4: Transformation of a post-war building complex, Gennevilliers (drawing by Lucien Kroll)

SAR AND INDUSTRIAL PRODUCTION

The demonstrative revaluation of the pre-modern way in which we arranged our living environment, the step-by-step development of buildings, streets, villages and towns based on traditional building processes, constructed with building elements that craftsmen processed in a traditional way, cannot be found in perhaps the most important work in Kroll's oeuvre: la Mémé. In this complex, in which Kroll claimed to have realized about 15% of his talents, he worked with industrially produced building components within the framework of the SAR methodology[2]. The SAR (Architects Research Foundation) design methodology was developed by John Habraken in the Netherlands in 1964 as an attempt to apply an industrial production method in housing construction, whereby the individual could regain some control over his housing. The terms 'support' and 'infill' were the crystallization points of that ambition. Kroll somewhat simplified the SAR measurement system with 'zones' and 'margins' within which load-bearing and space-dividing elements could be placed and la Mémé became one of the first projects to which this was applied.

For Kroll, applying the SAR methodology meant harnessing the benefits of post-war mass production in a way that would not just lead to endless repetition of identical elements. 'Repetition is a crime! Industrialized manufacturing can only be tolerated when it does not reduce the number of elements used, when it accepts all exceptions to its rules and when it does not determine the form and texture of the architecture'[3]. The separation of support and infill and the size grid on which elements could be placed allowed him to work with an enormous amount of different frames and other facade fillings. A suitable facade for every function. But it also resulted in a built product to which adjustments could be made later in a relatively simple manner. New fronts, cladding, conservatories, terraces or stairs could be added or replaced relatively easily. The fact that the architectural image that was created in this way gave expression to an industrial production process in a special way fitted well with the design process in which the users were deployed as the designers of their own residential building. In addition, it helped Kroll keep his distance from an architecture in which the designer's hand could be read too clearly in the built result. La Mémé thus became a test case for an open architecture, where the only constant would probably be permanent transformation.

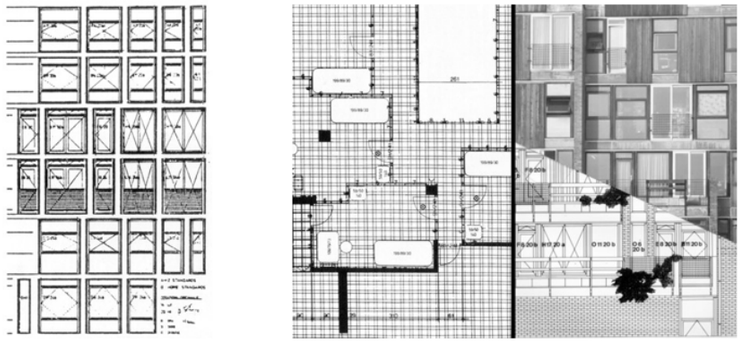

FIGURE 5: Facade elements and plan in SAR-methodology

LA MEME

In the early 1970s, the students chose Kroll as an architect to design their residential complex, or rather an entire neighbourhood for and with students, in Woluwé St. Lambert, Bruxelles. The project la Mémé (Maison Médicale) came about in an intensive participatory process and, in that respect alone, has become a monument to the democratization movement in Europe. It marked Kroll's breakthrough as the architect (Godfather) of participation. Programmatically, it consists of 20 apartments, 60 studios, 200 rooms, 6 group homes, a restaurant, a cinema, a theatre, a shop, a nursery, offices, a post office, a chapel and several cafes. In working sessions with students and employees of Kroll, the students were challenged to design their own homes and collective spaces.

Of the planned 40,000 m2, only 20,000 m2 has been built. After a conflict between the architect, contractor and client about building prices in relation to the architecture, Kroll was not allowed to finish the work, and eventually, another architect was involved.

Shortly after the completion of la Mémé, a storm of publications appeared about this complex, calling it 'a working-class neighbourhood not yet completely demolished', 'a large pile of rocks with blunted corners', 'ruins recaptured by vegetation', 'a thick sponge crisscrossed with internal and external circulations', etc. A large part of the serious architectural criticism had nothing good to say about it; it was called anarchitecture, an architecture that would no longer be architecture, senseless nonsense, surrender to bad taste. Others hailed the complex as the first deconstructivist architecture in which modern aesthetic principles such as heterotopia and open form were addressed.

The most critical article was written by Geert Bekaert in the magazine Wonen/Tabk (11/1983)[4]. He argued that the building had less to do with architecture than with literature. That the building proclaimed a critique of modernism with which you may or may not agree, but that it was nothing more than that message. He accused the architect of the complex of squandering the architecture profession to the users. By letting them participate actively in the design process, Kroll would allow himself to be legitimized from the outside in his desire to escape from his situation, professionalism, and artistry. According to Bekaert, with this design, Kroll placed himself completely outside architectural history and went in a direction that would herald the end of (autonomous) architecture. In order to save the official architecture, it would be best not to mention the architecture produced here[5]. Francis Strauven wondered in an article in Wonen/Tabk[6] whether themes such as freedom and plurality, when programmed explicitly formally, would not do exactly the opposite of what they intend. Can architecture be included in the spontaneity of life and be different every day?

FIGURE 6: Lucien Kroll's display at the exhibition Europa-America. Centro storico-suburbio, 37th Venice Biennale.

TIME

After fifty years, the answers to those questions can now be given. Although the project has paradoxically been classified as a monument, it is one of the few European post-war neighbourhoods not in need of restructuring. La Mémé has been in a permanent, spontaneous state of lively restructuring from its completion.

Fully programmed in the early 1970s with group homes, studios and student facilities, the buildings are now also filled with offices, nurseries, individual apartments, family homes, shops and cafes. In the late 1970s, a metro line with the Kroll-designed Alma station was built beneath the buildings. To date, the complex has been able to adapt to all changing living and user requirements with astonishing ease. The precondition for this was undoubtedly the underlying SAR methodology mentioned, which, in contrast to many other SAR projects, has never proved to be restrictive. More importantly, however, is that the irregular supporting structure on the SAR grid, the elements separating the space and the facade consisting of an almost endless amount of different elements, have been developed and elaborated completely independently of each other. This means that the walls can be moved independently of the constructive support and the facades can be adapted to any new desired layout. Together with recesses in the concrete floor areas in various places and a series of stairs to create connections between the floors, this organization easily allows functional and spatial adjustments in all directions.

In its design, the project was a manifesto, a reaction to modernism and, as Bekaert, among others, claimed, it may have initially had no intrinsic raison d'être beyond the rejection of this modernism. However, the use and the countless transformations that the buildings have undergone have proven that Kroll has really created a building that can absorb different programs like a sponge and that these transformations, including associated floor plan, cross-section and facade changes, have not led to a substantially different building. Dieter Besch called it a deconstructivist structure in the book Components 2^{7} , precisely because of the heterogeneous picture and the countless inversions and twists in the design process. Thirty years later, the project, like many other projects Kroll has worked on since then, has grown into a thriving urban landscape. It is strange and characteristic of architectural criticism that when the complex occasionally appears in an article, it always occurs with reference to the image of that wondrous, anarchic facade, while the real achievement is the process, the concept and the realization of a landscape.

LOUIS LE ROY AND COMPLEXITY

Like Louis le Roy, the Dutch ecotect and friend of Kroll, who was involved in the project as a landscape architect at the time, Kroll embraces the concept of complexity. In his view, analogous to natural systems, living environments will also become more powerful and, therefore, better able to maintain themselves and continue to develop as their complexity increases. So he invites all possible stakeholders to participate in the process: future residents, construction workers, office workers and technicians. Not to build one-to-one what the residents want, but to create as rich a history as possible, preferably before the project is built, thus building a living environment that belongs to all and from which the architect can withdraw over time without fear of future developments.

Kroll's view on what architecture is and how it is created is shared only by a few colleagues. It entails a curious, and for architects, often difficult to comprehend tolerance towards all situational qualities. In usual design processes, the residents are merely the laymen who are guided by professionals, and economic motives or aesthetic inconveniences often lead to the smooth demolition of existing buildings. In Kroll's view, however, every trace, element, and story forms a valuable contribution and a layer of meaning that can help understand the complexity and therefore deserves to be preserved and cherished.

FIGURE 7: students working on the gardens during the construction work (photo: Louis le Roy)

SITUATION

Despite this radical welcoming of complexity, not every change to the building is to be welcomed. A number of recent changes, in which Kroll was not involved, go to the heart of the concept. The first thing you notice is that fair use of materials such as concrete and wood have meanwhile been painted in uniform colours. Piping and installation work that is visibly mounted over the facades and other things immediately stands out, especially when viewed with an architect's eye. But more drastic and worrisome than that is the replacement of flexible parts with permanent ones, for example, closing voids with concrete floors instead of wooden floorboards. Or the artisanal or artistic expressions of builders that break down and are not maintained or replaced, the gardens of Le Roy with the students that have been levelled and the access structure that is adapted by means of a central staircase. All irreversible things that contribute to the complex becoming less flexible, adaptable and liveable.

It will not only be an unwillingness on the part of the owner of the building (the UCL) not to move in the direction in which the building could have developed, there is now yet another new generation of students and other residents and users who use the complex, and these tenants were never asked to help design. It is not a homogeneous group and the dissatisfaction with today's social relations is disproportionate to that of 1968. Therefore, it is no longer the users who determine what the building should do and how it will look, but the aggressive market that dictates. A market in which there is little room for buildings such as la Mémé, if only because of the high operating and maintenance costs. As a result, this monument to the democratization of the design process is in danger of being irreparably damaged at a rapid pace

CONSERVATION

It is precisely these matters against which Kroll has strongly opposed and which made him decide some time ago to participate in the classification of the complex, as the only post-war building in Belgium that has so far been eligible for this. Perhaps a monument status could contribute to further preventing this type of damage to the building, in its essence, was his reasoning. This has created the paradoxical situation in which the building intended to continue to transform was frozen in the early 1970s. A tribute to architecture and a mark of a special moment in history, but also an end to the continuous transformation process that had started with la Mémé.

S A J _ 2022 _ 3

In addition, the monument status does not directly increase the goodwill with the owner of the whole or with the tenants and users because, given the current structural condition, the building urgently requires a thorough sustainability operation and this will be difficult to carry out if the original details (including thermal bridges, cracks, single glazing, etc.) must be maintained. A thorough renovation of the complex in which at least the spatial structure (the carrier according to the SAR) would be preserved and the entire installation package, including the facades, would be replaced by a contemporary, sustainable, circular package could do the complex more justice than its monument status

KOOLHAAS AND CONSERVATION

In a 2012 conversation between Lucien Kroll and Rem Koolhaas[8], Koolhaas not only expresses his appreciation for the complex (thirty years after he found it a terrible architecture), but also asks Kroll what he thinks about preserving this complex. Koolhaas: "I have to start with a confession. The confession is that when you first produced your work in the seventies and when I first became acquainted with it, I thought it was absolutely hideous and that now, only forty years later, in other words very painfully slowly, I've been able to understand it's beauty. And now I'm deeply convinced of its beauty and very impressed by its beauty. And actually, that hasn't happened a lot, so for that reason I'm extremely happy to be able to communicate with you. I would like to ask what your attitude is at this point vis a vis preservation. I don't know whether you know but recently I've become very interested in preservation and one of the main reasons for that is that if we don't do anything a whole series of buildings from the seventies, the eighties and the nineties of the last century will disappear, even though a lot of that architecture obviously has not been made to be preserved and is actually partly based on a rhetoric of permanent change. I think that your Mémé-building in Louvain is obviously one of those buildings. I would like to ask your opinion what would happen if people like me made a serious effort to declare that a monument or to declare that something that could no longer be changed, out of admiration! What is your position vis a vis preservation? Do you think that it ought to be preserved and how do you think a building like this, which to some extend doesn't claim to have a permanent status and also in its aesthetics suggests constant adaptation, can be best preserved? What is the most creative way of living with a building like that after thirty years?"

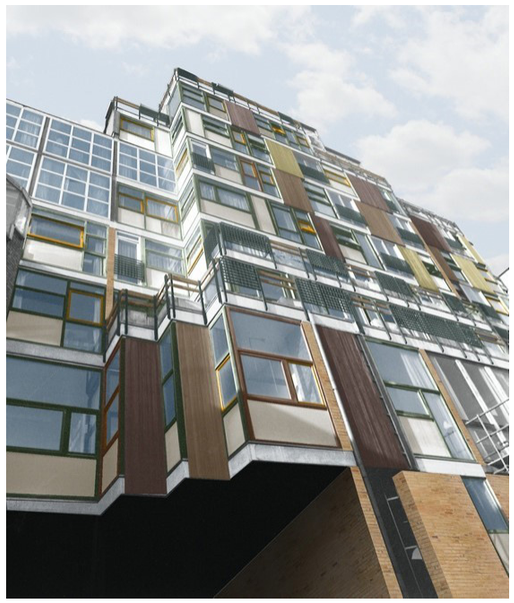

FIGURE 8: la Mémé, current situation

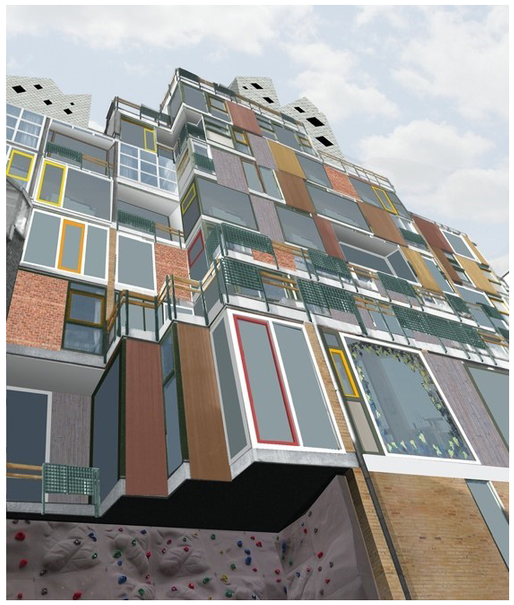

FIGURE 9:la Mémé, conceivable future situation (DAAD Architecten, 2016)

S A J _ 2022 _ 3

KEEPING THE IDEA

Apart from the question of whether a monument status will be able to slow down the demolition, conservation does not seem the right way for la Mémé. More in line with Kroll's thinking, it could be to keep the idea behind the architecture and to let the building itself change with new programmatic, building physics and construction technical requirements. However, how to keep an idea is a tricky question. Now that Kroll himself has passed away, we cannot ask him anymore. And as long as there are no (groups of) new residents and users whom the complex owner offers the opportunity to design their own spaces, we can start drawing up a list of distinguishable and to be preserved characteristic aspects and elements of la Mémé.

1) *Maintain the independence between autonomous supporting structure (carrier), space-separating elements (built-in) and facade infill.*
With a space-separating structure and facade infill that is independent of the supporting structure, the building is extremely well prepared to accommodate and permanently change various programs.

2) *Fix elements reversibly.*
The residents must always be able to adapt their living environment to their wishes. By reversibly assembling built-in and facade elements (circular construction), the complex permanently invites further transformation. If you want to change something, you can see which elements make up the building and how they are attached.

3) *Provide openings in the floors.*
The concrete floors with recesses also allow vertical connections. Where these were later closed, this was done with wood so that these interventions also remain reversible.

4) *Build up the facade with different, recognizable, small facade elements.*
The architecture should reflect the human dimension. The building looks like a patchwork of small, different facade elements that are proportionate to human size, can be assembled by two people and easily replaced without disturbing the overall picture. It demonstrates that post-war mass production does not necessarily have to lead to unambiguous monotony, but can yield a high degree of diversity and complexity through modular coordination (SAR method). Each element can then be specifically suited to the function it is intended to fulfil. Diversity is also an invitation to develop further, while uniformity blocks change. The architecture is not a manifesto of the mode of production, but of use.

5) *Maintain the complex system of escape routes over stairs and terraces.*
The architecture should not be controlling. Where the access to the building is visible from the outside, it is interwoven with terraces and balconies. The complex combination of access and escape routes removes the hard separation between private and public space, makes the complex difficult (for authorities) to control and makes possible later expansions of the complex. In addition, it promotes contact between residents and provides various options for entering or leaving the building.

6) *Maintain a clear structure in the plinth, centrepiece and crown.*
Each part of the building is unique, linked to a specific place (and time); it has a foundation, an intermediate piece and a termination. The complex has a rough vertical three-way division into pieces with different constructions, materials and facade structure (at the bottom, masonry with holes, then facade elements between concrete floors and at the top, a crown of timber frame construction covered with slates). Each part is specifically suitable for certain functions, whether or not continuous over several floors, with different relationships between inside and outside.

7) *Create recognizable buildings.*
The city consists of individual buildings; the house shows something of the resident(s). Buildings and building parts clearly have their own image and, therefore, a precise address. A part of the building called les Fascistes (whereby the supporting structure, the space-separating structure and the facade division do coincide) makes clear how great the tolerance towards the others at Kroll is.

8) *Maintain and extend craft and artsy details.*
Architecture is human work; the building is made with love, be careful with it, but also: not anything goes. The architect, his wife Simone and the construction workers (and residents) have left special traces in the complex: branches in the concrete formwork, reliefs in the masonry, slates blown from the roof, sculptures in the stairwell and painted glass panels in the metro. They make the whole thing a Gesamtkunstwerk.

This is the beginning of an inventory of typical features of the architecture of the complex. The list is far from exhaustive and mainly serves as a start to the production of a set of rules that will allow the complex to continue to change permanently, while preserving the essential qualities and underlying thoughts. It is evident that la Mémé is infinitely more complex and layered than I can describe here.

Complexity cannot be captured in words or rules. For example, a few years ago, when I visited the Woluwé site with Kroll, he noticed that he was annoyed by a new, wide staircase that had been installed to replace a narrow landing staircase that had been demolished. In answer to my question as to why he did not like this staircase, which was neatly made and placed in a more logical position than the demolished one, he said that on a narrow staircase, when two people meet, one of them will briefly have to go to the side to let the other pass. The simple greeting between the two, produced by the “inconvenience” of the narrow staircase, is quintessentially the kind of human interaction Kroll has sought to encourage with his designs. Where one walks, a street forms, where one stops, it becomes a place, where one sits down a square and when one stroll, it becomes a garden, according to Lucien.

FIGURE 10: Lucien Kroll visiting la Mémé in 2015 (photo Rob Hendriks)

S A J _ 2022 _ 3

NOTES

1 Classer la Mémé de Woluwe, Le Soir, 10.01.1994

2 Componenten: omtrent de industrialisatie van de architectuur, Lucien Kroll, J.D. Besch, Publikatieburo Bouwkunde, 1990. ISBN 9052690162

3 Lucien Kroll, Buildings and projects, Rizzoli, 1987 p. 44

4 Bedenkingen van een buitenstaander, buitenstaanders hebben gemakkelijk spreken, Geert Bekaert, Wonen/Tabk (11/1983)

5 Unfortunately for Kroll, this recommendation was well received in the construction world in Belgium and Kroll was no longer allowed to work on any significant assignment in Belgium after la Mémé. With a reprimand from the Belgian Order of Architects after the conflicts over the project reached court, Kroll has been unable to play a significant role in his home country for decades. He continued his work in other European countries until, following exhibitions of his work in France, he was asked by Bozar in 2016 to organize a major retrospective exhibition in Brussels and to give a lecture, together with his wife Simone. In 2021 they received the Lifetime Achievement Award from the Brussels-Capital Region.

6 De anarchitectuur van Lucien Krol, Francis Strauven, Wonen/Tabk (12/1976)

7 Componenten 2: omtrent de modernisering van de architektuur, J.D. Besch, Publicatieburo Bouwkunde 1997. ISBN 9052692270

8 https://vimeo.com/40244971

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MATTER TRANSGRESSION

ABSTRACT

Post-pandemic, France is promoting new ways of inhabiting domestic space by learning from COVID. However, certain models have emerged from a slower transformation. We examine how do-it-yourself (DIY) work may indicate paradigm changes in French society. This essay describes the characteristics and changes in DIY across time in France based on the momentum created by social sciences in the 1970s. It explains how DIY is able to generate changes in people's behaviour and thus offers possible new models for economy and production. However, to play a role in both twenty-first century housing and the contemporary city, action taken on the matter must be spatially legitimised. Therefore, the historical role of homo faber and his workshop in constructing la cite is discussed. Workshops allow the transgression of current material culture led by the ideas of abundance and accumulation. Thus, DIY is viewed as a way of being in the world that allows the construction of new economic and productive models during an era of ecological transition.

Ophélia Mantz

G.D. Hines College of Architecture and Design, University of Houston, TX, USA.
omantz@central.uh.edu

KEY WORDS
WORKSHOP
DO-IT-YOURSELF
PRODUCTIVE UNIT
ECOLOGICAL TRANSITION
HOMO FABER

1. INTRODUCTION

Before the COVID-19 health crisis, work and crafts performed by hand were already undergoing major growth. This began among both the working and middle classes. Sociologist Ronan Chastellier links this DIY (do-it-yourself) boom with growing collective awareness about reusing and recycling household objects. The abuse of planned obsolescence in everyday items has led to a certain attitude in French society contrary to consumerism and, as a result, a boost in creativity. This critical position recalls the 1960s artistic movement *nouveau réalisme*. Artists such as Jean Tinguely, Arman and César depicted the alienation of mass consumerism and the acceleration of time embedded in their manufacturing processes (Figure 1). The movement, a European counterpart to American pop art,[1] was already warning about the waste produced by post-industrial civilisation. More than 60 years after the birth of *nouveau réalisme*, the accumulation of objects in domestic spaces hides a much more complex entanglement: the idea that affluence is directly related to representations of freedom.[2] Nevertheless, during the pandemic, we have learned to overcome several contingency vectors that have slowed our pace of life and challenged our definition of freedom. Perhaps DIY, described by Hugues Bazin[3] as an existential and contingent process could lead us to a new model of progress that would consider our pandemic experiences. It is perhaps a path of development in which man is again equipped with portable tools and resumes a closer relationship with technical and productive processes. DIY provides an opportunity to restore people's confidence in their power to act. This activity could thus lead citizens towards a decentralised network of talents. The result of the new assembly of reused objects, materials or transformed materials could be part of the new sharing economy promoted by American economist Jeremy Rifkin.[4]

The pandemic's impacts may be interpreted from different perspectives and territorial frameworks. We analyse the consequences of the pandemic specifically in France, a country that has held onto the DIY custom. We attempt to articulate how specific French socio-cultural and historical events may have triggered the current growth of DIY discussed by Chastellier. By examining this activity, considered by many to be a space of transgression, we glimpse a movement seeking new ways to inhabit domestic space, to be in the world or être-*au monde.*

This paper aims to demonstrate that emerging practices in French architecture may also result from a world that is re-assembling already existing items, giving value to the obsolete. DIY is currently taking over as a means for change towards a new paradigm. We highlight the need to breathe life into workshops and seek a comeback in workshop spaces for shared co-existence as a new dimension in twenty-first-century housing.

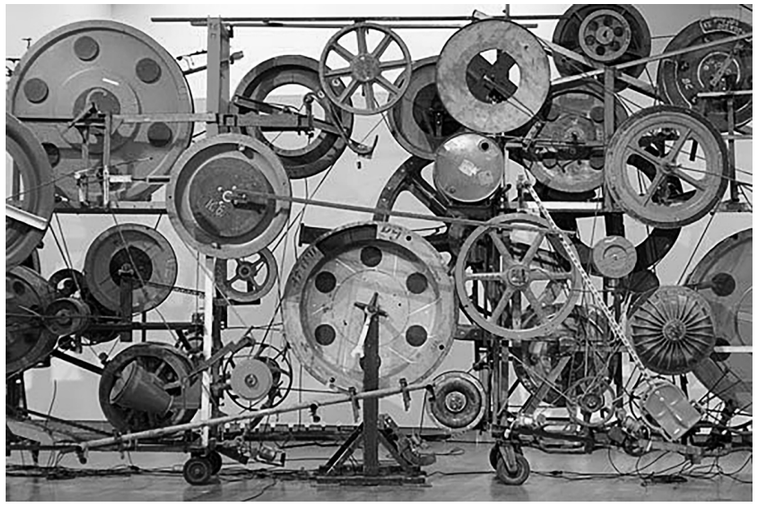


FIGURE 1: Méta-Harmonie IV, 1985, Jean Tinguely (Collection particulière) https://www.aparences.net/art-contemporain/mouvements/nouveau-realisme/

2. DIY: ORIGIN AND EVOLUTION OF A MARGINAL ACTIVITY

The French *bricolage* ('do-it-yourself work') is derived from the Italian *briccola* from the Middle Ages, meaning 'catapult'. The word's origins can also be found in the root of the French *bricoles,* which means a set of leftover items or accessories with little value. Beyond this, *bricolage* often refers to the activity of creating self-made items, reflecting a privileged relationship between inhabitants and objects.[5]

In the twentieth century, French ethnology, sociology and anthropology[6] were influenced by studies on everyday activities. DIY is linked to domestic space as an expression of multi-purpose techniques employed to use leftover materials. Many researchers value the process of individuation entailed by this often marginalised activity. Here, the term *individuation* refers to the psychological construction of an individual seeking to bodily articulate a subject and society. Since the 1990s, thanks to the culture of DIY in the English-speaking world, DIY has been identified as both a potential business activity and an activity of resilience.[7] Within the French cultural framework, this admittedly marginal activity has been of interest for several decades. From Michel de Certeau[8] to Georges Perec,[9] DIY symbolises a space of resistance or transgression against the production logic of consumerist society.

Perhaps lying within this realm of contingency is the path towards the model of society described by Ivan Illich, one of conviviality.[10] Illich refers to a social structure in which the rights to use energy to work and live creatively are ensured. DIY inspires and raises questions about man's relationship with everyday objects. Its premises lie in indeterminacy, uncertainty, contingency, chance and chaos, all of which enshrine it as a symbol of the process itself, not specific projects. DIY is perceived as a means for creative autonomy; it rejects the separation between research and action, manual and intellectual activity and creation and production. In other words, in a strictly empirical sense, man as an assembler, freed from subordination, ceases projecting a hegemonic vision upon reality and instead invents new ways of viewing it.

Structuralist anthropologist Claude Lévi-Strauss establishes an analogical relationship between primitive science and DIY. He defines it as a technique of the concrete. He recalls how, in the Neolithic period, man's practice gradually formed in the great arts of civilisation, such as pottery, the loom, agriculture and the domestication of animals. All these techniques were the result of centuries of active, methodical observation[11] after repetitive experiences and perseverance. DIY is described as a manual activity, the result of which builds upon knowledge of the concrete. DIY reveals the ability to repurpose the objects being re-assembled and manipulated from their original use. With no previous biases, the do-it-yourselfer seeks to create a new order and give cohesiveness to acquired objects, tools and information; he offers a solution based on a versatile body of knowledge about the places to intervene and the objects and materials of which they are composed. One feature of DIY is recovering unused materials grouped together before a project begins, forming a new source of available raw materials. Behind this self-taught activity, man takes pleasure in managing the economy of means, increasing his ability to invent and act as the sole role-player in the building process.

