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# operativnostivity

GENERIČNA SITUACIJA

+

KOORDINATE

+

PODJETNIŠKA IDENTITETA

+

TEMA

=

GENERIC SITUATION

+

COORDINATES

+

CORPORATE IDENTITY

+

THEME

=

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# (hyper) realnega sveta architecture from the (hyper) real world

anna klingmann



Maximiliano Fuksas, Maison d'Art, Bordeaux, Francija, foto A. Martinelli

## Družbenoekonomski scenarij - kratka zgodovina stilov

"Kapitalizem in neokapitalizem sta ustvarila abstrakten prostor, ki obsega tako 'svet blaga', njegovo 'logiko' in njegove svetovne strategije kot tudi moč denarja in moč politične države."

Henri Lefebvre, *The Production of Space*

Arhitektura je bila kot medij, ki daje formo spekulativnim projektom držnega kapitala, vselej minljivo blago, odvisno od kapric ekonomskih sil. Trg žene menjave stilov v arhitekturi kot naključni rezultat ekonomskih tokov. Tako kot je modernistični stil gnala fordovska ekonomija, ki je poudarjala produkcijo, je postmodernizem stilni učinek družbenoekonomskega ozračja potrošništva.<sup>1</sup>

Na začetku 20. stoletja je imel modernizem pomembno vlogo pri maksimiranju produkcije z znanstvenim upravljanjem. Namen vseh modernističnih izboljšav je bil doseči učinkovite delovne in življenjske razmere, ki naj bi višale raven produktivnosti. Zato so se celo suburbana stanovanja znašla v toku uvajanja novih materialov, učinkovitih sistemov načrtovanja in mehaničnih sistemov, ki so izoblikovali idejo množične produkcije.<sup>2</sup>

K produkciji usmerjene družbe so bile v drugi polovici stoletja vse manj sposobne podpirati

svojo nadvlado nad drugimi ekonomskimi sektorji v svetu in produkcija se je postopoma preselila v države v razvoju. Končni rezultat je storitvena ekonomija, ki jo žene bolj potrošnja kot produkcija. To premestitev s produkcije na potrošnja je David Harvey identificiral kot fleksibilno akumulacijo.<sup>3</sup> Posledice te nove ekonomske konjunktore, ki poudarja potrošništvo, so finančne investitorje in vlade prav tako vodile k večji skrbi za trženje. S premikom ekonomije od produkcije k potrošnji so se spremenila tudi ekonomska pričakovanja, postavljena arhitekturi. Medtem ko se je manjšal poudarek na arhitekturi kot sredstvu za povečevanje produkcijske učinkovitosti, se je na arhitekturo vse bolj pritiskalo, naj nastopa kot tržno blago. Maksimirati produkcijo je pomenilo optimirati učinkovitost gradnje (fordizem), vendar so, da bi maksimirali potrošnja, podjetniki morali maksimirati estetsko privlačnost.<sup>4</sup>

Tako je imela arhitektura kot visoko dobičkanosno blago ključno vlogo na trgu korporacijske gradbene industrije in je skrbela za različne potrebe pluralistične potrošniške družbe. Ta potreba po različnosti trga se je v arhitekturi izrazila kot pestrost historicističnih stilov, znana s skupnim imenom postmodernizem. Čeprav je postmodernizem do neke mere zadovoljeval pluralistični trg poznokapitalistične družbe, je lahko ponudil samo posamezne

Ta članek razmišlja o sedanjih tokovih v arhitekturi kot produktu treh kompleksnih vzajemnosti - vse večje interiornosti, ki jo v veliki meri povzroča globalna ekonomija, socialnega vidika (in)diferentnosti, ki jo je ustoličilo postopno stapljanje prej pluralističnih identitet, in končno posledic čustev, ki jih posreduje stopnjevano propagiranje instantnega.

*This article constitutes an examination of current trends in architecture as a product of three complex interrelations: the increasing dimension of interiority effected to a large extent by a globalizing economy, the social aspect of (in)difference inaugurated by a gradual blending of formerly pluralistic identities, and lastly the implications of mediated affects through a heightened propagation of the instant.*

primere trdnih identitet, vsaka od njih pa se je držala določenih omejenih historicističnih parametrov. Identiteta, zamišljena kot takšna oblika skupne preteklosti, se je izgubljala.<sup>1</sup> Postmodernizem je postopoma zaostajal za zahtevami poznokapitalistične ekonomije, za katero je bilo značilno hitro prehajanje od nadnacionalne konkurence h kopičenju globalnih monopolov. Zato sedanje tržne strategije vse bolj poudarjajo sobivanje različnih identitet ob upoštevanju njihove primerjalne povezanosti v "generično identiteto".

Nujna posledica tega je bila, da se je tržnost arhitekture premestila od zunanje estetske privlačnosti, ki je propagirala nepovezanost pluralnih identitet, k produktu, ki je ignoriral predstave o identiteti, skupaj z novim poudarkom na operativnosti. Potrošništvo je izčrpalo raznoliki trg eksterioriziranih pasticciev in postalo zelo interiorizirano. Zaradi ekonomskega trženja generične identitete, odvisnega od nujne odsotnosti identitete na eni strani in predpisanih stopenj redundantnosti na drugi, pride v arhitekturi do vzpona novega stila, ki bi ga najbolje opisali s pojmom "genericizem". Genericizem vse manj upošteva

predstavo o pluralistični identiteti, za katero je značilna razlika, in se namesto tega zvljva v novo kohezijo identitet, na katero v veliki meri vplivajo stapljajoči se monopoli globalnega trga. Genericizem se izogiba zavezi katerikoli formalnim predstavam o partikularnosti - tako se upira skušnjavi novih arhitekturnih idealov ali ikonografij - in s tem pristaja na generično identiteto z njeno popustljivostjo praznini. Rezultat je zelo dobičkanosen produkt, ki se v svoji brezobličnosti prilagaja hitrim spremembam globalne ekonomije.

## Socio-Economic scenario: A Brief History of Styles

*"Capitalism and neocapitalism have produced abstract space, which includes the "world of commodities", its "logic" and its worldwide strategies, as well as the power of money and that of the political state."*

*Henri Lefebvre, "The Production of Space"*

*Architecture, as a medium of lending form to speculative projects of venture capital has always been a volatile commodity at the whim*