Lévi-Strauss also discusses the mythical-poetic dimension of DIY,[12] establishing analogies with Postman Cheval's castle and the special effects created by Georges Méliès (Figure 2). All the items comprising the inventory of the *bricoleur* become a treasure that may give birth to an aesthetic world of great value. DIY comprises the leftovers from human work, regarded as a *sous-ensemble* or subculture.[13] Anthropologists define DIY as the creation of structures by assembling items left over from events, bearing witness to the history of an individual or society.[14] Lévi-Strauss established a relationship between mythical or magical thinking and DIY. He reminds us that an artist is born when the wise man meets DIY.[15]

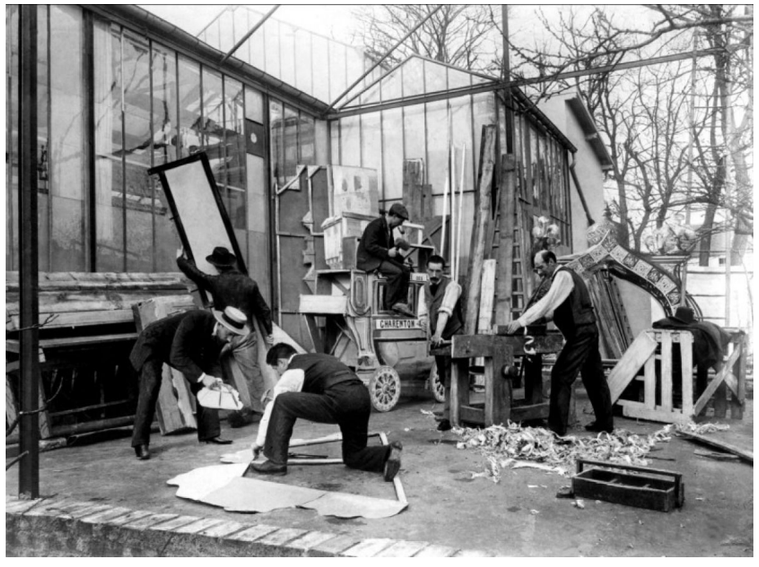


FIGURE 2: Carte postale, Musée de l'Histoire vivante, Montreuil, France. Disponible en: https://www.leparisien.fr/seine-saint-denis-93/montreuil-sur-les-traces-de-georges-melies-08-06-2018-7761399.php

DIY interests us because it reveals or reminds man of his ability to find solutions to concrete problems. This value is personified by the craftsman, as described by Richard Sennett.[16] We are concerned with how man acquires bodily techniques when performing this non-professional activity, revealing his ability to act upon objects. His physical body becomes engaged with material culture, defined by ethnologist Jean-Pierre Warnier and sociologist Jean-François Bayart as a vehicle for subjectivisation, as it contributes to the formation of moral subjects and the production of social relations.[17] Essentially, man's physical relationship with matter forms part of the process of subjective and collective individuation.[18]

According to Hervé Sika,[19] DIY gives art a relational dimension. He reminds us that the reality of the do-it-yourselfer is heterogeneous, de-hierarchicalised and liberating. The individual transforms leftover objects through bodily techniques[20] acquired by experience or learned in other settings. These bodily techniques make it possible to sort and find a new appreciation for original materials. The body thinks[21] and can signify the value of these materials through its gestures[22] within a system of connotations and communication. In other words, the body is a material in and of itself, which works and is worked,[23] produces and is a product.

3. DIY: A TOOL FOR TRANSFORMATION TOWARDS AN ECOLOGICAL TRANSITION

DIY heightens the need to learn to deal with contingencies and offers us the chance to become role-players in manual production processes.[24] In accordance with terms laid down by Richard Sennett, DIY could be considered the emergence of new ways of moving towards collective action:[25] action taking place before awareness.

This activity may perhaps also be an opportunity to put an end to the hegemony of the visual as the supreme sense[26] that alienates us. To more deeply examine the idea that action upon matter is a decisive stage in man's evolution, we rely on ethnologist Jean-Pierre Warnier's arguments based on 'thinking with our fingers'.

Warnier explains[27] how bodily techniques and dynamic engagement in material culture are articulated with representations of the world that give man an identity. The author describes the process of hominisation[28] through the relationship established with matter. Warnier uses the idea of cultural-bipedal hominisation put forth by primatologist Toshisada Nishida. Through studying chimpanzees, Nishida emphasises the importance of cultural behaviour in animals, leading to the opening of a new ecological niche. The creation of an ecological niche entails choosing a specific environment and knowing what elements allow life and reproduction of the species in accordance with new systems. In other words, creating an ecological niche takes place along with the transgression of current rules, thus accepting new ones in the game of existence.[29] Warnier argues that tools, as part of man's evolution, result from motor-based decisions reached in the face-off between society, culture and environment.[30] Consequently, according to Nishida, they play a role in defining a new ecological niche. Therefore, we propose viewing the potential for creating a niche that drives new rules, values and behaviours while moving towards more sustainable development in DIY. This would result from constructing new means of existence for man that match up with DIY as a tool for action and a means for being in the world.

To reflect on the limitations of contemporary domestic spaces in France, we propose reintroducing DIY space into household designs, where citizens can act on objects by extending their material lifecycles and reminding us how matter has shaped our existence. The role of the workshop space in France, prior to the industrial revolution, lets us explore the possibility of reintegrating a space that began inside the dwelling and then became a feature of building the urban fabric: from the workshop to *la cité*.

4. HOMO FABER, OR HOW TO BUILD LA CITÉ FROM THE WORKSHOP

Before being exclusively attributed to the artist, the workshop or *atelier* shifted between different terms, such as *boutique* or échoppe (Figure 3), all meaning a craftsman's workspace. Regardless, these terms have always been laden with commercial connotations. These spaces have always represented the spatial dimension for the production of objects. It is there where man, craftsman or artist, has assembled and transformed materials and/or objects. Within the space of the workshop, the human body is put into action upon matter and is capable of giving new value to leftover materials. Marcel Mauss, the father of French ethnology, defines these bodily techniques as the traditional ways in which men communicate knowledge about how to use their bodies from one society to the next. The workshop, whether directly or indirectly connected to domestic space, made it possible to heighten the creative qualities of a species of man known as *homo faber.*[31] Urbanist Richard Sennett reminds us that men who produce things are respected in the city through modest practice. *Homo faber* adheres to a production ethic implying a specific relationship with *la cité.* The primacy of *la cité* evolved with the production that arose from habitation.[32] *Homo faber* instigates a behaviour, an ethic that raises the idea of *la cité.* For Sennett, producing constitutes *la cité*, whereas *la ville* is habitation. In the twentieth century, *cité* and *ville* grew apart. As a result, *homo faber,* the social role-player in the city, fell to pieces.

FIGURE 3: CCØ Paris Musées / Musée Carnavalet – Histoire de Paris, Disponible en: https://www.cairn.info/revue-espaces-et-societes-2011-1-page-15.htm.

Until the industrial revolution, men who made tools were the leading role players in social organisation. However, despite the advent of machines, the development of the nineteenth-century industrial economy did not manage to eliminate workshops in one fell swoop. Their disappearance was much slower and more gradual. These features of the resilient *bricoleur* reinforce the idea that the space where materials are transformed may be a space of resistance against production logic. The workshop, a symbol of the craftsman's world, persevered and remained a structure-building space in terms of the types of units in habitation, extending into a territorial occupation. This space took over as a vector of organisation on a larger scale in the rural habitat, as well as in the urban fabric[33] (Figures 4 and 5). The workshop, whether separate from or connected to the domestic space, played a role in French social and economic organisation until the end of the nineteenth century.

In the transition from prehistory to history, the technical handling of materials like stone, bronze and clay generated craftsmanship from which different societal models were established.[34] Accordingly, the workshop is the spatial representation of the craftsman's world. In the nineteenth century, architect Eugène Viollet-le-Duc provided several descriptions of *boutiques* or shops as domestic spaces. In cities like Paris and in the less populated urban areas that make up the rural world, the workshop forms an integral part of the architecture in the landscape[35] (Figures 6 and 7). With time, the workshop, closely linked to domestic space, became more individualised as a workspace. Because of their location on façades, workshops were expressed architecturally and became legitimised in the public street. Consequently, they became a fundamental feature in constructing urban centres in France. In other words, this transformation, which made the craftsman's professionalisation apparent, enhanced the presence of the workshop-*boutique* as a role-player within the urban environment.[36]

Jean-Michel Gourden reminds us how workshops represented France's economic and social organisation before and after the industrial revolution. The workshop remained a feature of the urban factory almost until the twentieth century. However, the advent of technical progress due to the steam engine—and with it, the proletariat—destabilised workshops' role in the system. Craftsmen experienced industrialisation as a form of dispossession.[37] Gradually, this led to the replacement of workshops with factories for nearly an entire century. However, the slow nature of workshops' demise also demonstrates that, beyond housing manual activity, workshops were a space of resistance.

PLANCHE 1
LES ATELIERS DANS LES VILLAGES A HABITAT GROUPE
L'EXEMPLE DE SAINT-ANDRE DE ROSANS EN 1739 ET 1836

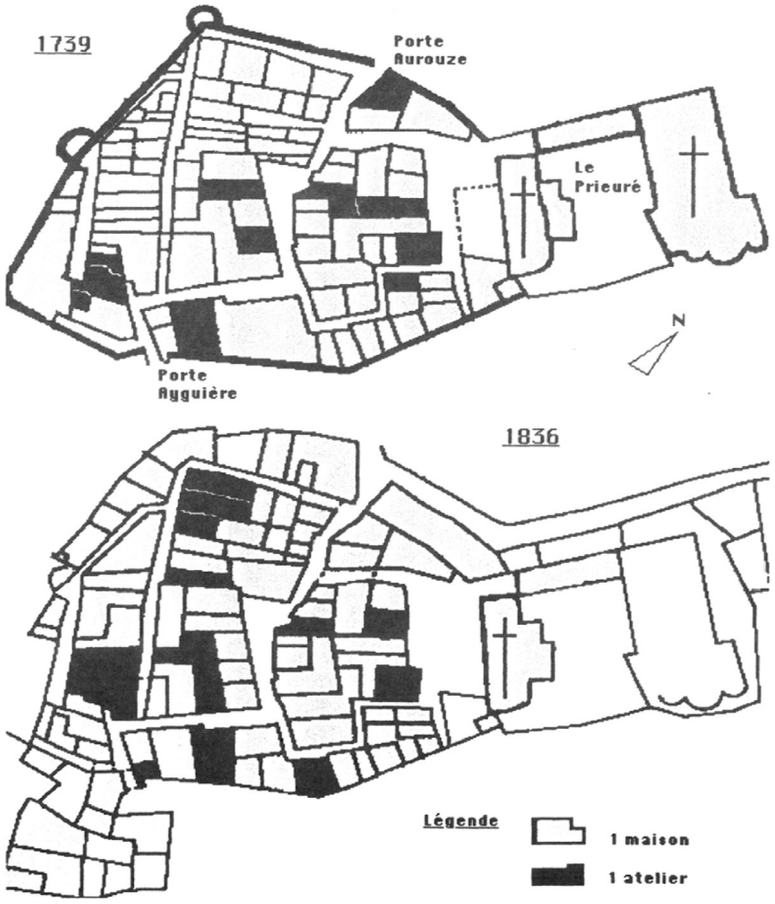


PLANCHE 2
LOCALISATION DES BOUTIQUES EN HABITAT DISPERSÉ

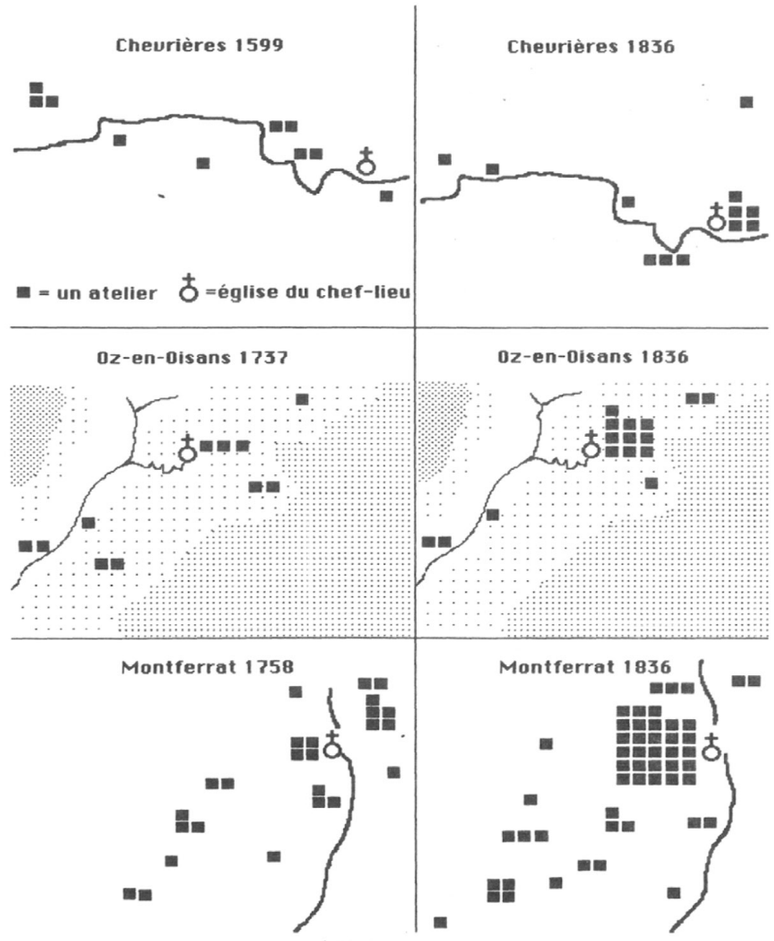
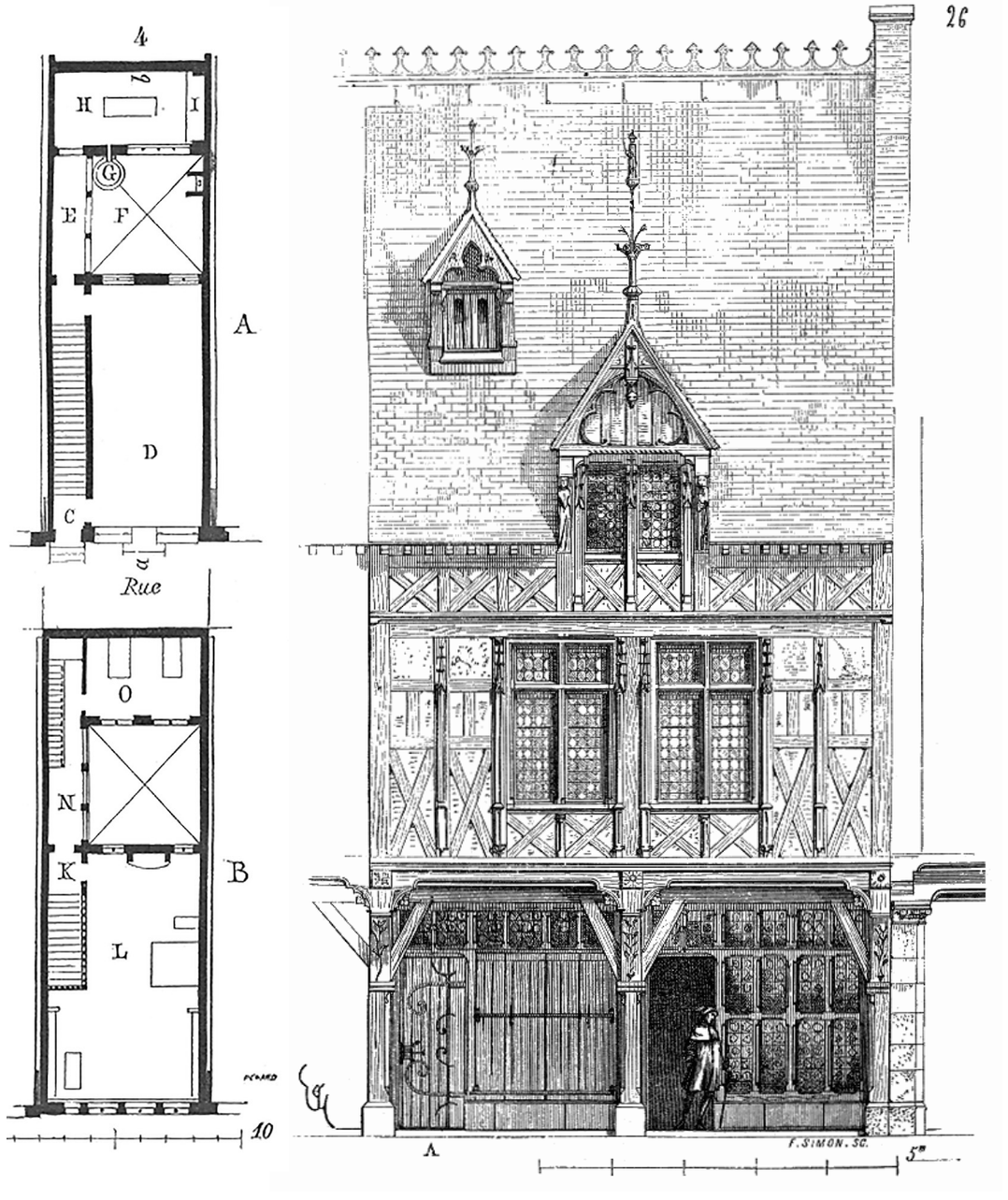


FIGURE 4 AND 5: Plans extracted from the text Les "boutiques" des artisans villageois dans la France d'Ancien Régime (xvie-début du xixe siècle), by Alain Belmont. En: Annales de Bretagne et des pays de l'Ouest. T. 106, n.º 1, 1999.



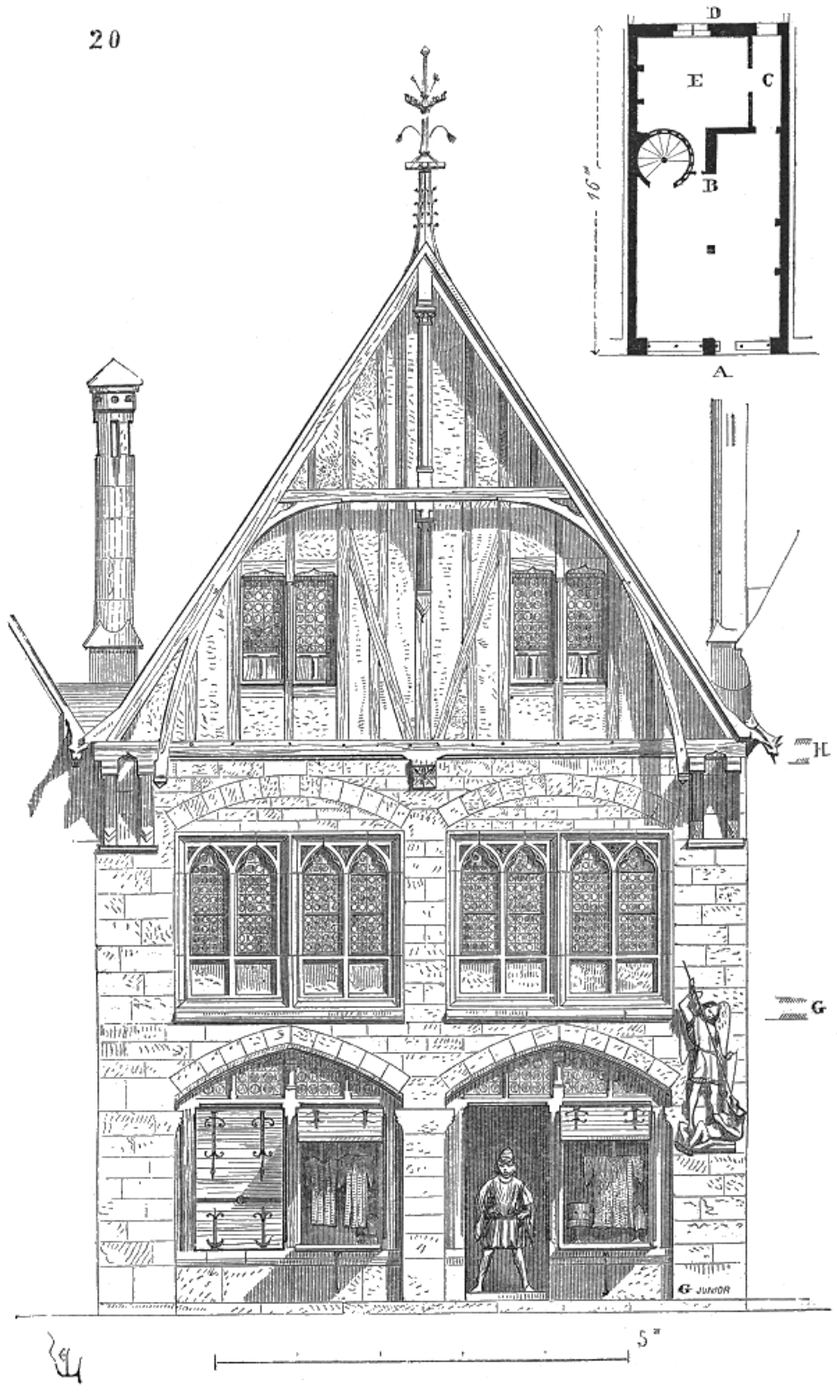


FIGURE 6 AND 7: Gravures et Dessins extraits de VIOLLET-LE-DUC, Eugène. Dictionnaire raisonné de l'architecture française du xie au xvie siècle/Maison. París: Bance-Morel, ed., 1854-1868. T. 6. La Maison. Fuente: la Bibliothèque de l'Institut national d'histoire de l'art, collections Jacques Doucet, 8K 389 (6), disponible en https://bibliotheque-numerique.inha.fr/viewer/15490/?offset=#page=3&viewer=picture&o=bookmark&n=0&q=

According to philosopher Hannah Arendt, industrialisation turned the craftsman, *homo faber*, into an *animal laborans*.[38] Man, historically the protagonist of tool-making, was turned into a slave within the production process forced upon him by industrialisation. The workshop or productive unit, where man carried out subjective, social individuation using bodily techniques and tools on materials, vanished during the nineteenth century. The *boutique* or shop moved into the realm of the mechanical arts. As a result, it is the *chantier*, or worksite, which came to define workmen's space. Workshops survived solely and exclusively to meet the needs of artists.[39] This design mutation succumbed with the publication of the *Encyclopédie* by Denis Diderot and Jean Le Rond d'Alembert, which forever legitimised its purpose as exclusively artistic. The dictionary, which symbolises the appetite for knowledge in eighteenth-century France, the century of enlightenment, ushered in a profound redefinition of society and its material forms.[40]

Although the nineteenth and twentieth centuries eliminated workshops within France's urban factories and saw the disappearance of *homo faber* as a role-player in *la cite*,[41] DIY activity continued within domestic spaces. DIY, still a poorly defined, marginal activity, became a study subject in human and social sciences during the second half of the twentieth century.

The future of space for transformation or DIY activity converged with Guillaume Logé's praise[42] of creative integration as an economic model able to meet man's need for meaning.[43] The author mentions economist, Jeremy Rifkin,[44] who in 2011 predicted a possible third industrial revolution. The American economist/ecologist established sustainable economic models based on innovation and value creation. These models gave rise to what he calls cultural capitalism. This new, more horizontal economic model is driven by the internet, the emergence of new domestic tools and a reduction of the value chain. This new framework for action would lead to the development of a distributed, cooperative economy,[45] giving man greater autonomy.

5. THE GRAND BRICOLEUR: A PARADIGM SHIFT FOR FRENCH SOCIETY

For fifty years, the development and advancement of sociology, anthropology, ethnology and philosophy have impacted the curricular structure at architecture schools in France. Between 1967-1968[46], France's Minister of Cultural Affairs, André Malraux, decided to reform education in France. Max Querrien (Counselor of State), with the help of Henri Raymond (urban sociologist), a close friend of Henri Lefebvre (philosopher and urban sociologist), decided to introduce human and social sciences into architecture studies.[47] He cultivated a profile of the sociologist architect who could ease this transition in household space.

Despite the impact of social sciences on curricula at French architecture schools, the types of domestic space produced have only timidly included new lifestyles in the twenty-first century. According to Monique Eleb—regarding the types of housing supplied[48]—although French architects' power to take action has shifted towards developers, new generations of professionals seem ready to offer new ways of thinking about housing in the twenty-first century. The sensitivity of architects trained from a multidisciplinary viewpoint of inhabited space allows us to envisage new spatial models.

At the end of the twentieth century, architects Anne Lacaton and Jean-Philippe Vassal promoted a vector of change through various housing projects: doing more with less and making things with already existing objects by reducing demolitions. The Latapie House, built in Floirac, France, in 1993, displays the most emblematic of strategies in building new domestic spaces (Figures 8 and 9). Its ingenuity in using materials borrowed from the rural farming world and its creation of a non-hierarchicalised, heterogeneous space have transgressed many semantic codes in household space. Isabelle Regnier, a journalist for *Le Monde*, describes the works by these architects as exhibiting "do-it-yourself charm."[49]

FIGURE 8: © Lacaton & Vassal, Disponible en: https://www.lacatonvassal.com/index.php?idp=25

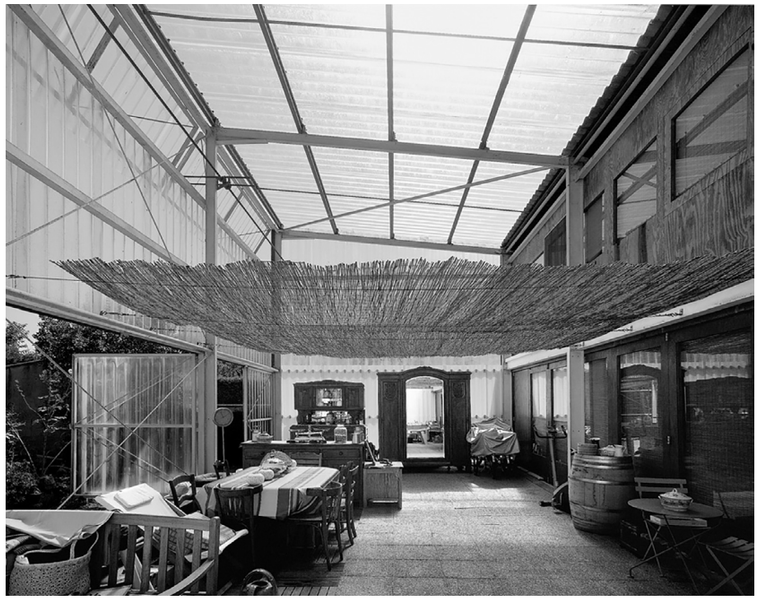


FIGURE 9: © Lacaton & Vassal, Disponible en: https://www.lacatonvassal.com/index.php?idp=25

Along the path towards the *grand bricoleur*, another event occurred at the 2018 International Architecture Exhibition in Venice. The French pavilion had a limited media impact, but we are interested in culturally re-contextualising what might have been emerging: the French pavilion (Figures 10 and 11), designed by the Encore Heureux studio, interpreted the theme of *Freespace*[50] from a humanistic perspective. The Parisian architectural firm's members defended the role of the architect as a driver of ecological transition.

The pavilion exhibited a panoply of everyday objects. By preserving, recovering and reusing objects, materials and structures, the architect becomes the role-player, arranging and re-organising everything that already exists. The role of an architect who navigates everyday objects and assembles them is thereby promoted. He becomes the man of larger-scale DIY, capable of giving value to available materials beyond the semantic burden held by manufactured materials. In other words, what interests us is recovering the original idea of bodily action on matter producing qualitative value in man's material world.

In accordance with the paradigm shift in French society, the legitimacy of participatory housing could become a significant development as part of self-production. In 2014, a new concept of housing, defined as participatory and known

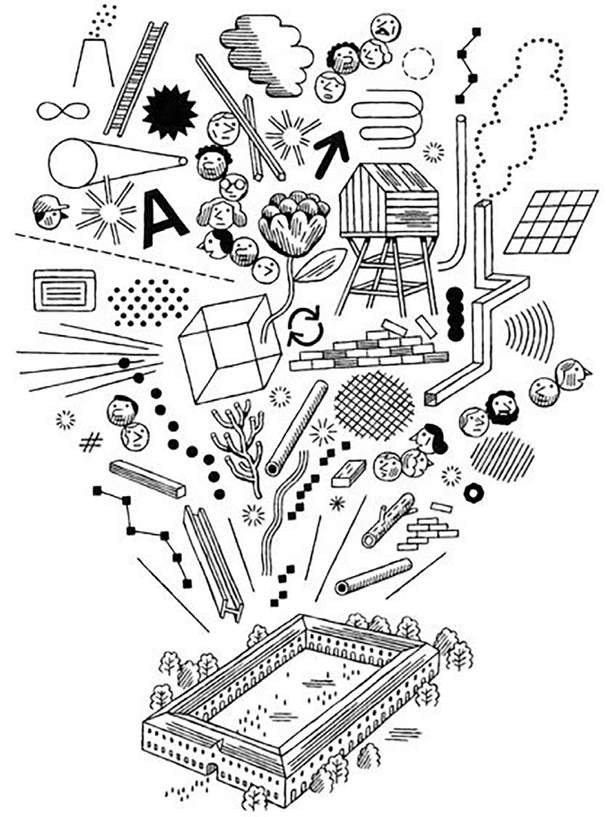


FIGURE 10 AND 11: Available in: https://www.inexhibit.com/case-studies/infinite-places-the-french-pavilion-venice-architecture-biennale-2018/. © *Inexhibit*; Figure 10. ©CyrusCornut. Figure 11 ©JochenGerner. http://encoreheureux.org/category/news/?lang=en.

as *logements participatifs*,[51] was legislated through the ALUR Act. This new model, still being developed, follows countries like Germany, Switzerland and Norway. In France, the ALUR Act has modified the home building code. It combines legislative and regulatory frameworks related to construction, property development and social housing.

The ALUR Act highlighted the desire to offer new ways of living in groups during an era of ecological transition before COVID-19. With increased political momentum, the social union for habitation, or *Fabrique de la Ville et Transit City*, in November 2020 proposed the institutionalisation of DIY.[52] The pandemic seems to have sped up projects already underway. It may even have emphasised them more, and because of the pandemic, politicians finally legitimised them. The spaces, known as *fab labs* (Figure 12)*, living labs* and *maker spaces*, have taken over French territory, receiving a financial outlay of 110 million euros from the state in 2020.

FIGURE 12: © La Machinerie.

Due to the impetus social sciences gave to the legitimisation of DIY spaces during the pandemic, a significant shift in French society is indicated through the emergence of bricoleur-architects. It clarifies the need to acknowledge other ways of making things and living. In this case, the desire to institutionalise DIY space in the form of a DIY library or *bricothèque*[53] (Figures 13 and 14) or the *Repair Café*, [54] is a constituent stage within a paradigm shift towards ecological transition.

Political support in France has allowed for a new appreciation of these creatively integrated spaces, which have transformed from alternative, marginal phenomena to avant-garde spaces of transgression and self-production.

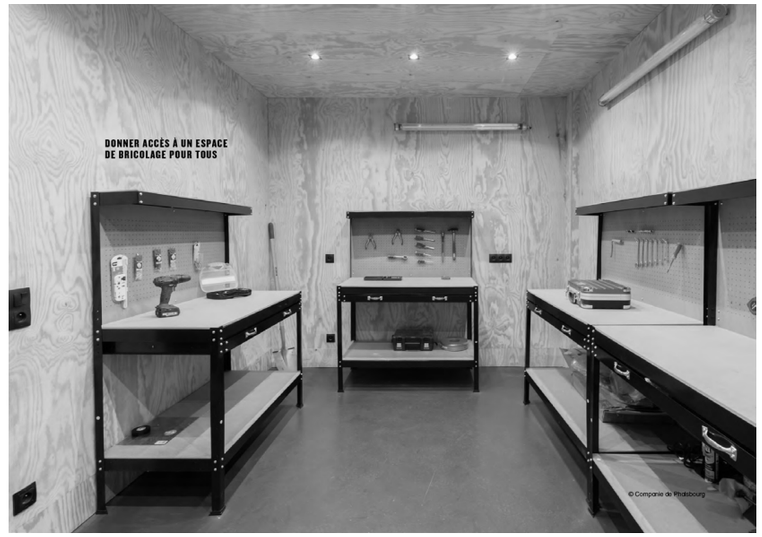


FIGURE 13 (UP): La Bricothèque © Compagnie de Phalsbourg.

FIGURE 14 (DOWN): Mon atelier en Ville. Extracted from de VELEZ, Véronique; DEMERY, Cécile; MERCURIO, Céline Di. Etude prospective: Nouveaux usages et modes d'habiter [en línea]. París: L'Union Sociale pour l'Habitat, 2020 [consulta: 07-10-2021]. Available in: https://www.union-habitat.org/centre-de-ressources/patrimoine-maitrise-d-ouvrage/nouveaux-usages-et-modes-d-habiter-analyse-d.

6. CONCLUSIONS

The new characteristics of French living spaces are hybrid, reversible and diverse. Thanks to miniaturised new tools created by big industry—3D printers, laser cutters, digital equipment—*homo faber* has returned. Innovative, autonomous, resilient man has come back because of the sacrifice by *animal laborans* or the proletariat of the nineteenth and twentieth centuries. *Animal laborans* gave up his individuality to form part of a social body executed in the world of the factory. However, the resistance characterising *homo faber*[55] has turned him into the leading role player within a more profound political transformation towards ecological transition. The new space of the DIY library or *bricothèque* seems to have the ability to float amid different scales of existence: from the domestic realm to institutionalised public space. In both cases, DIY, a multi-purpose technical activity originating in the working classes, seems to indicate a profound change in French society: building a new ecological niche.

The common space of the workshop creates the potential for bringing back space for transforming matter in the new types of housing built in the twenty-first century. The workshop seems to make sense as part of contemporary domestic life, with its accumulation of objects and leftover material flows.[56] Beyond the workshop, though, homes could be designed as units for self-production. Because of the ALUR Act, the French legal framework has allowed new possibilities in building and inhabiting.

In doing so, new generations of architects and people, the products of André Malraux's teaching reform,[57] seem to be mutating to engage in greater symbiosis.[58] Ordinary people and architects seem to be merging into the figure of the *grand bricoleur*.

This essay defends an ecosophist[59] view of man. Through DIY within the production unit formed by his dwelling, the man who produces may act at different scales: from the workshop to the construction of *la cité*.

In France, the emergence of the *bricothèque* may give rise to new types of housing designed in accordance with the flows and transformation of leftover materials and obsolete objects. Therefore, housing should be turned into productive units whose designs can be redefined by these flows. Thick space in insulating walls could be used to store materials or objects awaiting reuse or transformation. The workshop or DIY library, whether individual or collective—though always in connection with the streets outside—could become a transitional space between interior and exterior. It should be a reversible space that provides greater flexibility to deal with contingencies, for example, when isolating someone ill inside a collective building or house during a pandemic.

Whether formally or informally, DIY combined with workshops could become an alternative to the capitalist model of planned obsolescence. In turn, DIY as a way of building and inhabiting could drive the model of the 15-minute city[60] that post-COVID Paris has dreamt of. Perhaps, recovering Felix Guattari's concept of *ecosophy*, because of DIY, man may be able to redefine his relationship with Earth,[61] making DIY a way of being in the world. This could mesh with the arguments of architect Jean-Christophe Quinton, that tomorrow's housing should reflect our relationship with the world.[62] DIY, as a means of ecological transition, appears to be a catalyst for the individual strengths of *homo faber* in moving towards an economic, social and political reorganisation in France.

FIGURE 15: Repair Café Quebec, Canada. Extracted from the webpage: http://www.cafereparationquebec.org/

S A J _ 2022 _ 3

NOTES

1 https://www.tate.org.uk/art/art-terms/n/nouveau-realisme

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3 Hugues Bazin, "L'art de Bricolage. Bricoleurs d'Art," in *Les Cahiers d'Artes. L'Art à l'Épreuve du Social* (Bordeaux: Presses Universitaires de Bordeaux, 2013),

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5 Marcel Calvez, *Le Bricolage dans l'Aménagement de la Maison. Approche à Partir de 20 Pavillons en Lotissements HLM* (Paris: Ministère de la Culture, 1987). This article presents the results of a research project financed by the Mission du Patrimoine Ethnologique.

6 Jean-Pierre Warnier, *Construire la Culture Matérielle: L'Homme Qui Pensait avec ses Doigts* (Paris: Presses Universitaires de France, 1999). The author, an ethnologist, provides a wide-ranging bibliography, from Marcel Mauss to Michel de Certeau, Bourdieu, Baudrillard, and Latour.

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9 Georges Perec, *L'Infra-Ordinaire* (Paris: Seuil, 1996). From the collection "Librairies du XX^{e} siècle."

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12 Ibid., 29.

13 Ibid., 31.

14 Ibid., 34.

15 Ibid., 35.

16 Richard Sennett, *The Craftsman*, (London: Yale University Press, 2008).

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18 Marie-Pierre Julien and Céline Rosselin. *La Culture Matérielle* (Paris: La Découverte, 2005), 65.

19 Hervé Sika, Conférence Gesticulée et Dansée. *Be Bricoleur Baby*. Excerpt from the conference, typed text, 2012.

20 Marcel Mauss, *Les Techniques du Corps, Sociologie et Anthropologie* (Paris: PUF, 1950 [1936]). Article originally published in *Journal de Psychologie*, 32, no. 3-4, 1936. Paper presented to the Société de Psychologie on May 17, 1934.

21 Jean-Pierre Warnier, *op. cit. supra,* Note 4.

22 Alain Berthoz, *Le Sens du Mouvement* (Paris: Odile Jacob, 1977). The author studied how the gesture made by workers from the charitable association EMMAÜS, at the behest of Abbé Pierre (a French bishop who defended the poor), put leftover clothes and objects to new uses little by little. This highlights the importance of movement in general and the gestures made by workers in the sorting process, making it possible to lend new uses to unused materials.

23 Marie-Pierre Julien and Céline Rosselin, *op. cit. supra*, Note 16.

24 Hannah Arendt, *The Human Condition* (University of Chicago Press, 1958), 285.

25 Richard Sennett, "The Open City," in *In the Post-Urban World*, ed. Tigran Haas and Hans Westlund (London: Routledge, 2017). Presentation at Harvard University for the Graduate School of Design in 2013.

26 Fredric Jameson, *Le Postmodernisme ou la Logique Culturelle du Capitalisme Tardif* (Paris: Beaux-Arts de Paris Editions, 2007), 42. Original English text: *Postmodernism, or, the Cultural Logic of Late Capitalism* (Duke University Press, 1991), 42.

27

28 Jean-Pierre Warnier, *op. cit. supra,* Note 4.

29 Hominisation is the evolutionary development of human characteristics that differentiate any member of a family of erect bipedal primate mammals from their primate ancestors.

30 Ibid., 44.

31 Ibid., 47.

32 Dominique Bourg and Alain Papaux, *Dictionnaire de la Pensée Écologique* (Paris: PUF, 2015), 536-540.

33 Richard Sennett, *Construir y Habitar. Ética para la Ciudad* (Barcelona: Anagrama BARATARIA, 2019), 14-18.

34 Alain Belmont, "Les 'boutiques' des artisans villageois dans la France d'Ancien Régime (XVI^{e}-début du XIX^{e} siècle)," in *Annales de Bretagne et des Pays de l'Ouest* (1999, Vol. 106, no. 1) 197-210.

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37 Idem.

38 Jean-Michel Gourden, *Le Peuple des Ateliers. Les Artisans du XIX^{e} Siècle* (Paris: Creaphis, 1992), 84-85.

39 Hannah Arendt, *op. cit. supra,* Note 22, 327-337.

S A J _ 2022 _ 3

40 Pascal Griener, "La Notion d'Atelier de l'Antiquité au XIXe Siècle: Chronique d'un Appauvrissement Sémantique," in *Perspective* (2014, no. 1) 20. The author reminds us that Diderot and D'Alembert's *Encyclopédie* gradually redefined the *atelier* (workshop) as a space exclusively attributed to artists, reserving for workmen a relationship with the *chantier* or work site; the space known as the *boutique* or shop was attributed to the mechanical arts.

41 Michel Ragon, *Histoire de l'Architecture et de l'Urbanisme Modernes* (Paris: Seuil, 1991). T. 1. Idéologies et Pionniers, 1800-1910. From the collection "Point Essais."

42 Richard Sennett, *Construir y Habitar.* Ética *para la Ciudad* (Barcelona: Anagrama, 2019), 14-18.

43 Dominique Bourg and Alain Papaux, *Dictionnaire de la Pensée Écologique* (Paris: PUF, 2015), 61-64.

44 Marc Augé, *Non-Lieux. Introduction à une Anthropologie de la Surmodernité* (Paris: Seuil, 1992).

45 Jeremy Rifkin, *La Troisième Révolution Industrielle: Comment le Pouvoir Latéral Va Transformer l'*Énergie, *l'*Économie *et le Monde [The Third Industrial Revolution: How Lateral Power Is Transforming Energy, the Economy, and the World]* (French translation from the English) (Paris: Les Liens Qui Libèrent, 2012). The book was highly criticised in France by philosopher Dominique Bourg and environmental politician Noël Mamère.

Guillaume Logé, "Art," in *Dictionnaire de la Pensée* Écologique, ed. Dominique Bourg and Alain Papaux (Paris: PUF, 2015), 61-64.

46 France experienced the May 68 student revolution, which led to major changes in post-war French society.

47 Olivier Chadoin, **"**Le Sociologue Chez les Architectes, Matériau pour une Sociologie de la Sociologie en Situation Ancillaire," in *Sociétés Contemporaines* (Paris: Presses de Sciences Po, 2009), 84. In 1968, reforms at the traditional Fine Arts School made it possible to create the independent Ateliers d'Architecture, which gave rise to today's ENSAs (National Higher Schools of Architecture).

48 Monique Eleb, *Entre Confort, Désir et Normes: Le Logement Contemporain (1995-2010)* (Brussels: Mardaga, 2013).

49 Isabelle Regnier, "Le Pritzker d'Architecture pour les Francais Anne Lacaton et Jean-Philippe Vassal," *Le Monde*, Mar. 16, 2021.

50 Venice Architecture Biennial, from May 26 to November 25, 2018. www.labiennale.org/en.

51 Participatory housing is based on a citizen-centred focus: it allows groups of people to build their homes and share an ecological, community-based lifestyle at a lower cost. It is included within the ALUR Act. The goal of the cooperative framework is to change the way of living in and organisation of buildings, making their inhabitants active and thus fighting against speculation. Under this law, participatory housing is defined with a citizen-based focus that makes it possible for private individuals and corporate bodies to team up in order to take part in the definition and design of their homes and other facilities. All of them play a role in the decisions reached on the construction and acquisition of the buildings and, where appropriate, building management. https://www.ecologie.gouv.fr/habitat-participatif-cadre-juridique-habiter-autrement

52 Véronique Velez, Cécile Demery and Céline Di Mercurio, "Etude Prospective: Nouveaux Usages et Modes d'Habiter," Paris: L'Union Sociale pour l'Habitat, last modified 2020. https://www.union-habitat.org/centre-de-ressources/patrimoine-maitrise-d-ouvrage/nouveaux-usages-et-modes-d-habiter-analyse-d.

53 Ibid., 24

54 Repair Cafés are free meeting places and are all about repairing things (together). Where a Repair Café is located, one will find tools and materials to help one make any necessary repairs: on clothes, furniture, electrical appliances, bicycles, crockery, appliances, toys, et cetera. One can also find expert volunteers with repair skills in various fields. Repair Cafés, meanwhile, form a worldwide movement that strives to preserve repair skills in society and to promote more repairable products. Besides the Netherlands, there are Repair Cafés in Belgium, Germany, France, the United Kingdom, the United States and dozens of other countries worldwide. Repair Café has even made its way to India and Japan.

55 Hannah Arendt, *op. cit. supra,* Note 22, 332.

56 Andrew Gorman-Murray, *Material Geographies of Household Sustainability* (Ruth Lane, Taylor & Francis Group, 2011).

57 Olivier Chadoin, *op. cit. supra,* Note 43, 84.

58 Joël de Rosnay, *L'Homme Symbiotique: Regards sur le Troisième Millénaire* (Paris: Seuil, 1995).

59 Felix Guattari, *Les Trois* Écologies (Paris: Galilée, 1989).

60 The "15-minute city" can be defined as an ideal geography where most human needs and desires are located within a travel distance of 15 minutes. The term offers a two-fold opportunity for urbanists. First, the 15-minute city is a simple enough concept that resonates with many people. It was used as a cornerstone of Mayor Anne Hidalgo's successful reelection in Paris, France, in 2020, and lately former HUD secretary Shaun Donovan has adopted the concept as a key to his New York City mayoral candidacy.

61 Bruno Latour, *Où Atterir? Comment s'Orienter en Politique* (Paris: La Découverte, 2017).

62 Jean-Christophe Quinton, *L'Urgence à Requestionner le Logement.* Conference given at the Cité de l'Architecture on July 16, 2020. https://www.citedelarchitecture.fr/fr/video/lurgence-requestionner-le-logement.

S A J _ 2022 _ 3

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AESTHETICISATION IN CONTEMPORARY ARCHITECTURAL DISCOURSE: THE DUALISM OF STAGED AND AUTHENTIC

ABSTRACT

In the global market of aesthetic sensations, *good space* turns into *attractive product design*. While aestheticisation attacks the space through digital cognitive stimulation, it is upsetting that day-to-day life is insufficiently treated in architectural design. With the necessity of considering space and life in conjunction, the research question is placed between the aesthetic imaginations of the conceptual and ethical requirements of the everyday. The initial hypothesis is that architectural space is determined by the dualism of different modalities, which affect the spectator's perception and the dweller's day-to-day life. That dualism of staged and authentic space manifests an increasingly conflicting relationship, which makes their common element, the concept of space, questionable. The research aim is to show that the architectural duality turns into an antagonistic relationship between two modalities (staged and authentic), caused by an aestheticised context, which glorifies the dominance of the visual and results in the translation of the architectural concept into a manner.

Marija, Ćaćić

Faculty of Architecture in Podgorica, University of Montenegro
cacic.marija@yahoo.com

KEY WORDS
AESTHETICISATION
DUALITY
CONCEPT
EVERYDAY SPACE
VISUAL MANIPULATION

1. INTRODUCTION

The built environment in which we live and write about is a fusion of ideological heterogeneity, capitalist exploitation, sociological disharmony, corrosive policies, environmental problems, lack of cultural emancipation, an aestheticisation of all spheres of life, popularisation of architectural trends, visual contamination etc. This fusion represents an architectural reality trapped in the antagonistic relationship between architectural discourse, architectural practice, and our day-to-day life in the twenty-first century.

The architectural reality, in the 'epoch of space'[1], confronts the unstoppable growth of spatial problems, which turns *good space* into *attractive product design* on the global market. According to Boris Groys, that process of aestheticisation, identified with seduction and celebration, is a self-criticism of the aestheticised object (or space) as a reaction to its disadvantages[2]. In the whirlwind of aestheticisation that takes over the architectural space as well, it is upsetting that in the architectural approach, day-to-day life and the presence of dwellers in the space are insufficiently treated, so day-to-day life is mainly rejected as a trivial fact. Consequently, the space of day-to-day life in contemporary society resembles a spectacle of political and social turbulences, where commodities are 'colonising social life'[3], so architectural and urban space often shows their pathological state.

The day-to-day life is not considered enough, either in architectural discourse or in architectural practice. In a monotonous architectural rhetoric, the words *context, concept and event*, which form the essence of architecture, in the 'irreversibly built construction magma'[4] are becoming almost meaningless words. *Ecological sustainability, renewable energy sources, new materials, urgent zero-carbon cities* and most ecological and technological terms are at odds with dominant practices. Furthermore, the most frequent phrases, such as *capital investment, economic prosperity and economic profitability*, which concern the ideological (or political) side of space, are becoming extremely vulgarised. The influences of aestheticisation and the increasing obsession with images turn architecture into the production of fetishised advertising visualisations that offer ideal spaces of happiness, far from the existential interests of dwellers. This research does not reject aesthetics, because it is an important component of spatial visual perception, but it indicates the neglect of spatial problems in prevailing aestheticisation, which often turns space into a spectacle. In such a context, the architectural concept loses its meaning and turns in a manner.

The research subject is the relationship between the architectural concept and space of day-to-day life, in the context of current aestheticisation. The antagonistic relationship and permanent struggle between education and practice, conceptual and day-to-day life, aesthetics and ethics are analysed in order to define the dualism of the architectural space, which consists of the staged and authentic modality.

The research aim is to show that the architectural duality turns into an antagonistic relationship between two modalities (staged and authentic), caused by an aestheticised context, which glorifies the dominance of the visual and results in the translation of the architectural concept into a manner.

2. ETYMOLOGICAL DETERMINATION OF TERMS

At the very beginning, there is the necessity for explaining key terms, where *aestheticisation*, *staged* and *authentic* become architectural terminology for interpreting spatial phenomena and connections between imagined and lived space. The defined terminology (staged and authentic) separates, describes and investigates two modalities of architectural space (conceptual and physical), observed in the current problematic context (aestheticisation).

The term *aestheticisation* is defined as 'a cultural trend associated with postmodernism that involves an increasing personal concern with visual displays and/or a growing role for public spectacle in everyday life'[5], or 'a process where a set of values defined by ethics and based on principles and truth is replaced with a set of values defined by aesthetics and based on feelings and appearances'[6]. The dictionary states that the word *aestheticisation* is a typical pejorative expression and is considered as such in this research, describing all the issues that change the architectural discourse. The terms *staged* and *authentic* are antonyms that explain the phenomenon of architectural dualism. The term *staged* means 'presented or performed on a stage' and 'planned, organised or arranged in advance'[7]. A free translation of the word could refer to something that was previously thought out and then presented with the goal of getting the desired impressions. Contrary, the term *authentic* has meaning as 'legally, valid, truthfully, certain, originally, correctly, irretrievably and credible'[8]. These terms do not have specific architectural connotations. The term staged refers to the terminology of performing arts, while the word authenticity is often trivialised in its original meaning in architectural polemics. The phenomenon of aestheticisation also is not treated in contemporary architectural discourse either frequently or visibly.

In this research, the term *staged* indicates the conceptual and imaginary presented space and *authentic* talks about the space of day-to-day life in which we live (refers to the built, physical space, rather than the authentic quality of the architectural work). These two terms describe two states (modalities) of the architectural space (dualism), while the term *aestheticisation* determines the causal context where the modalities of architectural dualism are placed.

3. AESTHETICISATION OF EVERYDAY LIFE

We live in an aestheticised world. The embellishment of everything that surrounds us becomes the obsession of contemporary society: from individuals to activities in the public sphere. We find aestheticisation in everything: from individual efforts towards aestheticised bodies and behaviour; through the economy and markets that use aestheticised propaganda to reach goals; to genetic engineering, as a form of genetic beautification[9]. It would be a banal approach to understand aestheticisation exclusively as a process of embellishing things with no aesthetic value, because the consequences of aestheticisation remain deeply rooted in society and culture, beyond the visual. This phenomenon of aestheticisation and its influences on the architectural discourse are the initiators of this research about issues in the space of day-to-day life.

The main hypothesis starts from the assumption that aestheticisation is a problem of our civilisation. Nevertheless, some research refuses that aestheticisation is an exclusively contemporary problem, pointing out that the criticism of democratic culture was always accompanied by criticism of its aestheticisation. Therefore, the influence of aesthetics on ethics and politics can be found in the philosophical criticisms of the ancient period, starting with Plato, who saw the possibility of tyranny 'in the pretty appearance of democratic culture'[10]. In the twentieth century, Walter Benjamin understood fascism as the cruellest form of tyranny and defined it as a form of 'aestheticisation of politics', explaining that all attempts to aestheticise politics reached their peak in war.[11] Radical sociopolitical changes after the Second World War made the aestheticisation of all social aspects visible and dominant. This can be linked to the concept of freedom, which still emphasises private interests in search of one's own pleasures, where aesthetic relations replace social links and the political community is divided into spectacle and audience.[12]

Between the spectacle and the audience echoes the slogan: 'What appears is good; what is good appears'[13]. Jean Baudrillard explains that most of the things that are available to us and that are shown to us, are based on the strategy of

converting ‘worthlessness into spectacle, into aesthetic, into market value, into a form of complete unconsciousness, the collective syndrome of aestheticisation known as culture’[14]. He believes that today’s aestheticised culture developed from the moment when Marcel Duchamp has transposed the banal object of the urinal into a work of art. Transposing banality by de-aestheticisation in art (which is aesthetic by nature) led to a breaking point of social aspirations that caused the general aestheticisation of everyday life[15]. Thus, aestheticisation was made visible with the Dada movement, which denied aesthetics and the traditional idea of beauty and erased the boundaries between art and day-to-day life through scandal and provocation.[16]

Wolfgang Welsch found the roots of the global spread of aestheticisation, before Duchamp’s act, in emphasising the importance of beauty, in traditional aesthetic approaches. He states that previous aesthetic thoughts had supported global aestheticisation, assuming in this the complete happiness of humanity (from the period of Kant, when aesthetics was linked exclusively to art, to the practices of the Deutscher Werkbund and Bauhaus). But it could not assume today’s outcomes and the fact that homogenisation in aesthetics is systematically wrong[17]. Homogenisation is wrong because of mass technical reproduction, which took away the aura from the work of art (which is related to aesthetics), as Benjamin explains [18]. Homogenisation leads to an aesthetic stereotype, trends and fetish, that degrades art. Baudrillard explains that art has not degraded itself in transcendental ideality, but in the aestheticisation of day-to-day life in the circulation of banal images[19]. Boris Groys says that in art, that becomes only a matter of taste, the observer becomes more important than the artist and the work, so art becomes only design viewed through the lens of the market. Thus, the term aesthetics is transferred outside the sphere of art into day-to-day life and becomes connected to all aspects of individual and social activities: from the aesthetics of objects to aesthetic medicine. Today, everything is subject to design and every observation is aesthetic judgment. So, global aestheticisation brings apparent, superficial and short-lived happiness and a series of related problems in all social spheres and also in the aesthetic discipline itself. Aesthetics today exists outside of aesthetics, as Welsh concludes, or in the trans-aesthetic era of banal images, as Baudrillard concludes. Banality is spreading as a form of non-thinking and a precondition for enjoyment, that aims to separate us from reality through the standardisation of expression and behaviour.[20]

Although we could find its roots earlier, aestheticisation is most often associated with the period of postmodernism, when the differences between art and mass/popular culture are erased[21]. Mass aestheticisation makes everything visible, thereby erasing the difference between reality and image. As Baudrillard

claims, the aestheticisation of day-to-day life turns reality into an image, so day-to-day life becomes saturated with images, which proclaim the fetishism of aestheticised commodities. The pleasure of consuming things becomes an aesthetic pleasure. In the book ‘The Anaesthetics of Architecture’ Neil Leach writes that the sensory stimulation caused by images causes a narcotic effect that diminishes social and political consciousness. Welsh connects aestheticisation and anaesthesia in another way. Among the disadvantages of global aestheticisation (as the production of meaninglessness instead of beauty), he states that aestheticisation collapses itself with anaesthesia, as aesthetic indifference.[22] This indifference can be connected with today’s fast fashion phenomenon, short product life, changing trends, short attention spans and quick viewing of digital content. Nevertheless, according to Welsh, anaesthesia (as a conscious choice) could ultimately be a survival strategy as a complete refusal to perceive the beautified environment.[23]

Summarising the above, the development of aestheticisation, from the search for ethics in beauty, through the influence of the anti-art of the Dadaists, to the realisation of individuals’ desires through the images, leads to aestheticisation outcomes that give values to the things, not in reality, but in hyperreality[24]. Aesthetics became the ‘new leading currency in the reality trade’[25]. Baudrillard explains that aestheticised reality can be equated with political economy, which becomes a kind of empty speculation, and thus aesthetics. Referring to him, David Harvey notes that the image, in a certain sense, becomes a commodity[26]. The world becomes saturated with values and aesthetics, so the aestheticisation of politics, explained by Benjamin, turns into the aestheticisation of capital, which ‘glorifies banality (pictures) as a prerequisite for pleasure’[27].

4. MODALITIES OF ARCHITECTURAL DUALISM

Dualism is the belief that things are divided into two, often very different or opposing. [28]

The phenomenon of dualism is permanently present in the history of human thought, starting with Plato and the duality of mind (soul) and body, through philosophical and theological connotations that imply two states of reality: one is natural, material and physical, and the other is immaterial, supernatural and metaphysical. All discussions about dualities, whether they are epistemological, metaphysical or Cartesian, whether they are avant-garde discussions or belong to modern cognitive neuroscience, have one goal: to examine the relations of two sides (modalities) of dualism, that can exclusively be complementary or conflicting. That consideration of the relations between modalities is set as the goal of this research about duality in the context of architecture.

Dualism in architecture can be considered in two ways: as dualities that architecture deals with (we can define it as *dualities in architecture*) or as a duality that defines the nature of architecture (we can define it as *architectural duality*).

There are many dualities that architecture considers in research between complementarity or conflict of function and form, light and dark, full and empty, orthogonal and organic, private and public, etc. Le Corbusier, using the metaphors of rulers and compasses, describes the duality of 'geometry that produces tangible forms' and 'geometry that creates brilliant diagrams'[29], thus dividing architecture into male (architecture mâle) and female (architecture femelle). Louis Kahn explains the duality of served and servant spaces[30]. Aldo van Eyck defines the twin phenomenon (unity and diversity, few and many, part and whole, simplicity and complexity, etc.), that have to be complementary, otherwise they are meaningless abstract antonyms[31]. In the continuous development of architecture, there is an infinite set of dualities, which are partially mentioned in order to make a difference with the duality, which is the research subject. That is the architectural duality that Bernard Tschumi sees as a consequence of the paradoxes that are in the nature of architecture:

> Architectural definitions, in their surgical precision, reinforce and amplify the impossible alternatives: on the one hand, architecture as a thing of the mind, a dematerialised or conceptual discipline with its typological and morphological variations, and on the other, architecture as an empirical event that concentrates on the senses, on the experience of space[32].

It is not questioned that the architectural space has two states: conceptual (immaterial) and sensory (material). Back in the Renaissance, Leon Battista Alberti distinguished the idea from construction, and Étienne-Louis Boullée wrote: 'In order to execute, it is first necessary to conceive'[33]. At last, Tschumi writes:

> The relation between the abstraction of thought and the substance of space - the Platonic distinction between *theoretical* and *practical* - is constantly recalled: to perceive the architectural space of a building is to perceive something that has been conceived.[34]

That logical division of architecture is an axiom with which this research begins. Architectural dualism is an architectural autonomous ontological form. It comes from abstraction and reality, from thought and space. One modality requires perceiving the imagined with the engagement of the mind and the other requires perceiving the real with the involvement of the senses. These internal contradictions divide architecture, so we are talking about two reciprocally exclusive factors: the concept and the experience of space, or the Pyramid and the Labyrinth.[35]

It is evident that architecture is initially composed of a conceptual idea and then ultimately a material embodiment. However, that duality is complicated; its modalities are not hermetic categories, their connections are complex, and the subjects are different. The subject of the concept of space is the architect, while the subject in the experience of space is the dweller. To understand the concept of space by the dweller and to deliberate the experience of space by the architect seems to be the main problem in the architectural discipline. Concept-experience dualism, which Tschumi sees as a paradox of architecture, must be researched in today's aestheticised conditions, which requires the spectator as a third subject. The spectator becomes an important factor in the mass popularisation of architectural production in a society where rules the hegemony of vision[36]. A fetishised photorealistic render, as an instrument of persuasion about the suitability of a concept (that offers an image of future experiences), becomes an architectural advertisement of an architectural product, as a sensation for the eye of the spectator. So duality, the subject of this research, refers to the duality that Guy Debord recognises in the 1970s, as a duality of *reality* and *image*.[37] Today, Neil Leach explains that, in the increasing obsession with the visual, the sensory stimulation caused by images has a narcotic effect, leaving architecture into its aesthetic cocoons remote from the actual concerns of day-to-day life.[38] It appears that we are facing a growing discrepancy between the ideal space and day-to-day experience or a discrepancy between the two modalities of architectural duality.

In the following chapters, architectural duality will be observed from the perspective of its modalities, placed in the context of aestheticisation as the presumed cause of the architectural crisis. The first modality is the modality of the staged space, which is followed by the second modality of the authentic space. The first refers to architectural discourse and the second to architectural reality. The first is related to architectural theory, defining architecture as a matter of the mind, and the second is related to architectural practice, making architecture an empirical event. The first requires the perception of the imagined with the activation of the ocular, and the second requires the perception of the real with the activation of all senses. One modality is the concept of space and the other is the experience of space; one is a two-dimensional image and the other is a three-dimensional space. The first modality is defined as the staged modality and the second as the authentic modality.

5. THE STAGED MODALITY

The staged modality = architectural discourse + architectural theory + architecture as a matter of mind + concept of space + perception of the imagined (engagement of the ocular) + ideal space

The first modality results from the architectural discourse, from the thinking of architecture as a conjunction between the human being and its existence in space. Nevertheless, a dominant side of the architectural discourse aspires to be autonomous, through a subversive approach, refusing to see the crisis. With such ambitions, which lean towards self-reference, the position of the dweller for whom architecture exists, is often ignored. In such a reductive focus, Juhani Pallasmaa sees an increase of 'architectural autism, an internalised and autonomous discourse that is not grounded in our shared existential reality'[39]. This is the first obstacle in achieving a complementary relationship in the duality of staged and authentic. The cause of this obstacle can be found in a superficial understanding of architectural theory, which is ultimately considered only as 'a practical tool for the construction of architectural objects'[40] or 'theory as a means to arrive at, or justify architectural form or practice'[41]. Whether traditional or critical, architectural theory as a medium for consciously facing architectural problems seems to be neglected entirely in the architectural forms of mainstream culture today.

Regardless of whether it treats the theory or ignores it, the first modality defines architecture as a matter of the mind because words and plans are mental constructs, separated from real life and sensuality[42]. It is a *conceptual space* (according to Philippe Boudon) or *pyramid* (according to Tschumi). That phase of 'dematerialisation of architecture in its ontological form'[43] implies diverse and obsessive architectural aspirations towards the production of singularity and correctness in a multitude of heterogeneous approaches. The architectural concept, thus, represents the 'product of creative activity'[44], which contains 'thought, thinking and "multiplicity" that always surpasses its realisation or objectivisation'[45]. Intuitiveness and subjectivity in the creation of the first modality often set all the potential of the architectural concept (to create authentic spaces of sensory receptions) on the margins of its success. Bringing the concept to the level of triviality, through understatement of its meaning and reduction of the diagram into a seductive graphic design, directs the concept towards the production of an aestheticised form. Therefore, what we call a concept is usually just a manner.

It is useful to recall Budon, for whom the conceptualisation phase deals with a specific architectural problem - the question of the measure and scale, which are not interpreted in a quantitative meaning but as a link between concept and reality, as a 'transition from mental to real space'[46]. Aldo van Eyck calls it right-size,

which is related to the *dual phenomenon* and the *in-between* zone, in which the quantitative nature of individual polarities is replaced by the qualitative nature of a dual mutual phenomenon, so the real measure becomes reciprocity.[47] The architectural proportions necessarily involve body and context and refer to the 'unconscious measuring of the object or the building with one's body, and of projecting one's body scheme into the space in question'[48]. Peter Zumthor sees it as a matter of proximity and distance, and defines the measure as 'level of intimacy'[49]. Vitruvius also wrote about the human body as the centre of architecture and Svetlana Kana Radević explained that in projects and buildings 'there is a geometric point of intersection, intended for the position of man, from where he sees, perceives and accepts the entire space'[50]. In neglecting the dweller's physical presence and the manneristic perception of the first modality potential, there is another obstacle to a complementary duality.

Today, measure and scale are especially manipulated in presentations of conceptual space. The pleasure of creation is subordinated to the viewing pleasure. 'The grammar and syntax of the architectures sign become pretexts for sophisticated and pleasurable manipulation'[51], which translated into a two-dimensional medium of 'digitally synthesised images'[52], detached from reality, equally leans toward 'frozen pleasure of the mind'[53] and eye. That is what Leach calls the narcotic effect of architectural anaesthesia. In today's culture of images, also our 'gaze itself flattens into a picture and loses its plasticity'[54]. Images of ideal spaces of decontextualised hyperreality become simulacrums that offer us a distorted reality or, as Leach explains, offer the world:

> That has lost touch with its referents in the real world, and where, paradoxically, the term "real" has been hijacked by the multinational conglomerates and turned into an empty advertising slogan, claiming its authenticity against its very absence of authenticity, such that "authenticity" becomes a suspect, counterfeit currency in the hypermarket of hyperreality.[55]

Architecture faces a deeper problem than mere visual dominance and becoming 'an art of the printed image fixed by the hurried eye of the camera'[56]. As a result, the primary and ultimate role of architecture is forgotten – that 'architecture is exposed to life'[57]. Staging a false reality is the third and biggest obstacle to the complementarity of the two modalities.

6. THE AUTHENTIC MODALITY

The authentic modality = architectural reality + architectural practice + architecture as an empirical event + experience of space + perception of the real (engagement of the senses) + space of day-to-day life

Without going deeper into the problem of reality, but reducing it to day-to-day life with objective and subjective dimensions[58], architectural reality can be defined as a space-time continuum in which the production of architectural discourse confronts materiality and day-to-day life. That confrontation point initiates the verification of architectural concepts as subjective interpretations of reality. Through a fragmentary selection of issues and avoidance of a holistic approach in the phase of conceptualisation and presentation, architectural reality is confronted with a number of problems in everyday space.

Reality means authentic and true[59], so architectural reality is compressed in the context (spatial, social, cultural, economic, etc.), which is, in the presentation of the concept, just a frozen image poeticised through imaginations beyond reality as subjectively designed imaginary contexts. We must know that 'we don't live in a world of fixed presentations'[60], but in spaces that carry meanings created through contextual interactions of body, mind and world. The context gives meaning to the architectural object, as Robert Venturi wrote[61]. On the contrary, architectural practice permanently changes contexts of reality, where authenticity is 'the ability to master local needs through concepts that have universal values'[62] remains on the margins. The ignored context in architectural practice is the first sign of the non-complementary of staged and authentic space.

The architectural space, faced with the reality that brings the dweller, changes from the staged to an authentic modality - to an empirical event and metaphorical labyrinth. There, space is real because it affects the senses rather than the mind, and the materiality of the body coexists and fights with the materiality of space at the same time[63]. The empirical experience of architectural reality is not an abstract object of consciousness, but an immediate and concrete human activity, which includes subjectivity[64]. Our thoughts are shaped through bodily interactions with the world[65], so empirical experience refers to our body resonance in space[66], thus generating spatial experience in which 'we unconsciously mimic its (spatial) configuration with our bones and muscle'[67]. Space is a mediator between our experience of the world and sensory perceptions. 'I lend my emotions and associations to the space and the space lends me its aura, which entices and emancipates my perceptions and thoughts'[68], explains Pallasmaa, adding that the resonances of the body make bodily sensations, pleasure and protection. Tschumi warns, however, that violence also exists in the experience of space, not only pleasure.

Violence in architecture, as a metaphor for the intensity of the body-space relations, is mutual. As Tschumi explains, there is the violence of space over the body and the violence of the body over space. By entering the architectural space, the body makes an event and, by movement, activates the space, thus disrupting the order and balance of the controlled architectural geometry. Under the continual architectural ambition to create new iconic structures through volumetric transformations, we will agree that: 'No wonder, the human body has always been suspect in architecture: it has always set limits to the most extreme architectural ambitions'[69]. Ignoring the body because of the fear of violence over space, which ultimately causes violence against the body, is a second sign of the non – complementary dualism.

The activation of the senses begins in the encounter of body and space, in tactile contact with the world of events. This is where the spatial experience is built, which Zumthor defines as the atmosphere of the space, which is experienced through emotional sensibility, a form of perception we need to survive.[70] From the perspective of fascination with techno-culture, many influences have made the visual system dominant over the other senses. That has led to radical sensory distancing: 'Vision and hearing are now the privileged sociable senses, whereas the other three are considered as archaic sensory remnants with a merely private function, and they are usually suppressed by the code of culture'[71]. Since ancient architecture, the sense of sight has been an essential stimulus for perception and reception in the creation and experience of space. Zumthor himself, starting a polemic on the question 'What is architectural quality? ', primarily points out his fascination with the photograph of the hall of the railway station (Broad Street Station, John Russell Pope, 1919) and says that every time he sees it, he is enchanted by the beauty of the space (which he has not visited)[72].

Visual perception, especially peripheral vision, is vital in the empirical experience of space. Pallasmaa explains: 'Unconscious peripheral perception transforms retinal gestalt into spatial and bodily experiences. Peripheral vision integrates us with space, while focused vision pushes us out of the space, making us mere spectators'[73]. A problem is when focused vision becomes a priority while the other senses are neglected. The dominance of images in an oculocentric society finds negative influences in architecture. Advertising architectural ideas through staged images of focused gestalt becomes the dominant dogma directed towards the visual and formal.

In the authentic modality, architecture should achieve a physical connection with life, where the space is a 'sensitive container for the rhythm of footsteps on the floor, for the concentration of work, for the silence of sleep'[74], as Zumthor wrote.

Then the space becomes our day-to-day life, through ritual and repetitive actions in body-spatial communication. Authentic modality refers to the space of day-to-day life, to the physical and real framework of everyday interaction.

7. THE STAGED-AUTHENTIC RELATION

Architectural dualism sets modalities, at the same time, in an interdependent and self-sufficient position. Tschumi sees it as the inevitable nature of architecture, as an expression of a lack, a shortcoming, a non-completion: 'It always misses something, either reality or concept'[75]. In the staged modality, reality is occupied by the creative potential of the concept, while it is trapped between the author's subjective preoccupations and rigid economic factors. In an authentic space, the concept turns into the potential of events, which supports day-to-day habits and the dweller's subjective experiences. Different space-time determinants and subjects of the two modalities are the reason for the impossible simultaneous understanding of the concept and experience of space.

The issue of concept in architecture and its metamorphosis into authentic experiences is the core of architectural epistemology[76]. The complementarity of staged and authentic space is contained in the power of concept to support the modifications of day-to-day life. Pallasmaa adds that the mental value of architecture is hidden in 'embodied metaphors and ineffable unconscious interactions - it can only be experienced and encountered'[77]. In a complementary duality, the concept becomes an experience of architecture without thinking about it[78], an experience of embodied memory of space, a kind of self-identity, like 'the image offered us by reading the poem becomes really our own'[79].

Aldo van Eyck explains that the dual phenomenon cannot be divided into incompatible polarities because the division undermines what the phenomena stand for[80]. The modalities relations are increasingly brought into conflict through mannerisms, staged delusions and visual manipulations. The privilege of aesthetic sensibility on rendered images, as a kind of architectural fetish, forms an imaginary space for celebrating aestheticisation, which degrades architecture. The existence of globally present architectural trends, popularised through social networks, changes the design process into the production of mannerist models of popular presentation. The space and the dweller remain neglected, reduced only to the abstraction of virtual expression.

8. CONCLUSION

The negative consequences of aestheticisation in the architectural discourse are located in the antagonistic relationship between modalities of architectural duality.

The discrepancy between the visually attractive image and the sensory space experience causes the degradation of ubiquitous architecture's phenomenological, visual and usable qualities in the everyday environment. Although the issue of day-to-day life was introduced into theoretical research almost a century ago, the current urgent urban problems show that the neglect of the individual and society is dominant in the discourse about space. Individual efforts to create a more humane living environment fail to overcome the mass production of aestheticised images of heterotopian life, in which the architectural concept has become a manner.

The research between the modalities of architectural dualism, where are located the paradoxical relations between aesthetic and ethical, concept and life, virtual and real, staged and authentic, leads to the following conclusions:

- We are constantly faced with spatial problems which are not compatible with activities in day-to-day life. We often adapt to space instead of the opposite.

- Equally, those who create the idea, and those who live in space, are strongly influenced by the culture of images. The obsession with images distances all subjects from the sensory aspects of space. Architecture is reduced to a two-dimensional image, which becomes its own goal.

- The architectural concept suffers from the superficiality of image consumption and becomes a manner.

In spatial experiences, the potential of all the senses remains deprived through the virtual manipulation and increase of numbers of passive spectators and day-to-day life becomes faced with the fact that: 'instead of experiencing our being in the world, we behold it from outside as spectators of images projected on the surface of the retina'[81]. Insufficient treatment of the dweller's needs in the existential reality of space results in the neglected context of reality in the space of day-to-day life. Taking care of the dweller in the space means developing the idea of the space as an 'open work'[82] that will be completed by the recipient ac-

cording to its affinities. That means giving the dweller the opportunity to achieve psychological and physical spatial communication. Hertzberger explains: 'What we have to search for, instead of prototypes that are collective interpretations of individual models of living, are prototypes that enable individual interpretations of collective models'[83]. The inclusion of human behaviour, actions and needs in the design process becomes an unpredictable zone of new discoveries, perceptions and assumptions, because the issues of the future dweller do not have measurable units to explain them. It is a field of open actions and the greatest architectural possibilities because otherwise, without them, we can reduce the space to the level of pure utilitarianism of a machine or the level of mannerist goods that are reproduced, advertised and sold. In that case, we should replace architecture with another name.

N.B.

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S A J _ 2022 _ 3

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PERFORMING THE FLAT OF ABSTRACT PAINTER JOZEF PEETERS. AN EXHIBITION DESIGN AS A DESIGN-BASED RESEARCH

ABSTRACT

Jozef Peeters (1895–1960), a pioneer of abstract painting in Belgium, designed a remarkable flat interior in a social housing estate designed by Antwerp city architect Emiel van Averbeke. From the mid 1920s, it served as both a studio and family home for himself, his ailing wife and their two children. While living, working and educating his children there, the avant-garde painter experimented in his home with the spatial use of colour. The interior design resulted in a modernist Gesamtkunstwerk where walls merge both into one another and with the furniture. Today, the studio preserves the legacy of Peeters' theoretical development and his practice. Since the site is closed to the public, ways of conveying the spatial experiences of the flat and its underlying concepts were sought. This paper discusses the process of unfolding this flat interior through literature study, site visits, architectural analyses of the interior spaces and corresponding colours, a scenography design for an exhibition and finally, the model construction. The exhibition offered visitors a twofold embodied experience of the flat, albeit one that differs from the original experience. New insights became visible through the act of (un)folding Peeters' interior through space, object and body.

Selin Geerinckx
University of Antwerp, Belgium
selin.geerinckx@uantwerpen.be

Els De Vos
University of Antwerp, Belgium
els.devos@uantwerpen.be

KEY WORDS

GESAMTKUNSTWERK
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EXHIBITION DESIGN
SCENOGRAPHY

1. INTRODUCTION

Jozef Peeters (1895–1960) is now considered one of the great advocates of abstract painting in Belgium. Peeters was a versatile artist who was mainly active from the First World War until the mid 1920s. He was active as a painter, (graphic) designer, writer, magazine editor and organiser of exhibitions and international conferences. He founded the 'Moderne Kunst' [Modern Art] Group, which included modernist architects such as Huib Hoste and Eduard Van Steenbergen and where foreign guests were invited to speak, like Dutch architect J.J.P. Oud. At the time and in line with his social concerns, Peeters was a staunch advocate of community art.[1] Around 1927, he visualised his theories through murals and furniture design in his family apartment, which also served as his studio and the school for his children. Because he spent a lot of time in this interior, as an inhabitant, he was able to assess daily how the space needed to be adapted to meet his own and his family's needs. For the design, he cleverly applied the drawing methodology he used for his paintings, thus visually reconfiguring the physical boundaries present and turning it from a moderate art deco apartment into a personal modernist interior.

According to architectural theorist Beatriz Colomina in her article 'The Exhibitionist House', designers often use their own homes to try out their ideas because it is a free place where they have carte blanche.[2] That is exactly what happened here and what makes the apartment so unique. The interior is still intact thanks to Godelieve Peeters (1925–2009), who returned to her parental home after her father's death. She lived in the flat and donated it almost intact to the city of Antwerp. The flat has been a listed monument in Flanders since 1995, although the renovation of this specific housing block, especially its façade, was highly unfortunate. But it is Peeters' unique Gesamtkunstwerk that made the difference in getting it listed.[3]

For preservation purposes, the apartment was recently closed to the public. In order to bring the wider public in contact with this unique interior, a scenographic design was developed for the exhibition 'Living in Colour. A common ground between visual arts and interior architecture' (Antwerp, 5–19 December 2019).[4] The scenographic design aimed to transpose the architectural qualities of Peeters' unique studio flat into an experimental scenography, not an exact copy of the original but something evocative of certain bodily experiences. In this case, visitors were offered the enjoyment of the unique colour experience as intended by the artist in his oeuvre. To prepare this kind of spatial experience of colour, we consulted, together with master students in architecture, the original data available. A literature and archival study was then carried out, along with on-site research to draw the plans and model building. Finally, we looked for similar

cases to compare Peeters' design methodology. Master students in architecture experimented with the display of the studio flat's coloured features. The result, a scenographic design, formed part of the larger narrative at the exhibition 'Living in Colour' that dealt with the use of colour in interiors and art between 1925 and 1970. This paper will shed light on the development of the interior in which the artist himself lived, on the one hand, and its transition to the scenographic design of the flat, on the other. What does this design evoke among visitors? Do they experience a sense of recognition or, rather, alienation?

2.MASS HOUSING AS A PRELUDE TO URBAN MODERNISM

The economic depression in Belgium and the first Slum Clearance Act in 1931 paved the way for apartment buildings. However, prior to this type of modern housing that would represent CIAM's Existenzminimum as a new rational response for social housing, the urban apartment building, as an innovative and progressive concept, came into existence through social housing to enable affordable housing on expensive urban land. The first mass housing projects, consisting of five to eight-storey flats, were realised soon after the introduction of the Social Housing Act in 1919 and with the establishment of the Nationale Maatschappij voor Goedkope Woningen [National Society for Cheap Housing]. They had to anticipate the acute housing shortage in the city caused by World War I. Among the different initiatives was a range of social housing blocks designed in series and influenced by two voices.

City architect Emiel Van Averbeke designed five social housing units. After his art nouveau period, Van Averbeke followed in his designs the rational views of his Dutch colleague Hendrik Berlage as of 1910. A decade later, he succeeded Antwerp city architect Alexis Van Mechelen. To properly integrate a housing block into the urban fabric, each of the five projects was consistently executed as a large building volume, including street corners, and the main architecture consisted of brick architecture. A standard layout emerged in 1929, as the National Society for Cheap Housing and Living Arrangements released standard plans for apartments. The Antwerp social housing companies, for their part, preferred housing units arranged around spacious courtyards. This morphology was indebted to Viennese courtyards that extended the living and meeting spaces of the residents. Antwerp architects, including Jos Smolderen, Jan Vanhoenacker and John Van Beurden, realised a new suburb between 1923 and 1940 that included Viennese courtyards with resting benches, plunge pools, ornamental greenery, interior gardens and façades with strong vertical accents. The circulation circuits, transitions between semi-private and public outdoor

spaces, greenery and water features have great heritage value.[5] These are the elements that characterise modernist architecture. Moreover, the morphology of this type of social housing points to the aim of creating a sense of community (and social control). Residents could use collective laundry spaces and rubbish bins. Interwar flats were usually of high quality and equipped in an art deco style with modern conveniences. They included a kitchen, running water, and, in some cases, central heating.

3. DAILY LIFE IN PEETERS' ART DECO FLAT

From 1924 onward, Peeters and his wife Pelagia Pruym rented, at a low price, a corner flat on the fourth floor of the Gerlachekaai, the former Statiekaai.[6] It was the second of five social housing blocks built by city architect Van Averbeke and rented to the city's civil servants (Fig. 1). Their comfortable five-room flat (including a washroom with toilet) includes a pleasant corner room overlooking the Scheldt river as the flat is situated in a chamfered corner complex. Its façades are designed with a strip of red brick masonry, emphasising the vertical rhythm corresponding to the entrance and stairwells of the linked porch houses. The complete housing block forms an elongated, L-shaped building volume on a plot with limited open space that is fully enclosed. The corner building with a convenience store on the ground floor has only one flat per floor, albeit a wider flat. As the plan layout illustrates (Fig. 2), the central corridor gives access to the largest and most important rooms (living room, bedrooms and work studio) on the right. To the left is a small room consisting of a kitchen and a separate toilet, accessible only from the living room.

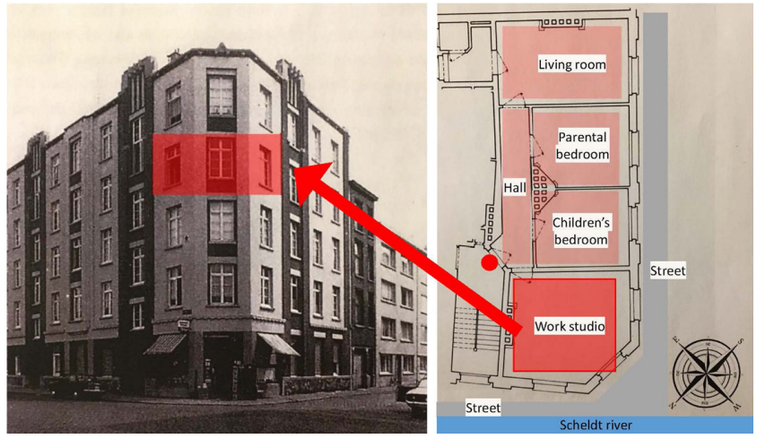


FIGURE 1 (left): edited photograph of apartment building Gerlachekaai 8 taken by Filip Tas, collection of International Cultural Center Antwerp.
FIGURE 2 (right): edited plan layout of apartment at Gerlachekaai 8 made by Rufin De Meerleer (source: Buyle, Manderyck, 1998:7)

The couple chose this specific apartment to enjoy the view over the hangars on the quay to the meanders of the Scheldt as far as the Dutch municipality of Vlissingen. They did not choose the upper flat to avoid possible leaks in the roof of the block. But above all, the three façade surfaces maximise natural light.[7] Although the bright front room was intended to serve as a salon or drawing room, Peeters appropriated it as a work studio where he hosted his colleagues and other artist friends. His daughter Godelieve (b. 1925) and son Maarten (b. 1926) grew up under Peeters' strict supervision in this flat. He gradually assumed the role of 'house father'[8] while his wife taught at a public school to guarantee the family an income. The artist believed homeschooling would allow his children to develop their personalities freely. He bought several encyclopedias and education books and even made toys for them (Fig. 3). According to Godelieve, 'everything had to reflect reality, not untruths such as the St Nicholas legend. Fantasy was fed by adventure, reading and experiences'.[9] In a letter to a friend, Peeters wrote that he no longer left the home and that he felt like Robinson Crusoe.[10] Peeters' wife, Pelagia had been struggling for some time with health issues. In 1937 the family received bad news as she was diagnosed with an incurable paralysis that affected her body. Over time, she would no longer be able to move around independently. This led Peeters to care for his wife until her death.

FIGURE 3: (left) the children's bedroom in educational set up, photo by Filip Tas, no date (source: Buyle & Manderyck, 1998:6). (right) Little Godelieve and Maarten at play with the toys their father made for them, photo by Jozef Peeters (source: Buyle & Manderyck, 1998:21).

In 1927, the year Peeters decided to cease his public activities[11], he steadily transformed the apartment by designing the furniture and painting the walls with large geometrical surfaces in specific colour palettes for each room – a project that would take more than ten years to complete. Only the small room with a kitchen and a separate toilet remained white. White is the colour that is often used in kitchens and bathrooms for hygienic purposes, as it makes dust and dirty surfaces visible. As backstage spaces, they are essential to the functioning of the flat as a home, but they are never published or opened to the public. However, in Peeters' social housing apartment, cooking and body hygiene had to take place in the same room – something that was out of the question for modernists.[12]

During the 1920s, kitchen design came under intense international attention, with the iconic Frankfurter Küche of Grete Schütte-Lihotzky. In Belgium, architect Louis Herman De Koninck introduced a successful rational kitchen design at the CIAM Conference in 1930, the Cubex kitchen. Modernists also gave the kitchen a more prominent place in the home and moved it from the back to the front stage. For example, Belgian architect Gaston Eysselinck placed the kitchen near the street.[13] For example, Peeters did not try to bring the kitchen/laundry space more frontstage by colouring its walls. He left it as a backstage space. Such practices set boundaries that regulated the private (intimate) and the public functions in relation to the body.[14] An ideological separation was feasible because of the physical inaccessibility via the central corridor. However, in contrast to Peeters' division by colour, the greenish-grey linoleum floor finish connects all the rooms to a certain extent.

4. THE DESIGN OF A MODERNIST APARTMENT SUPPORTING AN ALTERNATIVE VISION OF LIVING

Peeters did not leave any explanation as to how he transformed his flat. Studies so far have not revealed much. Art historians mainly focus on describing and reconstructing Peeters' professional life. Some offer an overview of his professional life and introduce his network with similar artworks along with an exhibition and catalogue.[15] Heritage and preservation specialists mainly address the restoration and conservation of the studio flat, not least the murals.[16] The conclusion they draw is that the spatial colour composition leads to the perception of living in a painting.[17] Only the master's thesis in the field of architecture took a first step by describing the apartment design and other furniture.[18] But why Peeters chose this particular coloured geometry and atmosphere in his family studio flat and in what sequence coloured surfaces in the different rooms were applied is still unknown.

To understand how the design came about, we will try to empathise with Peeters' life, using his daughter's description of the flat and our own study of both the flat and Peeters' drawings and paintings. The fact that Peeters redesigned and re-painted the flat while living there is important. It is not unusual for designers and architects to wait until the rooms are finished before choosing interior colours. For example, Le Corbusier did not select colours for Maison Guiette in Antwerp (built in 1927) before the spaces could be inspected in reality. The selection of colours happened after the execution phase because, by then, the lighting and volumes could be examined at full scale. Because the spaces were already finished to a certain extent with plaster and primer, Le Corbusier could more easily determine the colours based on the actual space and its surroundings. For this, he did not work with drawings or sketches, but placed himself in the building with the owner, painter René Guiette, who followed Le Corbusier closely when he walked through the interior. Guiette made sketches of the different positions in the house that reveal the path they took.[19] The use of polychromies allowed the space to be modelled like an 'architectural camouflage', to enhance or weaken volumes. In this way, the architect had control over the spaces, like a painter has over his canvas. By viewing the space live, design flaws become visible and can be corrected through the use of polychromy.[20] These colourful compositions are limited to what we can see at a glance, like looking at a painting and, in our opinion, performing Le Corbusier's promenade architecturale strings together all the single painted scenes (tableaux vivants) into one total experience. For Le Corbusier, who had long been close friends with the architect and scenographer Adolphe Appia and composer Emile Jaques Dalcroze, player and spectator co-incide. On the one hand, he saw architecture as a means of orchestrating human movement and (gymnastic) gestures. On the other, aesthetics addressed the eye.[21]

FIGURE 4: (left) anonymous, ca. 1960, collection City of Antwerp, Letterenhuis. (middle) Jozef Peeters, Compositie-Stemming, 1956, private collection. (right) Jozef Peeters, Compositie-Stemming, 1956, private collection.

In Peeters' case, the apartment was intertwined with his life and work, and vice versa (Fig. 4). This becomes obvious through the two paintings he made around 1956 in his flat, paintings on living in that flat, both titled Compositie-Stemming [Composition-Mood]. They display everyday scenes and activities performed in and around the flat.[22] These two emotional syntheses show how Peeters saw the apartment's interior, namely, as a layered composition with several perspectives. While the brightly coloured painting (Fig. 4 middle) focuses on the relation between the inside (private) and outside (public) space, the sepia painting (Fig. 4 right) guides our gaze along the hall towards the illuminated studio with textile loom and the artist's work and the portrait of his wife on the painter's easel. The dark area at the left refers to the bedrooms and the ritual act of 'making/folding beds'. It is as if he were showing or reminiscing about two aspects of his life: his domestic life on the left and his professional life on the right. But even in his professional life, his wife, who had died a year earlier, takes centre stage metaphorically. The corridor seems to be broadened by adding the reflection of the main bedroom.

The brightly coloured painting (Fig. 4 middle), a triptych presenting three living room scenes, is oriented towards the other side of the apartment. In the middle of this canvas, Peeters displays the outside world seen through the windows, namely the view of the Scheldt (left), the adjacent building with the curious neighbours peeking in (centre), and the naked neighbour that Pelagia was jealous of (right).[23] The work also shows a factory that produced tow ropes and used pitch for the tugs docked on the quay, illustrating the ever-present pungent smell in the neighbourhood.[24] Second, Peeters painted the interior of the dining room that frames the outside scenes. Thirdly, Peeters depicted himself in the living room, at the front of the painting, caught in the reflection of the black vase – for some, a symbol of being bound to the flat.[25] We suggest here that the latter may refer to the life of the family and Jozef Peeters, significantly altered when Pelagia was diagnosed.

Peeters knew the ins and outs of the flat, so he could take decisions based on how he observed and experienced the interiors while using the spaces. The fact that this was a rented flat from the city of Antwerp did not hold Peeters back from making large-scale interventions that affected the interior walls. He asked the social housing company to remove the existing wall mouldings and technical elements to obtain a clean surface, like a white canvas, and to avoid obstacles when placing the furniture. He also had the electricity network removed and incorporated into the walls. Peeters designed special light switches..[26]

FIGURE 5: Work studio of Jozef Peeters, collection City of Antwerp, Letterenhuis.

S A J _ 2022 _ 3

For the design of the self-made furniture, he departed from daily needs to manufacture tailored furniture. In his studio (Fig. 5), Peeters selected grey tones to create, in the words of Godelieve Peeters, a 'cool, soothing, non-emotional, neutral' atmosphere that would enhance the work and would be clear of light distortions caused by reflections on the coloured walls. Art historian Rik Sauwen also noticed a diagonal line visually suggesting an inclination of grey surfaces.[27] This use refers to the water of the Scheldt.

In the opposite room of the flat, the drawing room (of the coloured painting) (Fig. 6 top), the walls completely change the atmosphere with green and (golden) yellow shades or, as Godelieve writes: 'The living room, bright and sunny, with a warm homely atmosphere: the piano, the round table, the record cabinet in acajou and its phonograph: 'His Master's Voice'. In this large family room, the use of green and yellow makes the space bright and cheery, as if you were out in a forest on a sunny day. Yellow dominates the deepest part of the room and, as such, illuminates the more obscure corners of the flat. Peeters is correcting the light of the room here to draw the bright atmosphere everywhere. The room is furnished with traditional furniture and has textiles with modern paintings.[28] Connecting the drawing room with the work studio, the hallway (Fig. 6 bottom) served as a binder: a perspective where the door panels painted with a wood pattern acted as décor (backdrop) in the corridor.

In the children's bedroom (Fig. 7), Peeters used a soft pink and complementary blueish grey. He also made mobile furniture for that room: seats that could be stored at night and beds that could be folded during the day. As such, the room could be maximised for the necessary use. The parental bedroom, which was designed in 1930, was, to a certain extent, Peeters' masterpiece, as Godelieve explained: '[Our] parents' room, intensely creative, with bold colouring, and the warm woods in combination with patinated copper. He loved the reflections, whether in metallic surfaces or in mirrors. The furniture was shiny, polished. Ceiling lights, all sorts of light, everything played its part in the rooms. The beds had to disappear. It was a magic room, a golden room'.[29]

The alternation between dark blue and grey strips on the walls in the room plays with the golden yellow of the Finnish birchwood furniture. In this composition, the sun enchants the room daily by casting its light on the wooden parts, reflecting the day and night cycle (Fig. 8).

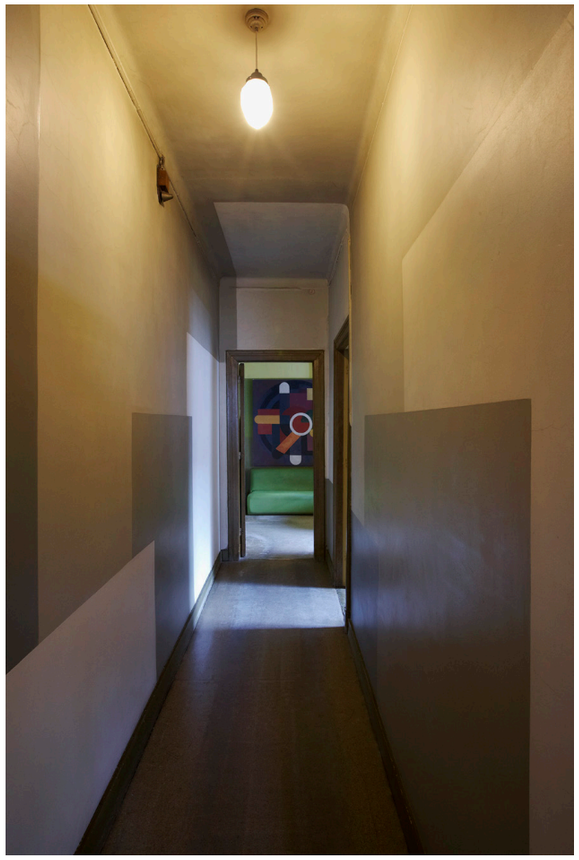


FIGURE 6: (top) The drawing room, collection City of Antwerp, Letterenhuis. (bottom) The corridor, collection City of Antwerp, Letterenhuis.

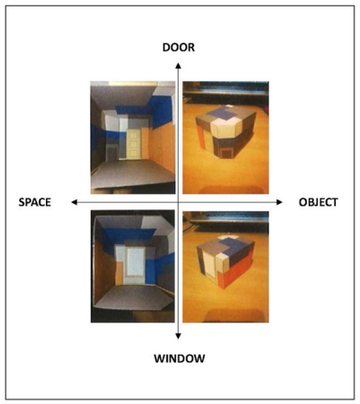
FIGURE 7: The children’s bedroom with (un)folded bed, collection City of Antwerp, Letterenhuis.

FIGURE 8: The master bedroom, collection City of Antwerp, Letterenhuis.

FIGURE 9: (left) Colour plan Jozef Peeters, no date. Collection City of Antwerp, Letterenhuis. (right) Diagram explaining the colour scheme as a space and as an object, Selin Geerinckx, collection of the University of Antwerp.

5. (RE)PRESENTATION OF THE APARTMENT

To develop the exhibition design and scenography based on colour and the theory of Peeters, a threefold preliminary study was done by a team of four architecture master students of the University of Antwerp. The students first examined the bodily experience of one room through their eyes, ears, hands and feet. The result was a phenomenological study of the flat that was discussed further during class. Being present in the apartment to feel, touch and sketch the flat and its environment was an essential experience to understand the colour and furniture design in their surroundings as part of real life. The students also applied Peeters' methodology of his colour plan for the parental bedroom (Fig. 9 left) as a blueprint, with the aim of redrawing the technical elevations of each room. Unexpectedly, this task revealed that Peeters' colour scheme served as a key to understanding how the murals were designed from an architectural point of view as a theoretical and philosophical concept. More precisely, a comparison of the ceiling plans of the interiors that the students redrew based on Peeters' scheme showed that Peeters' plan does not correspond with drawing conventions in architecture. His method, known in descriptive geometry as a 'development surface'[30], consists of a representation of the ceiling and adjacent walls. The position of the door in relation to the mantelpiece and the window prescribes how to fold the plan – as these room features would be mirrored otherwise due to a turn on its axis. This practice created a box showing the coloured surfaces on the outside of the volume (Fig. 9 right), instead of its print on the inside of the box, which reflects the architectural practice of making a model. The result is a volume as an object instead of space. A similar drawing method was used by Theo van Doesburg for his design of the Chambre des fleurs (1924) at Villa Noailles and later in his Ciné dancing (1928) at L'Aubette.[31] Such a drawing technique revealed an interesting scenographic concept: the bodily perception of space starting from the object (furniture).



We here argue that Peeters deployed a graphical projection method to prepare his paintings and everyday objects to eventually apply it in his three-dimensional domestic space. In the 1920s, Peeters abundantly applied geometry and the two-point perspective in his drawings. This concorded with his theosophical belief, his admiration for Kandinsky's work and his interest in Futurism. In his design for a cupboard in the drawing room, Peeters started from the perspective drawing to compose the dimension of the object and front panel design. The façade of the furniture object shows a dominant perspective line to create depth and distance in the vertical axe. At the same time, a clear separation between the lower and upper parts of the furniture is orchestrated by a difference in the patterns. Thus, the horizontal and vertical axes are balanced throughout the drawing. However, only the vertical axis mirrors the pattern and dimension of the object. We observed the use of the primary orthographic projections in first angle (detailed) sections, patterns that clearly run over multiple surfaces, orthogonal and diagonal lines, mirroring, and the play on dark/light contrasts. The outcome is a drawing that radiates (dis)harmony. What is important to notice here is that the two-dimensional perspective drawing, as a method, enabled Peeters to design the three-dimensional spatial colour patterns from the body positioned in the middle of the room floor, with the eye looking up towards the ceiling without losing a connection with the door and window.

As the next step in the methodological process, a way was sought to (re)present the interior in the exhibition 'Living with Colour' to a broader public. Close attention was paid to how the findings of the preliminary study could be given a physical, formal expression. Instead of an explanatory text detailing Peeters' modus operandi, visitors were offered a physical experience incorporating Peeters' theoretical or philosophical concept. Architectural theorist Beatriz Colomina postulates that an exhibition can act as a medium to provide a public platform for designers to experiment with innovative forms of living.[32] For example, Mies van der Rohe's Barcelona Pavilion was rebuilt according to OMA's reinterpretation as Casa Palestra (aka the Body Buildings House) at the Milan Triennale in 1986. The 'house', in the form of an exhibition stand, was situated in the curved interior behind the theatre of the original Palazzo Dell' Arte where the Triennale took place. As an indictment of historiography that described modern architecture as puritanical or lifeless, the sensorial installation (Fig. 10) that included the works of Walter Gropius and Erwin Piscator showed the possible 'hidden dimension' of modern architecture.[33] Also, Thea Brejzek, a scholar in spatial theory, discusses a Mies' (re)production. The Golf Club Project (2013) in Krefeld was presented as a temporary exhibition and event space by Flemish architects Robbrecht en Daem. Their 1:1 model demonstrates how design statements from different periods can be simultaneously experienced, bodily and mentally, by visitors, even though they always remain a kind of replica and are never the original space.[34] Using Colomina's statement as a starting point, we wanted to explore whether the opposite is possible: the innovative, alternative form of living as a medium to experiment with an exhibition scenography.

The exhibition made it possible to display the specific architectural qualities that Peeters created in his studio flat. Therefore we defined the elements that are essential in his design. The architectural analysis demonstrated that he experimented in his home to reconcile 'space' and 'object' in relation to the outside landscape and public life. It seems this was a way to create a parallel universe connected with its surroundings and daily life. Peeters did so by using the linear perspective to configure a composition of interweaving two-dimensional surfaces in a specific range of colours turning into a three-dimensional space. On the one hand, Peeters was interested in the abstract expression of his own universe, which he visualised in a set of coloured geometrical surfaces and furniture pieces, balancing between art and the applied arts (arts décoratifs). On the other hand, the artist was also trained in the Beaux-Arts tradition, which valued the use of perspectival methods and (physical) composition.

The architecture students chose to design two pieces for the exhibition: a 1:10 scale model and a puzzle box. The model of the apartment on a 1:10 scale (Fig. 11) allowed a bodily encounter with the reconstructed colour patterns, a focus of the exhibition. In line with Peeters' furniture creations and the relation between space and object, the presentation model was designed as a piece of furniture that visitors could sit and stand around. The model is smaller than a 1:1 (re-) enactment but big enough to allow visitors to have two kinds of perspective views: in and of the flat. First, spectators could observe the rooms from the inside in a seated position. Seated on a bench, visitors look up into the model above their heads and see the refined patchwork of coloured geometry of all the rooms,

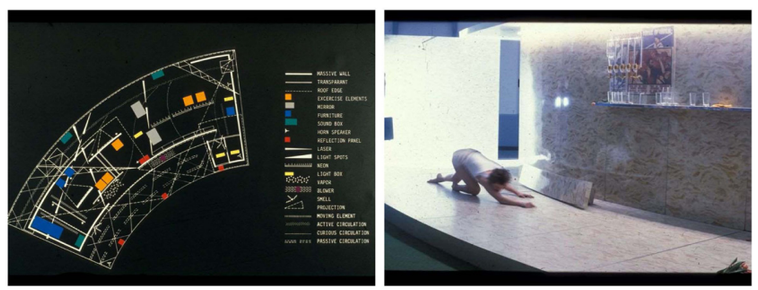


FIGURE 10: (left) Floor plan explaining the sensorial events of 'Casa Palestra by Office for Metropolitan Architecture, 1985-1986, @ OMA, source: https://www.oma.com/projects/casa-palestra ; (right) Use of the installation, 1985-1986, @ OMA, source: https://www.oma.com/projects/casa-palestra.

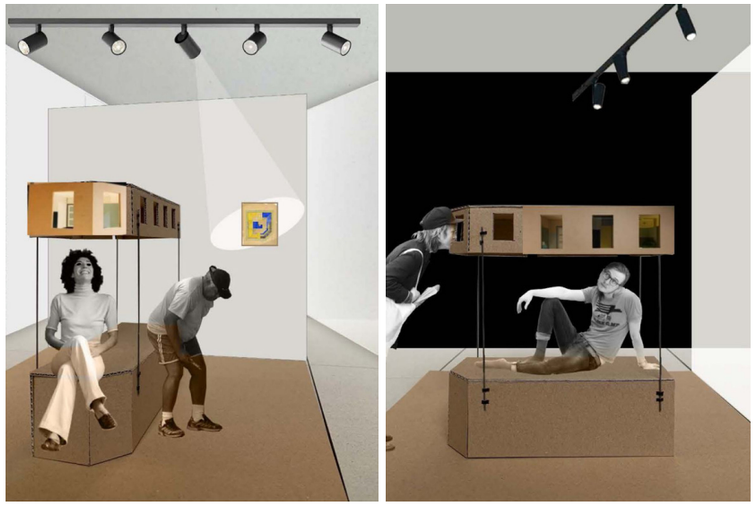


FIGURE 11: Composition explaining the exhibition scenography. Collage by Selin Geerinckx, collection of the University of Antwerp.

FIGURE 12: Two perspectives into the 1:10 scale model: (top) view from seated position, (bottom) view from standing position into the model, (right) detailed view of the drawing room. Pictures by Selin Geerinckx, collection of the University of Antwerp.

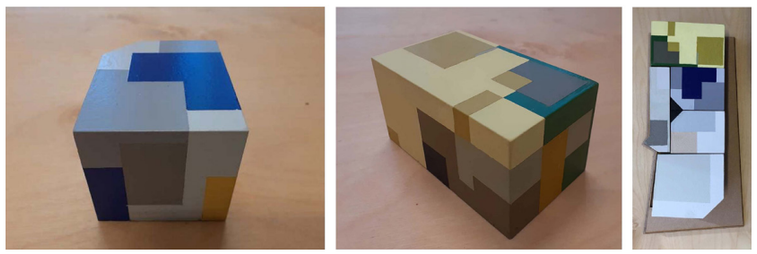


FIGURE 13: (left) detail of the object representing the parental bedroom, (middle) detail of the object representing the family room, (right) all puzzle blocks correctly composed. Wooden set built and painted by architecture students (UA - Elective MA1, 2019). Pictures by Els De Vos, collection University of Antwerp.

like the painted ceiling of the Sistine Chapel in Rome (Fig. 12). Second, visitors could observe each room through the windows in a standing position. Peeters' drawing methods led us towards the model as it gives the viewer two perspective views. By the way, the exploration of the perspective method during the Italian Renaissance was a catalyst for the development of the model.[35] This way of representation communicates and even materialises a concept, which eventually became common practice in the architectural discipline. The visitor becomes both a player and a spectator.

The second contribution by the students is a crafted children's puzzle box with coloured blocks (Fig. 13). A nod to children's play and homeschooling, this toy for the mind lets visitors assemble the rooms with their murals in the proper order. The puzzle box provides a different perspective: the room as an object. In short, the scale model was used as a vehicle to evoke the spatial experience (notwithstanding the different scales) and to experience the space. At the same time, the puzzle box mainly showed the spatial concept of the designer. The decision to provide models on different scales reflected their dual character as material objects and immaterial ideas or theories.

When making the model, the students prioritised the perspective views in the apartment rather than the real-scale reconstruction. The larger the scale, the more a full-body experience can take place. Nevertheless, the scale is less relevant than the dimensional relationship between the body (through the visitor's eyes) and the rooms.[36] However, the model brings a kind of alienation as the model space differs in scale, materiality and lighting compared to the original space. Also, the physical environment is absent. Heritage specialist Norbert Poulain once rightly stated that a sterile reconstruction of the apartment presented in a museum setting would lack the essential view of the Scheldt river.[37] Indeed, a scenography that includes the surrounding environment contributes to experiencing the interior as intended. But even though a site visit is the most complete bodily experience, a location visit does not provide a materialisation of the theory. For example, making all the models available on the site could be an added value. Conversely, a sensorial projection that illustrates nature and public life would be an addition to the scale models. However, what this architectural research process shows is that in-depth-architectural research of an apartment aspires to develop representational models that are innovative and that succeed in bringing to life the real-life experience and the designer's approach.

6. CONCLUSION: THE (UN)FOLDING OF SPACE, OBJECT AND BODY

In this paper, we focused on the process of representing the flat inhabited and adapted by Jozef Peeters in an exhibition design for the exhibition 'Living in Colour'. In this 1920s social housing flat, the painter created a new world by means of a Gesamtkunstwerk rooted in his theosophical beliefs and in modernism, which he discussed and promoted with his 'Moderne Kunst' [Modern Art] Group. Moreover, his experiences as an inhabitant, worker and educator enabled him to consciously transform the art deco apartment into a tempered modernist one. He stripped the apartment of its art deco elements like *moulures* and created by means of his murals and self-designed furniture visually open spaces whose boundaries had dissolved. It resulted in a kind of personalised cosmopoiesis, a world-making, for the transition from everyday life in an average social housing flat towards a new world that fit the alternative life vision of the Peeters family.

In order to come to a deeper understanding of Peeters' studio flat design, a tailored series of research methods were applied and put in relation to each other. An architectural analysis with an anthropological and ethnographic approach was needed to comprehend Peeters' point of view completely. After all, both domestic and professional functions are intertwined in the flat, which necessitated the use of various methods and consultation with a larger number of sources. These sources encompassed literature on the artist's professional life and oeuvre, archival documents containing private family and professional images. This data were supplemented by conversations with some of Peeters' relatives and acquaintances, such as those who have known Peeters' daughter. In addition to the historical material, sketches were made and photographs of the flat were taken during several guided visits. Also, Peeters' drawings and paintings were studied. This research method carried out over a longer period of time, is called multimedia mapping or 'deep mapping'.[38] It led us to the idea of a new way of representation, one that centralises the human body. Indeed, by studying the paintings of Peeters, it became obvious how the apartment was a source of inspiration and a laboratory to create a stage of experiences as both player and spectator. The analysis of the colour scheme used for the master bedroom inspired us to create similar plans for the other rooms, providing new information on Peeters' design method and his thoughts on the sensorial experience in the apartment. First, our study revealed that Peeters designed the colour scheme while considering the rooms as objects that can be viewed from outside or as painted objects. Second, we discovered that Peeters applied a well-thought-out perspective drawing method from the Italian Renaissance, an unusual model-making for domestic objects and spatial design. But the technique made it possible to maintain the

connection between the human body and space, starting from the human eye. By doing so, he could determine the position of the body in space (in relation to an object) for applying corrections that fit his wishes. Third, Peeters used colour to illuminate darker corners of the room. Fourth, he took the presence of the water and the position of the incoming sunlight into account, as confirmed during the visits, something he could do so well because he lived there and experienced the spaces every minute of the day. From these findings, we conclude that Peeters' plastic expression was abstract, but he applied principles of the decorative arts to the creation of domestic objects. The furniture was custom-made because he knew from his own experiences what was needed concerning practical use and materiality. But he also applied techniques practised in the Beaux-Arts tradition. He frequently applied the two-point perspective that he mirrored, copied and scaled creatively to establish a trompe l'oeil.

The scenographic design of the studio flat for an exhibition on colour made it possible to explore a methodological process that focuses on the architectural and ethnographical in order to generate an alternative form of (re)presentation. Instead of reconstructing the space based on a physical description or a narrative, the site could be displayed through the externalisation or formal expression of the designer's theory in the form of a concept as well as through the sensorial experiences of visiting and sketching the rooms. Reconstructing the interiors by means of a model or puzzle blocks also showed that the kitchen-laundry space was kept white and out of sight of visitors, in contrast with the development of the rational kitchen by the Modern Movement. In this way, the undocumented room gained attention and stressed the fact that the apartment had backstage spaces that served the front stage, as was the case in bourgeois homes. A step further would have been to document that 'hidden space' also explicitly in the exhibition. However, as the exhibition focused specifically on colour, we did not include the kitchen/bathroom/laundry.

This paper shows that a designerly way of investigating a building or its interior reveals other aspects than a purely art-historical analysis. Researchers can gain from approaching built heritage from an architectural perspective and even from a design-oriented perspective. Of course, in terms of externalising a relevant concept and physical experience for the visitors, the challenge lies with the designer, who has to deal with certain limitations regarding location, time, budget and technology. For example, we considered finishing the seating surface of the large-scale model with a custom-made mirror. As many visitors were reluctant to sit in the model/furniture, this would allow them to observe the interior of the model from a perspective angle while standing. As such, we played with a mirror, just as Peeters had in his paintings. However, this material and production

did not fit within the budget at hand. Moreover, it could have raised the threshold to sit on the model.

Today, the furniture model, puzzle blocks and images of the flat are on show in the entrance hall of the Letterenhuis, the literary archive of Flanders, which manages Peeters' apartment. As such, not only can a wider public get acquainted with the studio flat, but researchers and designers can also get inspired to reflect on alternative forms of (re)presentation.

NOTES

1 Peeters, "Over plastiek [Plastic arts]," 277.

2 Colomina, "The Exhibitionist House," 128.

3 Flemish Heritage Agency, "Sociaal woonblok met atelierflat Jozef Peeters [Social housing block with Jozef Peeters studio flat]."

4 This exhibition, curated by Eva Storgaard, Els De Vos, Filip Maes and Stephan Peleman, was a joint effort between the Royal Academy of Fine Arts and the Department of Interior Architecture of the University of Antwerp. Storgaard, "Living in colour: a common ground between visual arts and interior architecture," https://www.uantwerpen.be/nl/overuantwerpen/faculteiten/ontwerpwetenschappen/nieuws-en-activiteiten/archief/living-in-colour/.

5 Flemish Heritage Agency, Sociaal woonblok met atelierflat Jozef Peeters [Social housing block with Jozef Peeters studio flat]."

6 De Schepper, "Jozef Peeters 1895–1960: De inrichting van een appartement en andere Reprezentatieve meubelontwerpen [Jozef Peeters 1895-1960: The furnishing of an apartment and other representative furniture designs]," 19.

7 Ibid.

8 The concept of 'house father' was a new phenomenon at the time. See documentary video of Vermeire, "In De Schaduw Van Jozef Peeters [In the Shadow of Jozef Peeters]."

9 Buyle and Manderyck, "Wonen in En Schilderij" [Living in a Painting], 21.

10 Peeters, "Waar de muren nog zijn handtekening dragen [Where the walls still bear his signature]," 12.

11 Van den Bussche, *Retrospectieve Jozef Peeters*: 1895-1960, 102.

12 De Caigny, *Bouwen aan een nieuwe thuis* [Building a new home], 72.

13 Dubois, Gaston Eysselinck (1907-1953), 180.

14 De Caigny, *Bouwen aan een nieuwe thuis* [Building a new home], 72.

15 E.g. following authors have published on the oeuvre or apartment of Jozef Peeters: Bex (1978), Bob Melders (1978), Rik Sauwen (1978), Anne Adriaens-Pannier (1986), Norbert Poulain (1989), Willy Van den Bussche (1995), Peter Pauwels (2019).

16 E.g. see the publications of Marjan Buyle and Madeleine Manderyck (1998), Ann Verdonck (2008) and Katlijn Imschoot (2010).

17 Buyle and Manderyck, "Wonen in een Schilderij" [Living in a Painting], (1998), 4-22.

18 See De Schepper, 1990.

19 De heer et al., *De architectonische kleur: de polychromie in de puristische architectuur van Le Corbusier* [The architectonic colour: polychromy in the purist architecture of Le Corbusier], 119.

20 Ibid., 106.

21 Ibid., 114-115.

22 Bex, *Jozef Peeters* (1895-1960), 21.

23 Peeters, “Waar de muren nog zijn handtekening dragen [Where the walls still bear his signature],” 4-6.

24 De Schepper, “Jozef Peeters 1895–1960: De inrichting van een appartement en andere Reprezentatieve meubelontwerpen [Jozef Peeters 1895-1960: The furnishing of an apartment and other representative furniture designs],” 38.

25 Peeters, “Waar de muren nog zijn handtekening dragen [Where the walls still bear his signature],” 4–6.

26 De Schepper, “Jozef Peeters 1895–1960: De inrichting van een appartement en andere Reprezentatieve meubelontwerpen [Jozef Peeters 1895-1960: The furnishing of an apartment and other representative furniture designs],” 20.

27 Sauwen, ‘Atelierflat in Antwerpen – Thuiskomen bij Jozef Peeters,’ [Studio flat in Antwerp – Coming home to Jozef Peeters]

28 De Schepper, “Jozef Peeters 1895–1960: De inrichting van een appartement en andere Reprezentatieve meubelontwerpen [Jozef Peeters 1895-1960: The furnishing of an apartment and other representative furniture designs],” 38.

29 Buyle and Manderyck, “Wonen in een Schilderij [Living in a Painting], 21.

30 Difford, “Developed space: Theo van Doesburg and the Chambre de Fleurs,” 79–98.

31 Ibid., 88.

32 Colomina, “The Exhibitionist House,” 126-128.

33 Gargiani, *Rem Koolhaas/OMA: The construction of Merveilles*, 124-125.

34 Brejzek, *The Model as Performance*, 104-105.

35 Ibid., 98–105.

36 Ibid.

37 Imschoot, “Roger Raveel En De Muurschilderingen Te Beervelde,” 71.

38 Bodenhamer et al., 2015.

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S A J _ 2022 _ 3

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I WAS HANGING AROUND AT THE DAWN OF THINGS

ABSTRACT

This text explores the intersection of architectural design and artistic practice, delving into the transformative power of transitions and the importance of bodily experience in understanding spaces. Drawing inspiration from Chinese philosophy and alternative approaches to efficacy, the author challenges the traditional separation of theory and practice and argues for a fluid and adaptive approach to design. The concept of 'inducing' is introduced as a means to discreetly trigger a process of transformation that leads to a silent and profound change in the built environment. Through performative fieldwork and a nomadic existence, the author engages with spaces in a holistic and intuitive manner, emphasising the importance of corporeal presence and the acceptance of the untranslatable. This exploration ultimately calls for a re-evaluation of established architectural norms, emphasising the importance of human activities, dialogue, and the rediscovery of the embodied experience in the design process.

REICHRICHTER

Rebekka Reich & Marcus Vila Richter
postconceptual artists
studio@reichrichter.de

KEY WORDS
TRANSITION
INDUCING
LISTENING
THE UNTRANSLATABLE
LIMINAL ZONE
NOMADIC

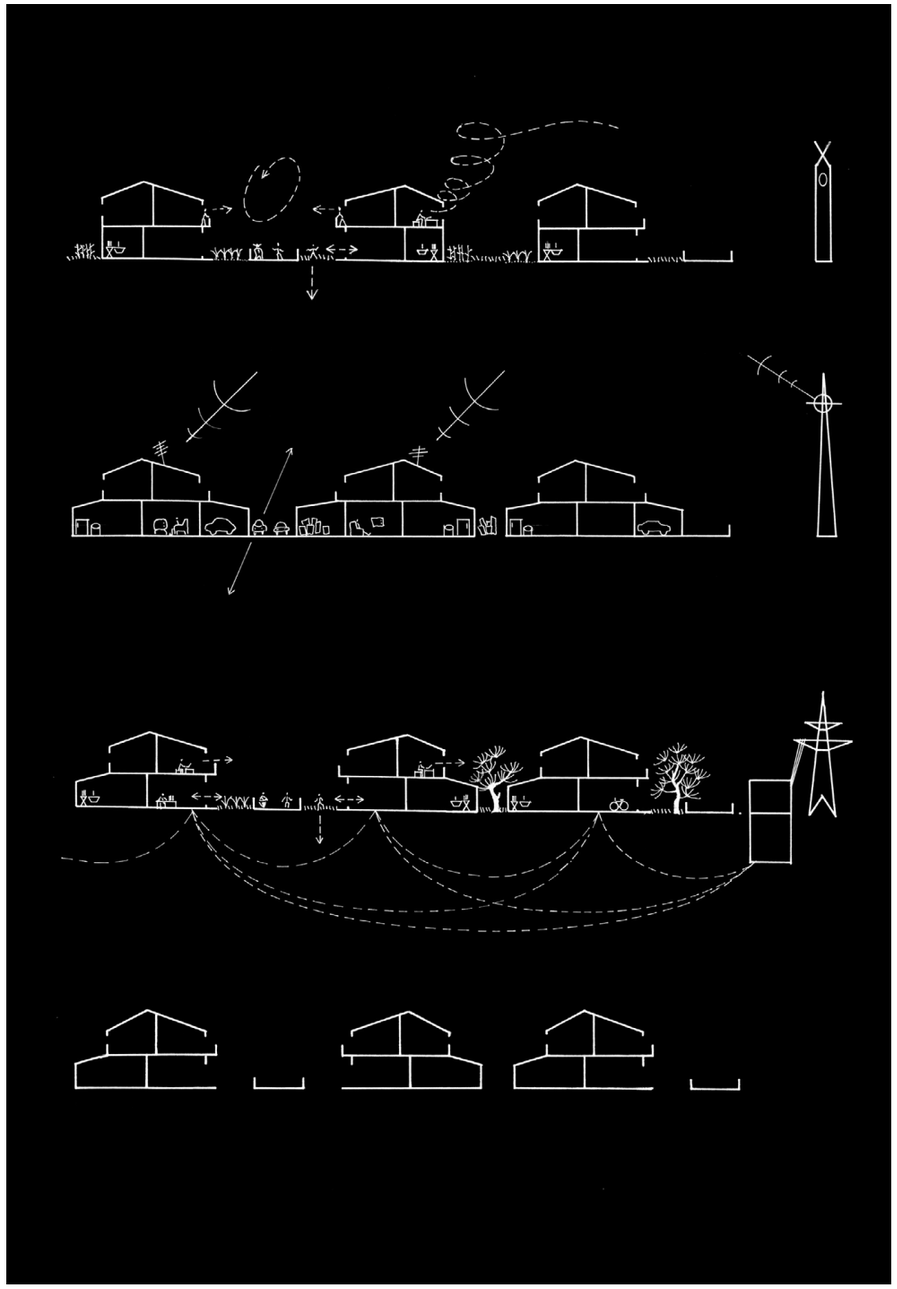


FIGURE 1: Piktogramm (pictogram) | 2015 | print | drawing, ink on transparent, inverse | ink jet print, b/w | size: 544 x 788 mm | place: Taitung

I WAS HANGING AROUND AT THE DAWN OF THINGS

VISUAL ABSTRACT

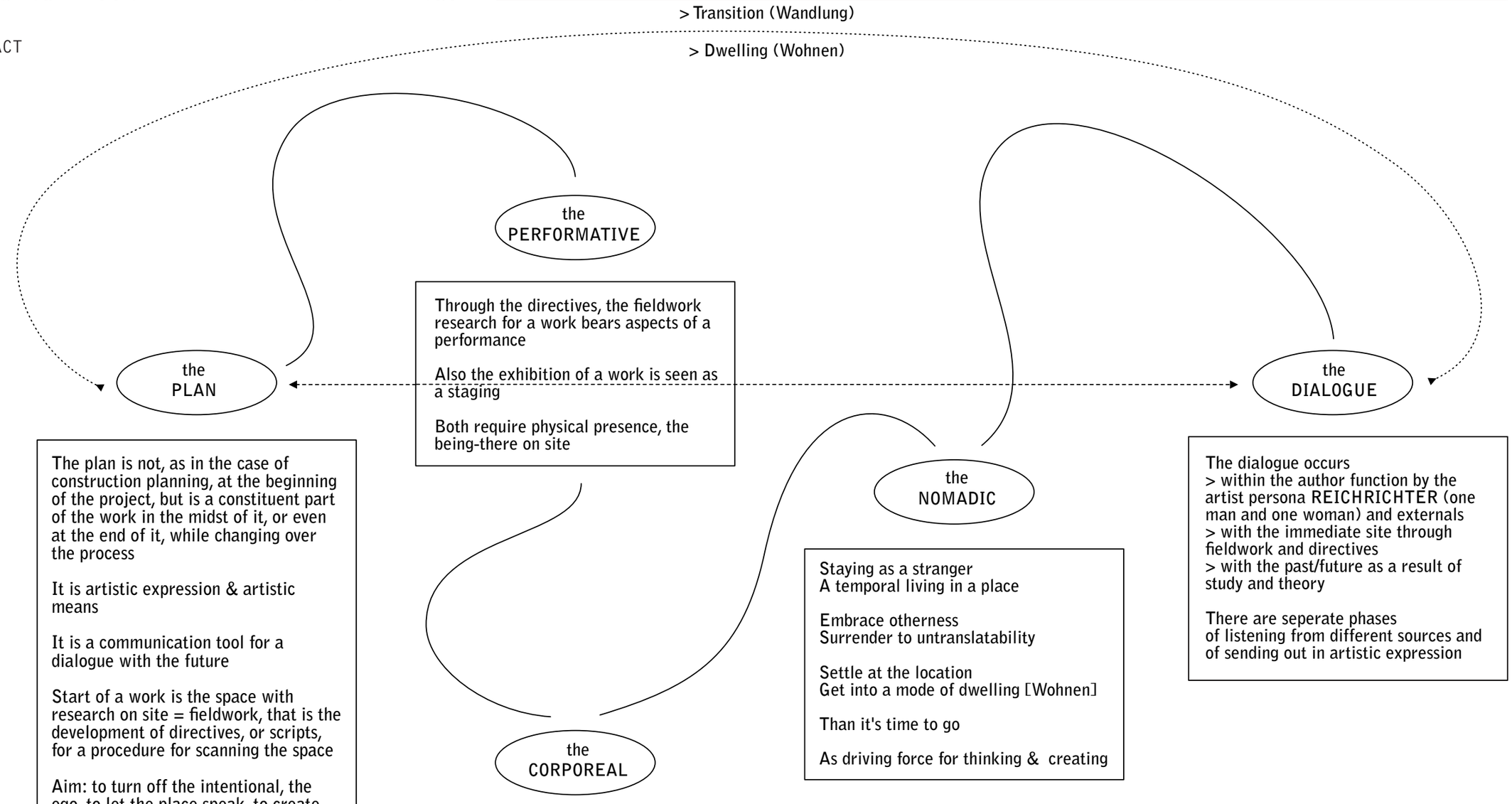


FIGURE 2: I was hanging around at the dawn of things | 2022 | graphic | depiction of content | digital file | size: 4961 x 3508 px | place: Willich

I WAS HANGING AROUND AT THE DAWN OF THINGS

“What if we cross the boundaries between thinking and acting?” is the question the editors have posed to initiate this issue.

Before the question of what if?, I ask myself, *how* do we cross that line? And already I stumble as I take the step. I realise that it is not a transgresion across a boundary at all, but the transition from one form to another.

In his book “The Silent Transformations”, the sinologist François Jullien reveals the essence of this problem:

“This difficulty consists in thinking the actual being of a transition […]. And because the transition does not belong to ‘being’, it escapes our thinking. It is precisely at this point that our thinking stops, has nothing more to say, is silent, and therefore the transition is inevitably kept ‘silent’. The transition literally creates a gap in the European thinking and reduces it to silence.”[1]

Everything we do, everything that exists, has a name, a beginning, an end, and delimits itself from one another as being. Is melting snow still snow? Jullien notes that “Plato is unable” to “think snow that is about to melt - that becomes water”[2] since snow’s attribute, cold, is incompatible with heat.

Our language (German) is not predisposed to express itself between things. Because it unfolds its effectiveness by determining unambiguous relations between nouns and attributes. Jullien goes on to explain that temporal sequencing is characterised by transitions, but our language makes it difficult for us to perceive them. We tend to divide our perception of time into concrete steps, single events, which then accumulate meaning. When I walk into a building, in retrospect, I may remember the exterior of the building, and the next thing I recognise is the situation inside, but the path I took in between has disappeared, like a fold, into the unconscious. We are unable to grasp the indefinable of the transition, to think the change explicitly.

My idea of effectiveness has also long been based on a clear distinction between theory and practice, between planning and implementation. The plan served as a model and an ideal. Among the highest values in European intellectual history are the reason and the will. Reason helps to recognise the ideal, the will helps to put it into action, into reality, by force if necessary. Drawing on Chinese thought, Jullien proposes an alternative way of achieving effectiveness:

“Rather than aiming to project and impose one’s action directly onto the course of events, ‘inducing’ means to know how to trigger a process discreetly, at a distance, but in such a way that it begins to develop on its own; and that by entering the situation, little by little and even without being noticed, it manages to transform it silently.”[3]

How and by what does a transformation begin? Induction is an operation that comes before the beginning. How does the beginning begin? How do I think of the beginning as a transition?

It also means, as Jullien puts it, “thinking about what an art of maturation would be.”[4]

The PLAN

In my previous practice as a planner (Rebekka used to draw architectural blueprints, Marcus cinematic storyboards), the idea that the plan was at the beginning of the project dominated. The plan is the specification that is executed to create the work.
However, the realisation always differs from what was anticipated and the plans change throughout the process. Basically, it is a constant interplay between thinking and acting, between concept and material, or between head and hand.[5]

Now with REICHRICHTER the plan can also appear at the end of the project; sometimes, it is even the result, that is, the work itself. The plan is my means of artistic expression and communication. Someone will read this plan, interpret it and, in turn, produce or perform a work.

FIGURE 3: Plan [Zander / Murkudis] | 2018 | laser cut on blue lime stone | size: 400 x 300 x 30 mm | place:Soignies

My approach does not start with the plan, but from the space. Spaces can be understood as flexible, adaptable and informal organisational structures devoid of bureaucratic guidelines or procedures. When this understanding of space is applied to the whole building process, the plan, the concept recedes, and the process, the growing and the transition come to the fore.

In REICHRICHTER's work, the process presents itself as a dialogue between the various components of the artwork and as an ongoing interplay between the conceptual level and fieldwork in spaces and archives. The dialogue process extends into the temporally and spatially unlimited manifestations of the artwork as installations in the art space. I call it dialogue because the actions in both phases, the fieldwork and the installation, involve active 'listening'.

To induce this process, I keep ending up with a similar sequence of project phases:

A question leads to a concept, which in turn leads to the determination of the location for the research. The research at the site takes place over a sufficient period of time to allow for 'being there', i.e. incipient 'inhabiting'. With some distance in time and after another change of location, the composition begins with the examination of the researched and compiled material in the studio. The artwork is not completed in the studio, but is staged in the exhibition space in its zeroth edition. The staging begins with my 'moving in' to the gallery space, in the state in which it is offered to me, and, while I 'dwell' there, it transforms into the installation that the public will visit after I 'moved out'. During this transformation between moving in and moving out, visitors are invited to tea.

In all phases of the project, as well as in the inactive times in between, the interaction continues on the fictional conceptual level. Each actual, performative, constructive, and communicative step in the realisation of the project involves a dynamic development on the conceptual level, which in turn affects the next realisation.

My work is based on concepts that lead to a fluid multiplicity of materialisations within the distributive unit of an artwork, such as installation, video, text, voice, print, drawing, art book, photography and lecture. REICHRICHTER gives form to my thinking. I am a woman and a man.

S A J _ 2022 _ 3

FIGURE 4: wohn zimmer (living room) | 2017 | print | collage of drawing & photographs, ink jet, color | size:262 x 340 mm | place: Cologne

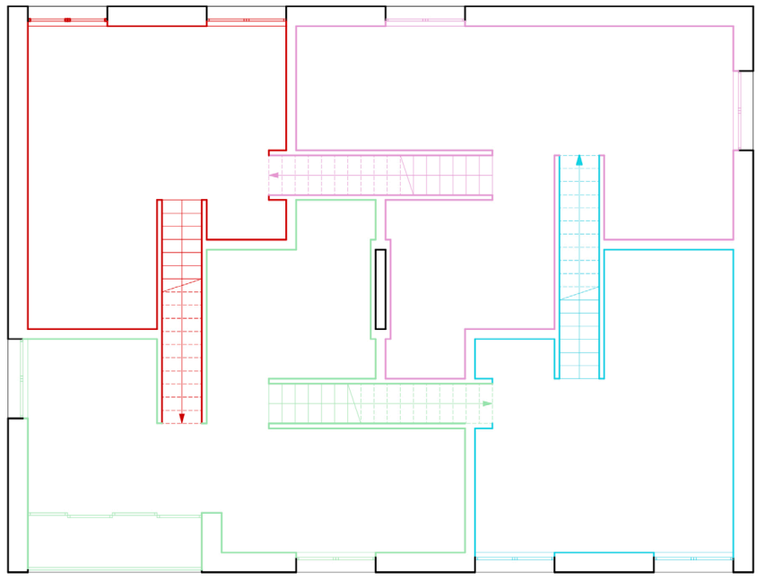


FIGURE 5: Code einer Stadt (City Code), 1st floor, utopian design for living with the earth and the sky in response to the concept of the same name by REICHRICHTER, Bachmann Badie Architects, design: Marlene Dodenhof | 2022 | drawing | pdf from data | place: Cologne

S A J _ 2022 _ 3

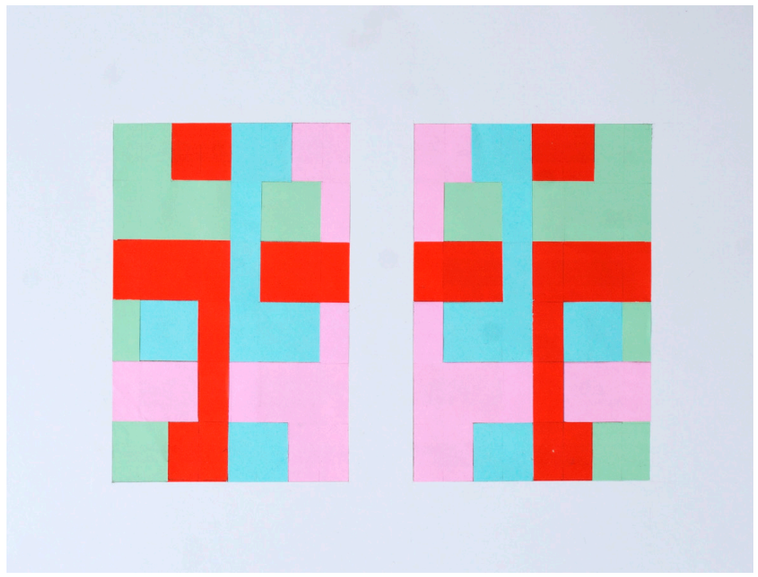
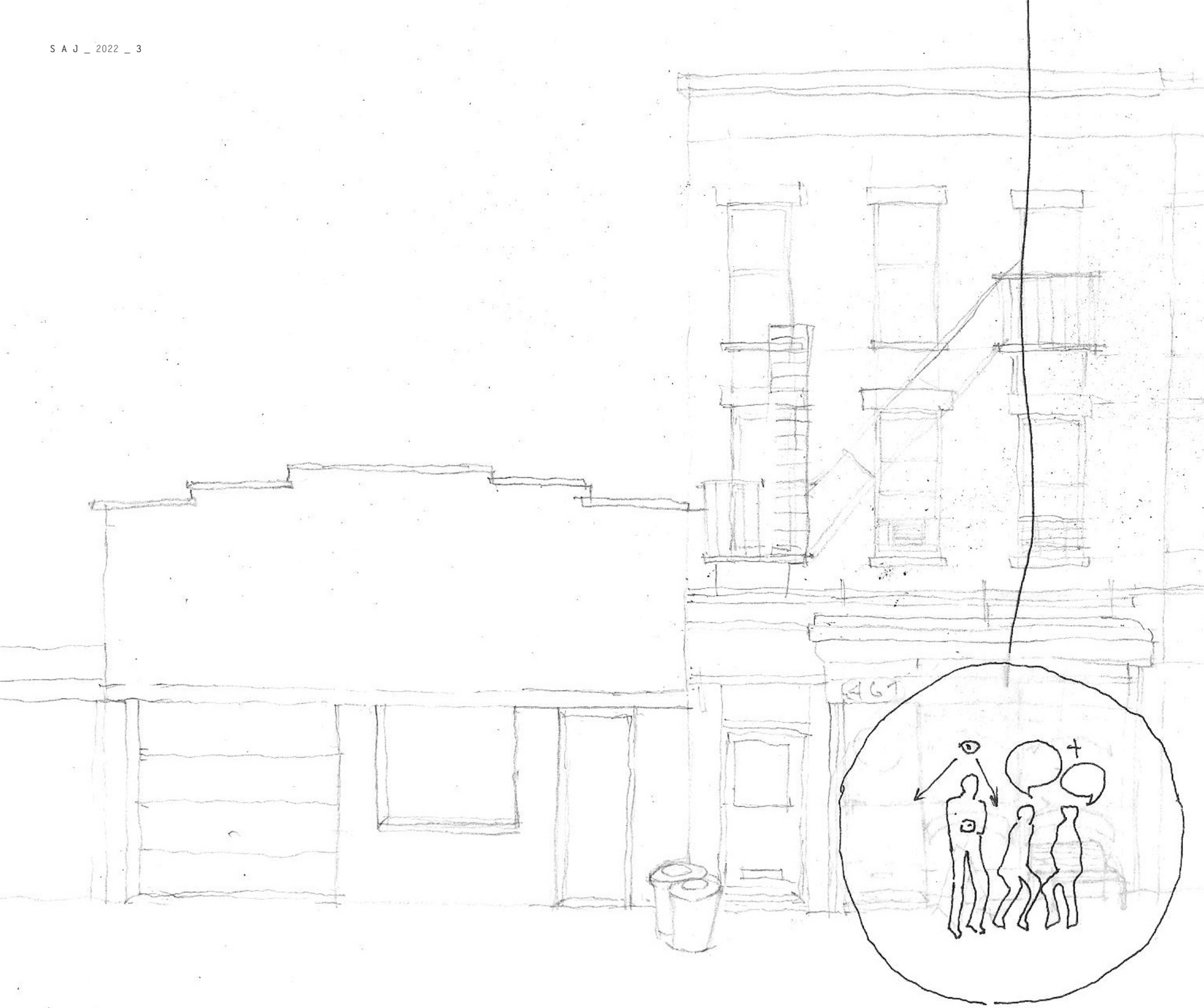


FIGURE 6: Code einer Stadt (City Code) | 2015 | drawing | pencil on coloured paper, inlaid paper cut | size: 533 x 388 mm | place: Xiluo | series of 6
here: cross section, each colour is one apartment with private access to the soil and the sky

S A J _ 2022 _ 3



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The PERFORMATIVE

The implementation of specific instructions for each project, so-called directives, gives a performative character to REICHRICHTER's fieldwork: When researching on site, I slip into a 'role' developed for the project; more precisely, I follow the directives and do not go to the place of the investigation as myself. Similar to the way a probe works, I approach the site indirectly. The reflected waves are, for example, the individual comments of the people who spend their daily lives in the place.

FIGURE 7: Die Straße ein Kaffeehaus (The Street a Coffeehouse) | 2013 | drawing | pencil, pen on transparent, thread, assembled | size: 350 x 200 mm | place: New York

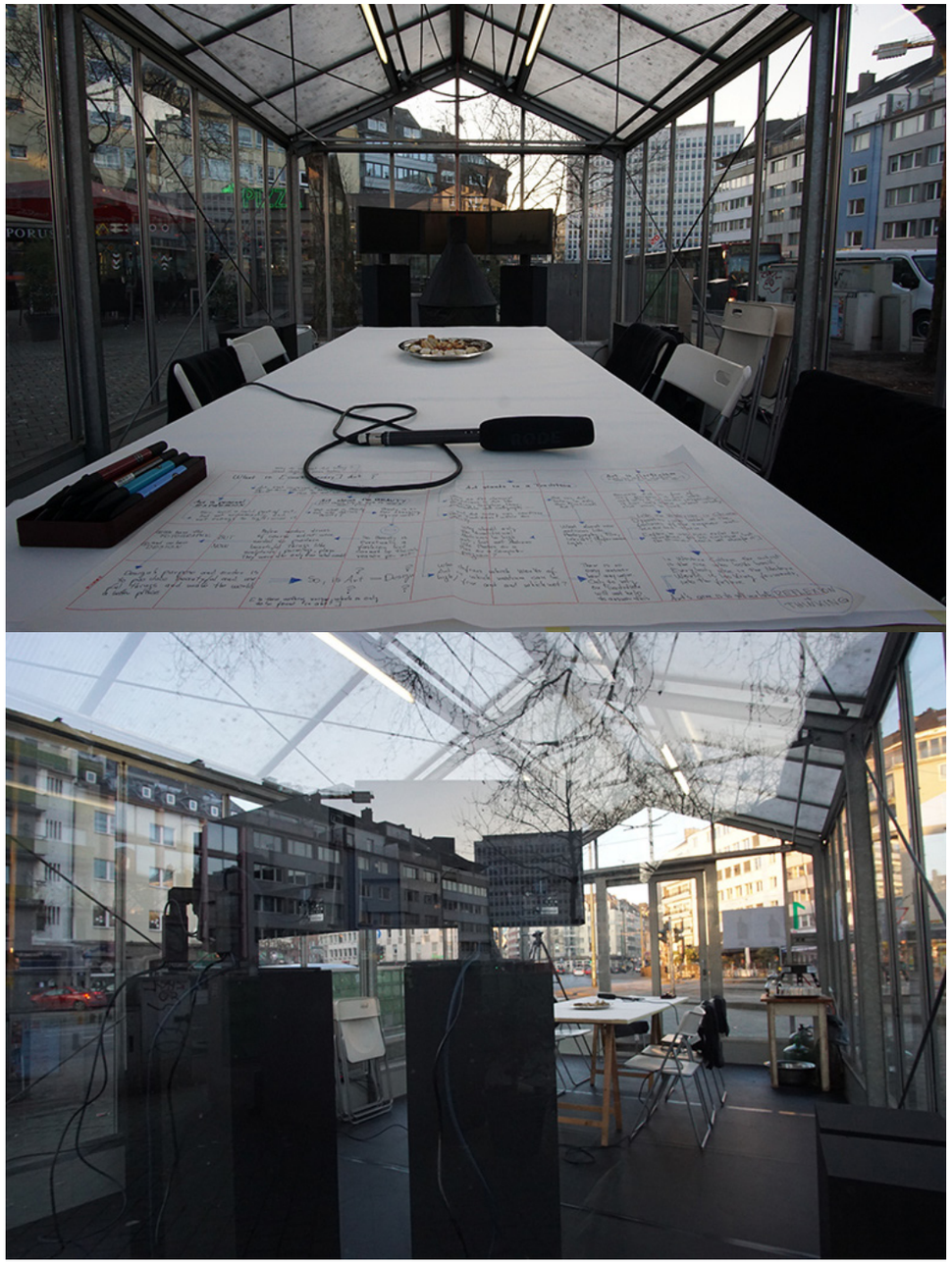


FIGURE 8: TABLE TEA TALK | 2015 - ongoing | performance | in exhibition | table with paper tablecloth, lots of stools, colored felt-tip pens, tea, biscuits, microphone, amplifier, neighbours and passers-by | duration: 2 hours | places: Xiluo, Düsseldorf

FIGURE 9: TABLE TEA TALK, January Worringer Platz | 2017 | performance | in exhibition | place: Düsseldorf | installation view

FIGURE 10: Twenty Foot Equivalent Unit [TEU] | 2017 | installation | video, audio, objects | length: 32‘00“ loop | place: Düsseldorf | installation view

FIGURE 11: TABLE TEA TALK, January Worringer Platz | 2017 | performance | place: Düsseldorf |installation view

directives	THE HOUSE AND THE WORLD	Cobble Hill, Brooklyn, NY U.S.A. Juli 2013

1. Setting

The play is to assume Court St with the benches outside small shops is a coffeehouse in Paris/London of the 18th century, where class distinction was set annul in order to enable the flow of information.
Our aim is to get to know elderly, who have stayed for a long time in the neighborhood.

2. Revision

- Walk the street an look for the places, where we will stay.
- Make a note of the selected ones (photo/drawing/address).

2. Fieldwork

- We stay one hour at one place.
- Tools are sketchbook, papers, pencils, personal cards (RR + NARS), book (theory, no fiction).
- If there is a free place on the bench, we enter the shop.
- We buy a product.
- We sit down on the bench and start doing something (read/sketch/write).
- The task is not to have a task.
- No dialogue between ourselves.
- We are open to catch any appearing possibility for small talk with any person, preferably an elderly.
- If there is no conversation, we continue our activity.
- At the end we write a text about our impressions of the passed 60 minutes.

3. Recording

- When we find somebody interesting and interested, we make a date for the interview.
- We suggest to meet in a park nearby, which one is the suggestion of the inhabitant, so his intimacy of his home is kept.
- If the inhabitant invites us to his place, we accept it.
- For the recording, we do not stick to list of question. It serves as a guideline, but we decide spontaneously, which question we are going to ask.

Seite 1

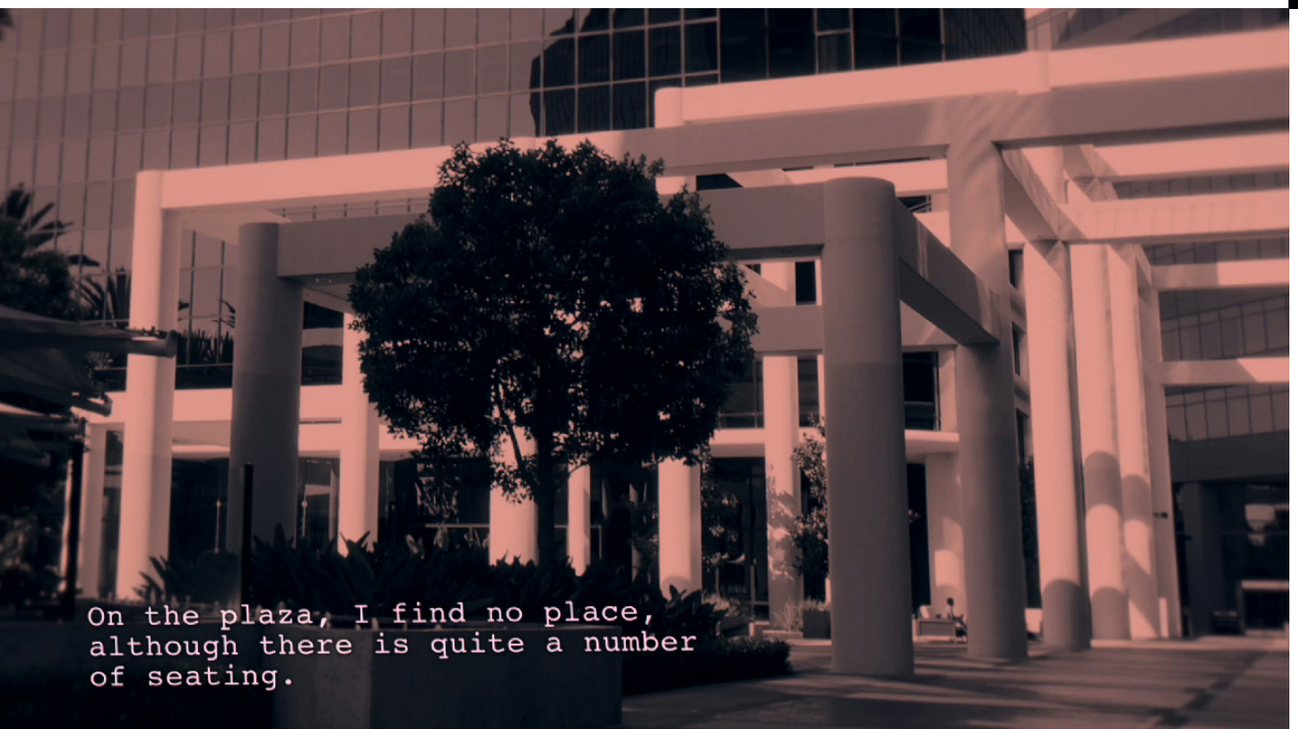
FIGURE 12: directives | 2013 - ongoing | print | text on paper | size: 210 x 297 mm | places: New York, Taipei, Irvine, Shanghai

This approach avoids an overly strong subjective-individual response to the prevailing situation. I follow the instructions, find myself in the function of the directives, and thus remain free from the need to make aesthetic, conceptual or organisational decisions on the spot. A state of open awareness of phenomenological perception can occur, and I am freed from the dictates of a plan, an idea or a judgment.

This state of perception correlates with Bergson's concept of intuition[6]. A holistic immersion in a subject without limiting the experience through the analytical suppression of the intellect. Compared to other cultural fields, artistic practice enjoys the distinct advantage of being freed from the discursive imperative of legitimation and yet being able to proclaim a capacity for recognition. According to Bergson, through a simple, indivisible act of sympathy, the observer reaches the inner being of an object and can thus discover what is unique and ineffable about it.

A performance requires one's own presence. I linger, I listen, I respond to the obvious.

These body-based methods derived from art could inspire architecture to approach the reuse and redevelopment of existing buildings and urban infrastructure in search of answers to fundamental questions: What is a place? How is it established? Where exactly do locality and placelessness lie? When it comes to identifying the ground on which a place is rooted.



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The CORPOREAL

My presence on site is only possible with my body. Sociology has shown that human beings are not only thrown into the world in a physically unfinished state, but that their conception of reality is also formed only through the internalisation of the totality of all the cultural signs and activities surrounding them. Human existence is a constant balancing act of the subject with her/his body and his/her world.

FIGURE 13-15: Office Towers | 2018 | installation | video, drawing | length: 25‘10“ | place: Irvine | video still

S A J _ 2022 _ 3

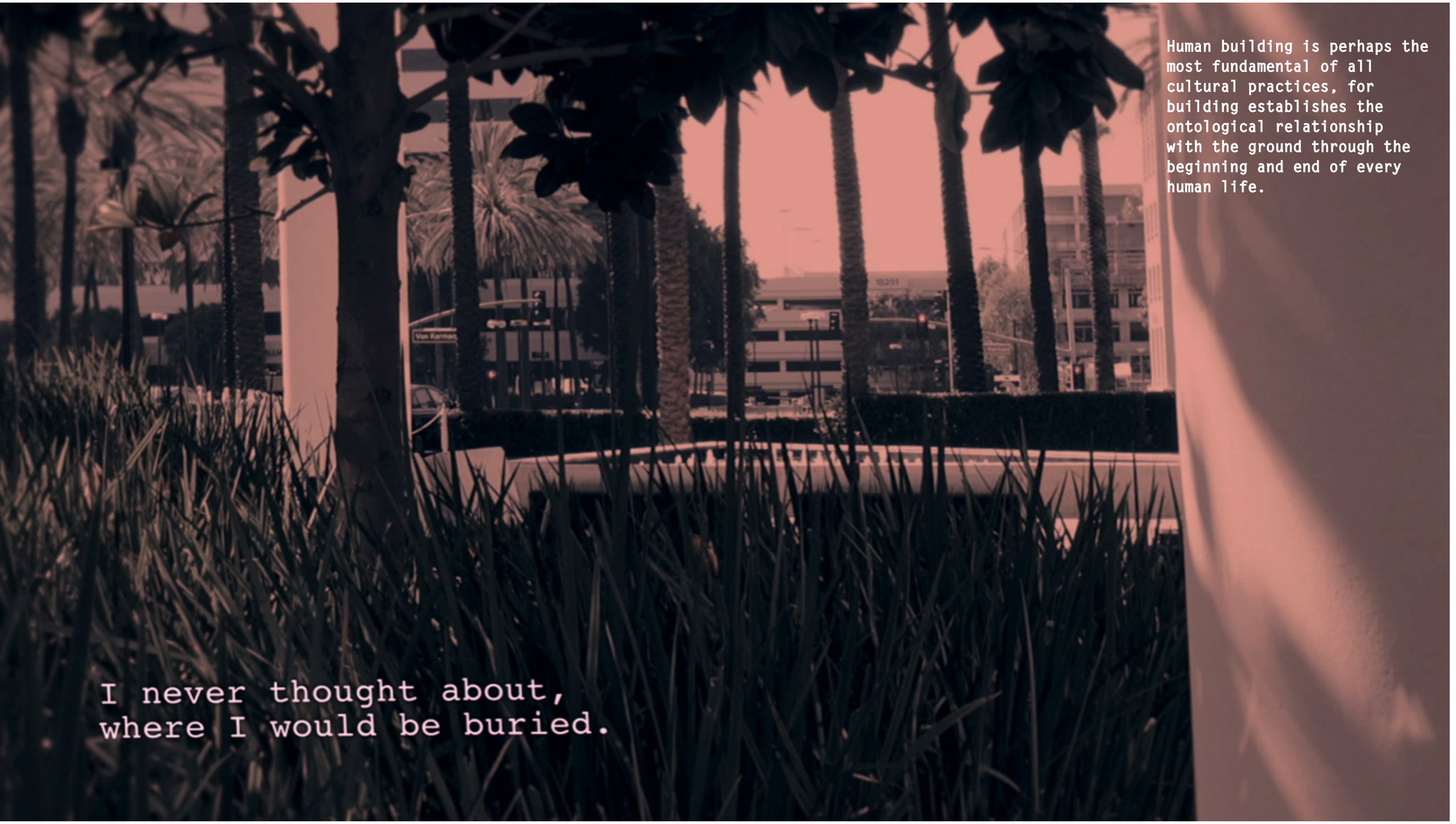


FIGURE 16: Office Towers | 2018 | installation | video, drawing | length: 25‘10“ | place: Irvine | video still

De Certeaux helped me to read space as a “result of activities”.[7] These multidimensional human fillings (social practices) give spaces their direction, temporality and open, heterogeneous unity as carriers of human meaning, as opposed to the systemic functionality of non-places. Promoting human activities requires an appreciation of the human body (in the best case, in harmony with animals and plants) and suppression of the agency of apparatuses (and technical images).

In order to regain the importance of the physical as a unique tool for comprehending and understanding spaces in our unregulated digital age, it is helpful to look at the mechanisms that have led to the forgetting and fading of its importance:

Using the mathematical perspective, our (European) concept of space is primarily determined by what we see. To describe a space, we naturally rely on vision. Photography, a continuation of the abstraction of perspective, once again separates the body from the space: I am here behind the camera, the situation is there in front of the camera. Architectural representation and computer-aided design methods primarily invoke the visual.
Sight is a distant sense. In order to look at something, we have to be at a distance. The eye maintains distance. As observers, we are not participants and, therefore, not actors in the place.

Art is a reminder of what is close. Sometimes it is so close that it slips out of sight, like the nose between the eyes.

REICHRICHTER resorts to his/her own body as a reliable instrument for experiencing the multi-layered spatial and social parameters of places. REICHRICHTER crawls into corners, goes to the other side, sits, sleeps and changes points of view. Walking, not zooming. If pictures are taken, they are walked and found through the viewfinder. With feet, footsteps, pencil and tape measure, REICHRICHTER collects data and sketches of places. Such methods seem like a pointless waste of time in the ubiquitous competition of optimisation and increased efficiency.

However, it is precisely these non-discursive methods that can dissolve and fragment the hegemonic universalism of cultural and architectural spaces.
Through directives, liminal experiences become possible, opening up semantic reinterpretations of spaces and signs. They lead the listener/seeker into the realm of the ‘liminal zone’, to which access through purely discursively developed action would remain blocked. There is no intentional path into this state.

FIGURE 17&18: A million words away, Score | 2018 | drawing & print | pencil on paper & inlaid paper cut, typo on ink jet paper, folded | size: 355 x 220 x 15 mm | series of 5 | scale 1:3 | #5 Gap: We keep silent to each other, we smile our knowledge to each other; quote by Friedrich Nietzsche

FIGURE 19&20: Fieldwork for ”A million words away” | 2018 | documentation | First Student Activity Center, National Taiwan University

To immerse myself in social spaces, I need to be there, in the city, in the place. I have no choice but to accept my differentness, to surrender to the untranslatability.

I settle in and reach a state of dwelling. Then it's time to leave again.

FIGURE 21: Dark Global Carrier | 2017 | installation | video, audio, objects | length: 08'05" loop | place: Kaohsiung | installation view

S A J _ 2022 _ 3

FIGURE 22-27: Studio of artist residency | 2013 | documentation | Mooste, Estonia

FIGURE 28-30: Studio of artist residency | 2015 | documentation | Shenzhen, China

Through the work of REICHRICHTER, I came to comprehend that a semi-nomadic existence is fundamental to attaining the aforementioned liminal state. As Vilém Flusser recognised in an unprecedented way, it is only by freeing oneself from the unconscious fetters of 'Heimat'(home/homeland) and sedentarism that humans regain their freedom of thought and action.[8] And it is through 'wohnen' (living/dwelling) as an active practice that I add to this insight today.

From an anthropological perspective, humans are migratory creatures. We roam the earth to hunt buffalo and gather berries. Then we make a fire to cook what we have hunted and gathered. The fire requires us to stay in one place. To protect the fire, we build a house. Just as we used to build a house for our dead. Now we dig holes for seeds, supplies and the deceased. The house provides shelter while we wait for the seeds to become fruit. Meanwhile, we are immobile, and we are moved.

Much of our time is spent in office floors, industry parks, train stations, and shopping malls - the established spaces of capitalist infrastructure. Spaces "of supermodernity – the ones we inhabit when we are driving down the motorways, wandering through the supermarket or sitting in an airport lounge"[9]. We are increasingly accustomed to experiencing a large part of our biography in places that have lost all connection with the soil, that do not age, that are permamodern, that is, are not anthropogenic places.

What migrates here are goods, commodities, capital, images and signs, and again, people.

An image on the construction sign in Lloret de Mar shows the same motif I have already encountered on walks in Beirut, Buenos Aires, Shenzhen, Taipei, and now Berlin. It is a CAD rendering of a development project advertising the sale of luxury condominiums by a real estate consortium. The image on the construction sign is a projection into the future. It represents the vision of the beautiful, good life. It is a pixel image of the dream of living ('wohnen'), an empty myth of living.

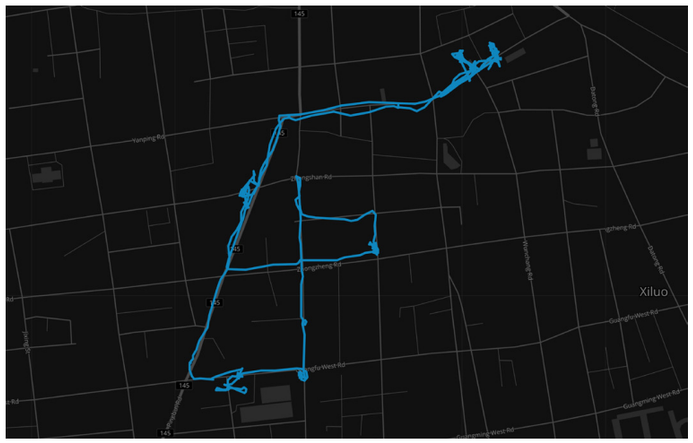
The earning human sits well-earned in his home, in any urban zone on any part of the globe, behind floor-to-ceiling glazing with a view of the (urban) landscape exposed to the heat of the sun, cooled by the air conditioning and watching television. The hearth fire is extinguished, the ground is sealed and the food is delivered. The gaze is not directed out of the window into the landscape, but through screens into an abstract world.

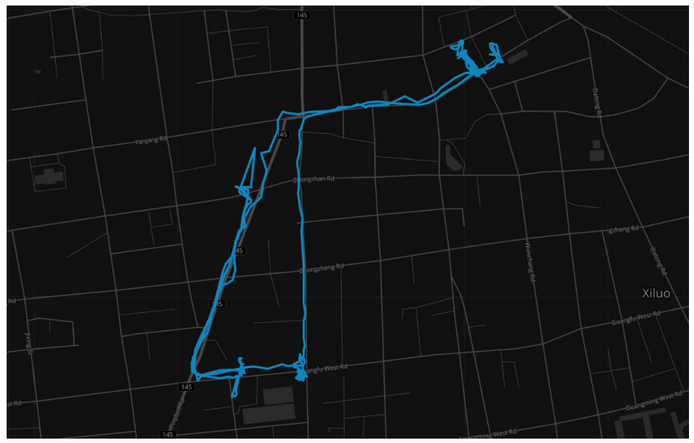
The "information brought into the house [runs] through tangible and/or intangible channels that perforate the walls and roofs of the houses. It blows from all sides, the hurricanes of the media rush through, and it has become uninhabitable."[10]

Modern movements are a commute, to work or on holiday, back and forth, contained in the familiar world. I cannot get away. Obstacles are cleared out of the way. Indirections are inconveniences. It functions, one functions, I function. Pressure to the point of depression. Without time, no space. Without space, no path. Without the possibility to take paths, no possibility to make changes. Wandering does not have to be moving; it can also be moving around. This is best done on foot.

At home, the act of walking carries me away. Abroad, it makes me feel at home.

S A J _ 2022 _ 3





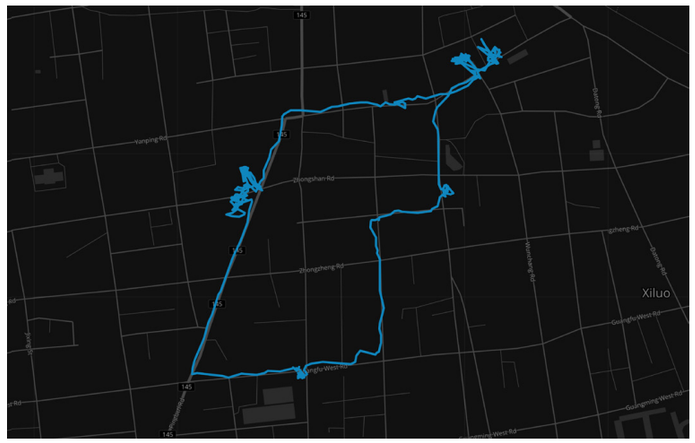


FIGURE 31-33: Das Experiment (The experiment) | 2015 | photograph | laser print, b/w, cut into paper | size: 533 x 388 mm | place: Xiluo | series of 10

FIGURE 34-36: Das Fade (The bland) | 2017 | print | digital drawing by GPS | ink jet, color | size: 277 x 156 mm | place: Xiluo | series of 7

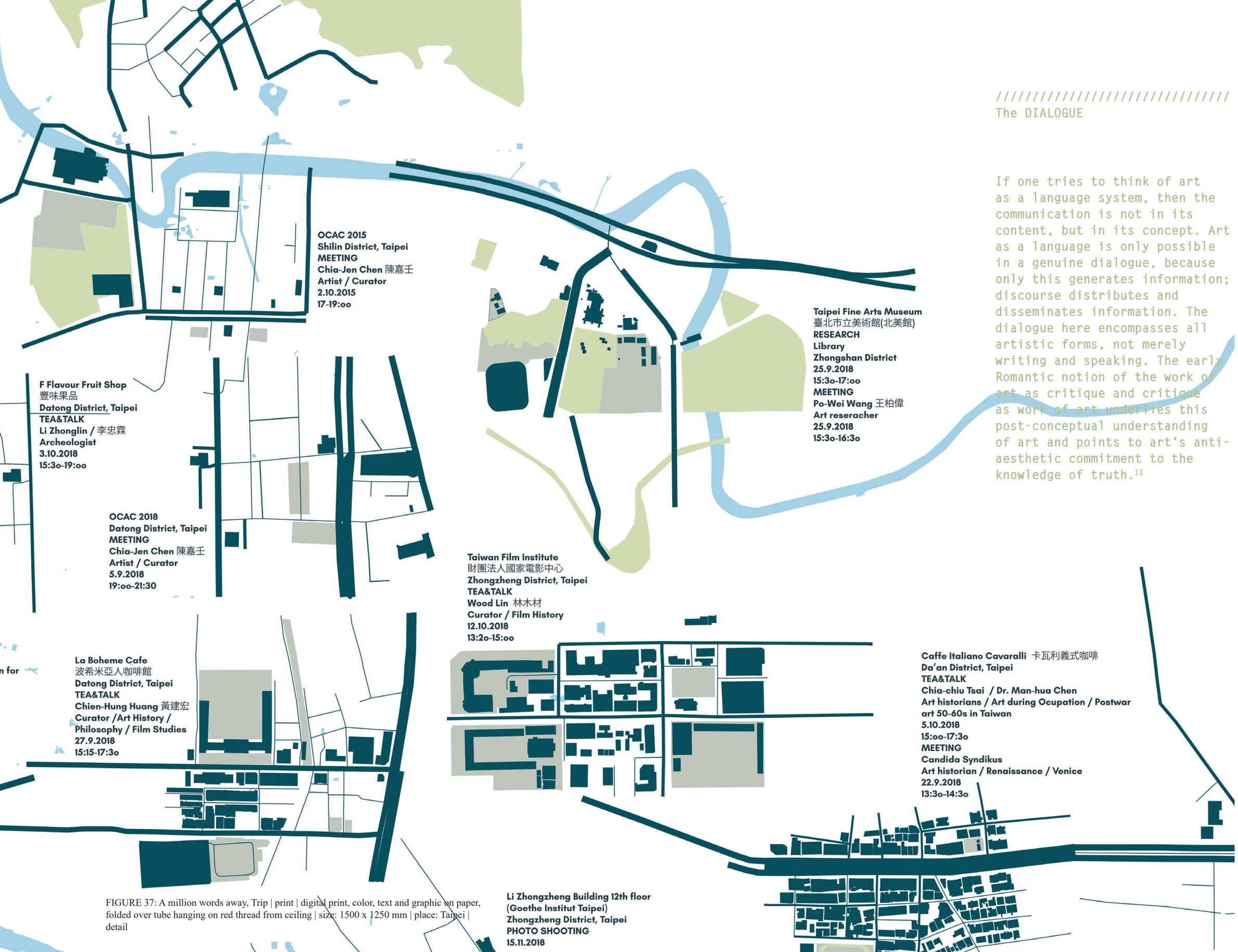


FIGURE 37: A million words away, Trip | print | digital print, color, text and graphic on paper, folded over tube hanging on red thread from ceiling | size: 1500 x 1250 mm | place: Taipei | detail

////////////////////////////////

The DIALOGUE

If one tries to think of art as a language system, then the communication is not in its content, but in its concept. Art as a language is only possible in a genuine dialogue, because only this generates information; discourse distributes and disseminates information. The dialogue here encompasses all artistic forms, not merely writing and speaking. The early Romantic notion of the work of art as critique and critique as work of art underlies this post-conceptual understanding of art and points to art's anti-aesthetic commitment to the knowledge of truth.[11]

S A J _ 2022 _ 3

FIGURE 38: A million words away, Trip | print | digital print, color, text and graphic on paper, folded over tube hanging on red thread from ceiling | size: 1500 x 1250 mm | place: Taipei | installation view, detail

FIGURE 39: A million words away, Trip | photograph | fine art print on rice paper, frameless hanging free at profile mounted at wall | size: 1100 x 1650 mm | place: Taipei

What is genuine dialogue and what are its conditions? According to Lotmann's semiology, "the elementary act of thinking is translation"; and the "elementary act of translating […] is dialogue".[12] On the act of translation, Vilém Flusser writes:

"Every language is, therefore, a complete system, a cosmos. It is not, however, a closed system. There are possibilities of moving from one cosmos to another. There is the possibility of translation. […]
However, during the translation, during this ontologically inconceivable moment of the suspension of thought, I hovered over the abyss of nothingness. I am during this transition only in the sense of becoming. […] The leap from language to language, crossing the abyss of nothingness, creates in the intellect that sense of unreality so closely related to existential anguish. […] The possibility of translation represents, for the intellect, the experience of the relativity of reality. […] By translating, the intellect goes beyond the horizon of language, annihilating itself in this process. Without recourse to any mystical or religious view, the intellect lives (erlebt) the dissolution of reality and of the Self."[13]

To make dialogue possible, it needs the blanks, the untranslatable. Dialogue is not a coherent narrative; it requires ongoing interpretation from diverse perspectives.

This overturns the notion that the goal of translation is to preserve the original. Every translation renegotiates symbols, concepts, and ideas. Rather than being stable entities, through this process of translation, they become the source of cultural hybridity and difference.

The same is true for buildings and urban structures.

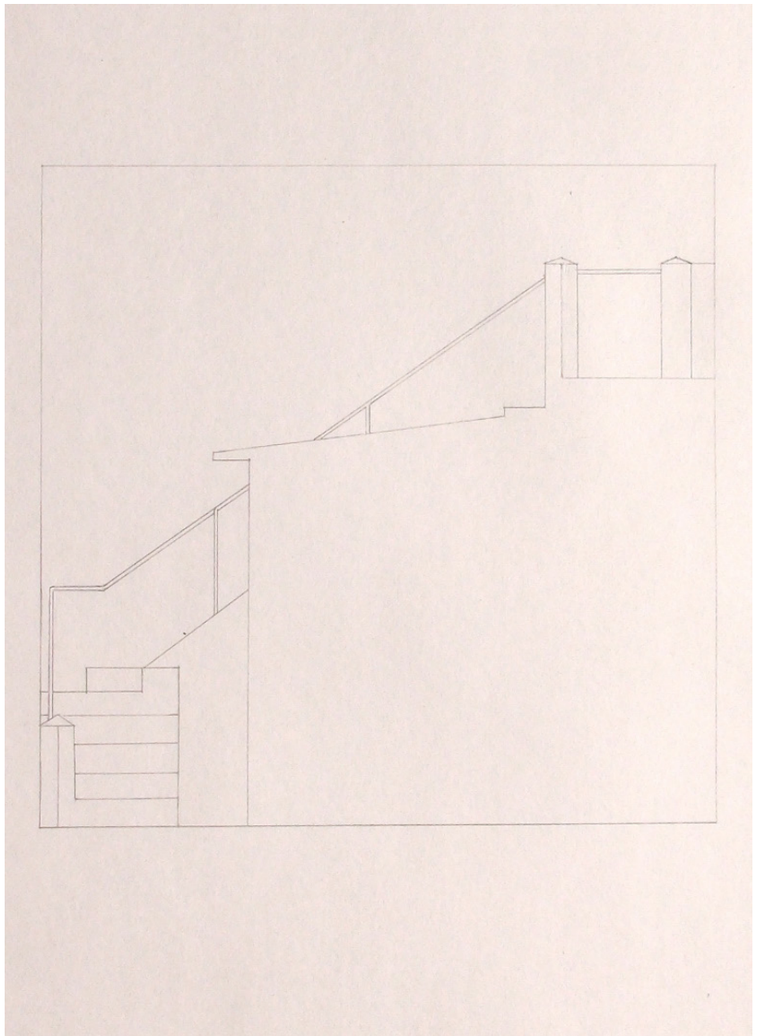


FIGURE 40: Consolidation | 2015 | drawing | pencil on paper, 3 sheets | size: 388 x 533 mm | place: Xiluo | n°1 (cross section)

AND AGAIN TO THE BEGINNING[14]

Despite the inhuman conditions of our non-place environments, there is another force at work here as well. Simply by the length of time we spend in these places of supermodernity, our activities are actually shifting the spatial ontology from non-place to place. This is done through ‘wohnen’ (living/inhabiting/dwelling). By dwelling, I mean all the activities of caring, maintaining, nurturing, tidying and providing.

If we consider architecture as an archive of social practice - in all its constant transformations by capital and political interests, but also through the billions of acts of quotidian life, of changing, consuming, transcoding and decaying - then we can try to read in this archive of the built. To do so requires time, patience, ideas and sensitivity. For the life-supporting activities remain mostly unseen, they are too close to be recognised in consciousness. It takes standing still to open up to the dimensions of experience, of remembering and forgetting, of the emotional and cognitive processes.

Art provides the viewer with opportunities for this perception, as long as the viewer is willing to sit and listen and fill in the gaps between the constituent elements of the artwork with his or her own experience, thought, and imagination.

Thinking about what would be an art of maturation leads to a kind of building in the sense of nourishing and nurturing.[15] It does not produce. Such a building only guards. It guards growth. Guarding means being a witness to growth. In this state, there is no categorical separation between theory and practice. And planning and dialogue are not opposites, but one, a planning dialogue or a dialogical plan.

FIGURE 41: Gelände Geviert II (terrain square II) | 2019 | print | photograph 5391-56 Miscellaneous Woodbridge Community Facilities (Irvine, Calif.), 1976, by Julius Shulman, © J. Paul Getty Trust, Getty Research Institute, Los Angeles, and graphic | fine art print on paper in light box | size: 787 x 616 mm | place: Cologne | n°2 “Shopping Center Site”

FIGURE 42: Gelände Geviert II (terrain square II) | 2019 | print | graphic, fine art print on paper in light box | size: 787 x 616 mm | place: Cologne | n°3 “Bye bye neolithicum”

S A J _ 2022 _ 3

NOTES

1 François Jullien, *Die stillen Wandlungen,* Berlin, 2010, Merve, pp. 23-24; title: Les transformations silencieuses. Chantiers I

2 Ibid., p. 40

3 Ibid., p. 168

4 Ibid., p. 168

5 Richard Sennett, *The Craftsman,* London, 2008, Penguin Books, p. 45 "This is the sharp edge in the problem of skill; the head and the hand are not simply separated intellectually, but socially."

6 Henri Bergson, *The Creative Mind,* New York, 1946, Philosophical Library Inc., Chapter IV Philosophical intuition, p. 126-153

7 Michel de Certeau, *Kunst des Handelns,* Berlin, 1988, Merve, p. 218

8 Michel de Certeau, *Kunst des Handelns*, Berlin, 1988, Merve, p. 218

9 Marc Augé, *Non-Places, Introduction to an Anthropology of Supermodernity,* translated by John Howe, London/New York, 1995 (orig. 1992), Verso, p. 96

10 Vilém Flusser, *Nomadische Überlegungen, in: absolute Vilém Flusser*, published by Nils Röller and Silvia Wagnermaier, Freiburg, 2003, orange press, p. 191-192

11 "By 'postconceptual' art, then, I understand an art premised on the complex historical experience and critical legacy of conceptual art, broadly construed, which registers its fundamental mutation of the ontology of the artwork. Post-conceptual art is a critical category that is constituted at the level of the historical ontology of the artwork; it is not a traditional art-historical or art-critical concept at the level of medium, form or style. Rather, as the critical register of the historical destruction of the ontological significance of such categories, it provides new interpretative conditions for analyses of individual works." Peter Osborne, *Anywhere or Not at All, Philosophy of Contemporary Art* London / New York, 2013, Verso, p. 48

12 Jurij M. Lotman, *Die Innenwelt des Denkens*, Berlin, 2017 /2010 (1st. Edition), Suhrkamp, p. 191

13 Vilém Flusser, *Language and Reality,* On Translation, Minneapolis/London, 2018, University of Minnesota Press, p. 26, p. 29; translated from Portuguese by Rodrigo Maltez Noaves, originally published in São Paulo, 1963

14 The title of the essay "Ich trieb mich beim Beginn der Dinge herum"is a quote by Zhuangzi. chapter 21 (21/d724-27), here from: Jean François Billeter, Das Wirken in den Dingen, Vier Vorlesungen über das Zhuangzi, Berlin, 2015, Matthes & Seitz, p. 91 "Zhuangzi is one of the great philosophers of Chinese antiquity. He died around the year 280 BC. The book in which his writings and other later texts are collected bears no title; it is called the Zhuangzi.", ibid, p.5

15 "Both modes of building - building as nurturing [...] and building as erecting [...] are included in the [...] actual building. Together with the being on the earth it is a basic characteristic of dwelling (German: wohnen)", Martin Heidegger, *Bauen, Wohnen, Denken*; Aufsatz / Vortrag, Darmstädter Gespräche, 1951, here from: Handwerksheft IV, Prof. Deitmar Eberle, ETH Zürich, 2014, p.102

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SOMATSKI PRISTUP KAO TRANSGRESIJA U NASTAVI ARHITEKTURE: PROJEKAT KONVERZIJE KUĆE MALIH RAZMERA

Tijana Vojnović Ćalić, Katja Vaghi, Anja Ohliger

Svet opažamo pretežno čulom vida, potcenjujući sva ostala čula koja mogu da učestvuju u boljem razumevanju našeg neposrednog okruženja. Sveobuhvatna i subjektivna percepcija je posebno relevantna za one koji aktivno učestvuju u kreiranju našeg okruženja – naime za arhitekte. Kao pedagozi, autori su preuzeli na sebe da, kroz praktično iskustvo, probude dublju svest o prostornom okruženju kod studenata prvog semestra arhitekture projektom kuće malih razmera. To je postignuto interdisciplinarnim, otelovljenim pristupom, odnosno skupom somatskih vežbi u okviru eksplorativne radionice, što je motivisalo studente da osveste telesne senzacije koje obučno ostaju neprimećene ili se podrazumevaju. Stekli su znanja kako da pomoću sopstvenog tela sagledaju i kritički pristupe prostornim situacijama, potraže inspiraciju na nekonvencijalnim mestima, prepuste se spontanosti i primene telesno iskustvo u svojim projektima. Tokom procesa, telo je prepoznato kao mesto potencijalne kretaivne i produktivne transgresije.

KLJUČNE REČI: ARHITEKTONSKO OBRAZOVANJE, PROCES PROJEKTOVANJA, INTERDISCIPLINARNOST SOMATSKI PRISTUP, OTELOVLJENI PRISTUP, KONVERZIJA, KUĆA MALIH RAZMERA

PERMANENTNA TRANSFORMACIJA

Rob Hendriks

Kako se arhitektura može pripremiti ili čak pozvati na promene? Kako promene u programu, prostoru i slici mogu da budu deo arhitekture? Arhitektura koja služi životu i evoluciji ljudi koji je koriste. Belgijski arhitekta Lucien Kroll, koji je preminuo 2022. godine, posvetio je svoj život ovom pitanju. Sa studentskim stambenim kompleksom le Mémé, koji je projektovao i izgradio zajedno sa studentima u periodu od 1969. do 1974. godine, dao je odgovarajući odgovor na ovo pitanje. Zgrada, u kojoj su nezavisno jedno od drugog projektovani: noseća konstrukcija, elementi koji razdvajaju prostor i fasadna ispuna, toliko je uspela u svom dizajnu da je kompleks evoluirao bez napora više od pet decenija uz niz novih programa koji su se vremenom javili u kompleksu. Nažalost, zgrada je loše održavana i sada je u lošem konstruktivnom stanju. Brojne intervencije koje su se desile poslednjih decenija su, svesno ili nesvesno, uticale na otvoreni karakter objekta. Zahvaljujući prepoznavanju kompleksa kao vredne posleratne arhitekture, sada je dobio status zaštite. Međutim, zaštita koja dolazi sa ovim se tiče fizičkog stanja (prvobitne) zgrade, a ne ideje koja ga je podržala, odnosno njegove trajne promenljivosti. Ovaj članak je podsticaj da se dođe do skupa principa dizajna koji se mogu primeniti ovde, ali i drugde, za arhitekturu trajne transformacije.

KLJUČNE REČI: TRANSFORMACIJA, PARTICIPACIJA, LUCIEN KROLL, WOLUWE ST LAMBERT, OČUVANJE

TRANSGRESIJA MATERIJE

Ophelia Mantz

Nakon pandemije, Francuska promoviše nove načine naseljavanja domaćeg prostora učeći od COVID-a. Međutim, određeni modeli su nastali iz sporije transformacije. Ispitujemo kako rad po principu „uradi sam” (do it yourself - DIY) može ukazivati na promene paradigme u francuskom društvu. Ovaj esej opisuje karakteristike i promene principa „uradi sam“ tokom vremena u Francuskoj na osnovu zamaha koji su stvorile društvene nauke 1970-ih. Objašnjava kako „uradi sam“ princip može da generiše promene u ponašanju ljudi i nudi moguće nove modele za ekonomiju i proizvodnju. Međutim, da bi se odigrala uloga i u stanovanju u dvadeset prvom veku i u savremenom gradu, akcija preduzeta po tom pitanju mora biti prostorno legitimisana. Stoga se govori o istorijskoj ulozi homo fabera i njegove radionice u izgradnji la cite. Radionice dozvoljavaju transgresiju trenutne materijalne kulture vođene idejama obilja i akumulacije. Stoga se na „uradi sam“ gleda kao na način postojanja u svetu koji omogućava izgradnju novih ekonomskih i produktivnih modela tokom ere ekološke tranzicije.

KLJUČNE REČI: RADIONICA, URADI SAM, PROIZVODNA JEDINICA, EKOLOŠKA TRANZICIJA, HOMO FABER

ESTETIZACIJA U SAVREMENOM ARHITEKTONSKOM DISKURSU: DUALITET PRIREĐENOG I AUTENTIČNOG

Marija Ćaćić

Arhitektonska stvarnost, koja se suočava sa nezaustavljivim rastom prostorne problematike, „dobar prostor’’ svodi na dobar proizvodni dizajn na globalnom tržištu estetskih senzacija. U vrtlogu estetizacije, koja posredstvom digitalnih kognitivnih stimulacija zahvata i arhitektonski prostor, dodatno zabrinjava što se u projektantskoj metodologiji nedovoljno tretira svakodnevni život korisnika u prostoru. S obzirom na nužnost sagledavanja arhitektonskog prostora i ljudskog života u sprezi, problemsko pitanje se pozicionira između estetičkih imaginacija konceptualnog i etičkih zahtjeva svakodnevnog prostora. Inicijalna pretpostavka je da arhitektonski prostor determiniše dualizam - dvojstvo različitih stanja prostora, koji imaju i različite uticaje na percepciju posmatrača, odnosno na svakodnevni život korisnika. Taj dualizam prireñenog (renderovanog) i autentičnog (svakodnevnog) prostora ispoljava sve učestalije konfliktan odnos, što dovodi u pitanje poziciju njihovog zajedničkog činioca - koncepta prostora. Cilj istraživanja je da se pokaže da dualitet arhitektonskog prostora prelazi u antagonistički odnos dva modaliteta (prireñenog i autentičnog), pod uticajem estetizovanog konteksta, koji glorifikuje dominaciju vizuelnog, što za ishod prevodi arhitektonski koncept u manir.

KLJUČNE REČI: ESTETIZACIJA, DUALITET, KONCEPT, SVAKODNEVNI PROSTOR, VIZUELNA MANIPULACIJA

RAZVIJANJE STANA APSTRAKTNOG SLIKARA JOŽEFA PETERSA. DIZAJN IZLOŽBE KAO ISTRAŽIVANJE ZASNOVANO NA DIZAJNU

Selin Geerinckx, Els De Vos

Jozef Peeters (1895–1960), pionir apstraktnog slikarstva u Belgiji, dizajnirao je izvanredan stan u društvenom stambenom naselju koje je dizajnirao gradski arhitekta iz Antverpena Emiel van Averbeke. Od sredine 1920-ih služio je kao studio i porodična kuća za njega, njegovu bolesnu ženu i njihovo dvoje dece. Dok je tamo živeo, radio i obrazovao svoju decu, avangardni slikar je u svom domu eksperimentisao sa prostornom upotrebom boja. Dizajn enterijera je rezultirao modernističkim Gesamtkunstverk-om, gde se zidovi spajaju međusobno, ali i sa nameštajem. Danas studio čuva nasleđe Pitersovog teorijskog razvoja i njegove prakse. Pošto je lokacija zatvorena za javnost, tražili su se načini prenošenja prostornih doživljaja stana i njegovih osnovnih koncepata. U ovom radu se razmatra proces razvijanja ovog plošnog enterijera kroz proučavanje literature, kao i posete stana, arhitektonske analize unutrašnjih prostora i odgovarajućih boja, scenografski dizajn izložbe i na kraju konstrukcija makete. Izložba je posetiocima ponudila dvostruko otelotvoreno iskustvo stana, iako drugačije od prvobitnog doživljaja. Novi uvidi postali su vidljivi kroz čin (raz)vijanja Pitersovog enterijera kroz sam prostor, predmet i telo.

KLJUČNE REČI: GESAMTKUNSTVERK, MODERNISTIČKI ENTERIJER, DIZAJN IZLOŽBE, SCENOGRAFIJA

BEJAH TU U PRASKOZORJE VRLETNOG POČETKA

REICHRICHTER (Rebekka Reich & Marcus Vila Richter)

Ovaj tekst istražuje presek arhitektonskog dizajna i umetničke prakse, zadubljujući se u transformativnu moć prelaza i važnost telesnog iskustva u razumevanju prostora. Crpeći inspiraciju iz kineske filozofije i alternativnih pristupa efikasnosti, autor osporava tradicionalno razdvajanje teorije i prakse i zalaže se za fluidan i prilagodljiv pristup dizajnu. Koncept ‘indukovanja’ se uvodi kao sredstvo da se diskretno pokrene proces transformacije koji vodi tihoj i dubokoj promeni u izgrađenom okruženju. Kroz performativni terenski rad i nomadsku egzistenciju, autor se bavi prostorima na holistički i intuitivan način, naglašavajući važnost telesnog prisustva i prihvatanja neprevodivog. Ovo istraživanje na kraju zahteva ponovnu procenu utvrđenih arhitektonskih normi, naglašavajući važnost ljudskih aktivnosti, dijaloga i ponovnog otkrivanja otelotvorenog iskustva u procesu projektovanja.

KLJUČNE REČI: TRANZICIJA, INDUKOVANJE, SLUŠANJE, NEPREVODIVO, GRANIČNA ZONA, NOMADSKI

JOHN HABRAKEN

N. John Habraken, a Dutch citizen born in Bandung, Indonesia in 1928, received his architectural training at Delft Technical University, the Netherlands. 1948-1955 He is the author of ‘Supports, an Alternative to Mass Housing’ which was first published in 1962, (English edition 1972, re-issued in 1999) in which he proposed the separation of ‘support’ or base building from ‘infill’ or interior fit-out in residential construction and design.

Director of SAR (Foundation for Architects Research) in the Netherlands, 1965 to 1975, research into and development of methods for the design and construction of adaptable housing. Appointed professor at Eindhoven Technical University 1967 to set up its new Department of Architecture and serve as its first chairperson. Appointed Head of the Department of Architecture at MIT, Cambridge, MA. 1975-1981 where he taught till his retirement in 1989. His book, titled: “The Structure of the Ordinary”, published in 1998 by MIT Press, is an investigation of laws governing built environment as revealed by patterns of transformation.

John Habraken is a multiple-awarded architect and author of a number of books, research reports, and many articles: Recipient of the 1988 Creative Achievement Award of the Association of Collegiate Schools in the US; the David Roëll Prize 1979 of the Dutch Prince Bernhard Fund, The King Fahd award for design and research in Islamic Architecture, 1985-86, and the Oevre Award for 1996 of the National Foundation for Art, design, and Architecture.(BKVB oeuvre prijs) in the Netherlands. Honorary member of the Architectural Institute of Japan. Knight of the Royal Order of the Dutch Lion 2003. Recipient of the 2003 “Kubus for advancing the standing of Architecture”, by the BNA, Dutch Association of Architects. Doctor Honoris Causa from the Technical University Eindhoven 2005

His most recent book: “Palladio’s Children” is an attempt to explain why architects do not know how to deal with everyday environments.

Presently lives in Apeldoorn, The Netherlands

CONTRIBUTORS

Anja Ohliger, Dipl. -Ing. Arch.
Department of Architecture, School of Design, Coburg University
anja.ohliger@hs-coburg.de

Els De Vos, PhD
University of Antwerp, Belgium
els.devos@uantwerpen.be

Katja Vaghi, PhD
Independent researcher
kvaghi@yahoo.com

Marija Ćaćić, PhD
Faculty of Architecture in Podgorica, University of Montenegro
cacic.marija@yahoo.com

Marcus Vila Richter, Dipl.-Des.
REICHRICHTER
studio@reichrichter.de

Ophelia Mantz, M. Arch.
G.D. Hines College of Architecture and Design, University of Houston, TX, USA.
omantz@central.uh.edu

Rebekka Reich, Dipl.-Ing.
REICHRICHTER
studio@reichrichter.de

Rob Hendriks, M. Arch.
DAAD Architecten BV
rob@daad.nl

Selin Geerinckx, Msc Int. Arch.
University of Antwerp, Belgium
selin.geerinckx@uantwerpen.be

Tijana Vojnović Ćalić, PhD
Department of Architecture, School of Design, Coburg University
vojnovic.tijana@gmail.com

GUEST EDITOR

MICHEL MELENHORST
Technische Hochschule Ostwestfalen-Lippe
University of Applied Sciences and Arts

Michel Melenhorst is educated as an architect and in urban design. Since 2012 he has been a professor of contextual design, building transformation, reuse and cultural heritage at the TH-OWL, Technische Hochschule Ostwestfalen Lippe. He graduated in architecture at Delft University of Technology and worked as an architect for the offices of Wiel Arets (1991-1995) and Rem Koolhaas OMA (1995-1999). Michel founded his office M in 2000, that later merged with DAAD Architects in 2005.

Since 2016, he has led the EU-funded project and International Joint Master in preparation ´RMB reuse of Modernist Buildings´. Michel Melenhorst is active in the education working group of Docomomo Germany and Docomomo International. Since 2022, he is a visiting professor at the Faculty of Architecture at the University of Belgrade and was invited lecturer, tutor and teacher at many schools, amongst them: TU Delft, Academy of Architecture Groningen, KTH Stockholm, HCU Hamburg, Aarhus School of Architecture, University of Coimbra, Jefferson University Philadelphia, KArts Seoul.

Michel Melenhorst has extensive international experience in design, education, and research, in varying combinations and with differing emphases, and loves to talk, to show and to write about it.

ERIC DE LEEUW
ArtEZ University of the Arts.

Eric de Leeuw is educated as an interior architect and architect (BA/ MSc) and is currently a tutor and head of the bachelor course IN_architecture and is core-tutor artistic research in the graduation year of Corpo-real, the master of Interior Architecture both at ArtEZ University of the Arts.

He studied Interior Architecture at the Art Academy Constantijn Huygens.

After passing the exams he started working at different architectural studio, such as Meccano Architects, in combination with a four-year master course in architecture at the Academie of Architecture, Amsterdam where he graduated cum laude in 1995.

In 1997 he founded DAAD Architects together with three partners.

From 2002 he was approached to teach as a tutor at many different Universities; the Academies of Architecture in Amsterdam, Rotterdam, Arnhem and Groningen, the KULeuven, KADK Copenhagen, and many more.

In 2005 he founded atelier eric de leeuw, a e dl_., an interdisciplinary studio that has realised projects in almost every domain of spatial design. It invests in spatial research in order to enlarge the knowledge of the discipline. Since 1995 he is practicing Martial Arts, which strengthens the knowledge of the relationship between body and space.

AUTHOR GUIDELINES

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72

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