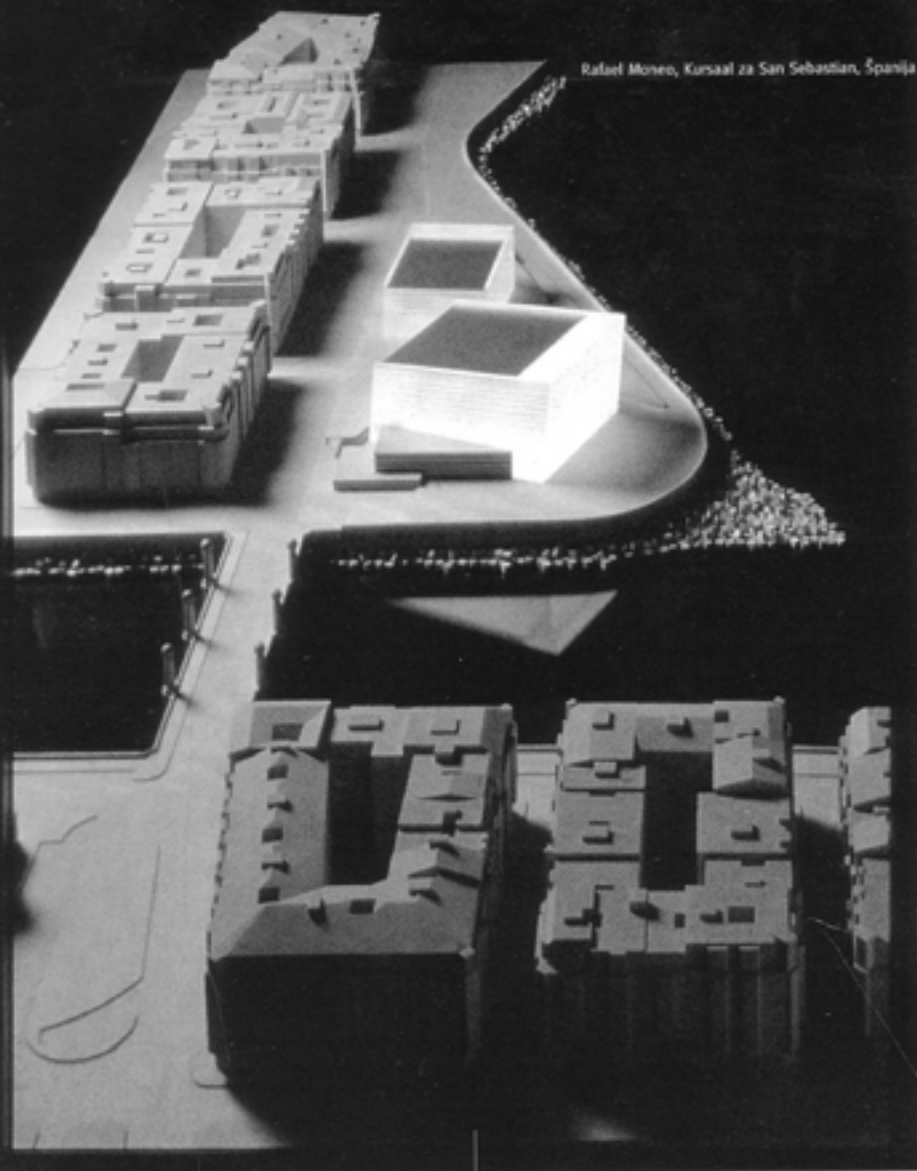
*of economic forces. As a contingent result of economic currents, stylistic shifts in architecture are market driven. Just as Modernism was a style driven by a fordist economy stressing production, Postmodernism is the stylistic effect of the socio-economic climate of consumerism.<sup>1</sup> Early on in the 20th century Modernism played a big part in the maximization of production through scientific management. All modernist improvements were aimed at achieving efficient work and living conditions in order to effect higher levels of productivity. Hence even suburban housing was streamlined with the introduction of new materials, efficient layout systems, and mechanical systems, proliferating the idea of mass production.<sup>2</sup>*

*As production oriented companies in the second half of the century were increasingly unable to support their dominance over other economic sectors in the world, production gradually transferred into developing countries. The endresult is a service economy driven more by consumption than production. This displacement from production to consumption has been identified by David Harvey as flexible accumulation.<sup>3</sup> The implications of this new economic conjuncture, stressing consumerism led financial investors and governments alike to be more concerned about marketing. As the economy shifted from production to consumption, the economic expectations that were placed on architecture changed with it. As the emphasis on architecture as a means to increase production efficiency declined, more and more pressure was placed on architecture to perform as a marketable commodity. To maximize production meant to optimize efficiency in buildings (fordism), but in order to maximize consumption, entrepreneurs had to maximize aesthetic appeal.<sup>4</sup>*

*Architecture, as a highly profitable commodity thus played a keyrole in the market of a corporate building industry, catering to the diverse needs of a pluralist consumer society. This need for market diversity manifested a variety of historicist styles in architecture, collectively known as Postmodernism. Although Postmodernism has to some extent, saturated the pluralist market of the late capitalist society, it could only offer singular instances of fixed identities, each confined to certain limited historicist parameters. Identity conceived as this form of sharing the past became to be a losing proposition.<sup>5</sup> Postmodernism gradually fell short of meeting the demands of a late capitalist economy, marked by the rapid transition from transnational competition to an aggregate of globalizing monopolies. Hence current marketing strategies increasingly stress the coexistence of*

Maximiliano Fuksas, Maison d'Art, Bordeaux, Francija, foto A. Manzoni





Rafael Moneo, Kursaal za San Sebastian, Španija

diverse identities in respect to their collated cohesion as "Generic-identity". As a necessary consequence the marketability of architecture has shifted from external aesthetic appeal, propagating the incoherence of plural identities, to a product, that chooses to ignore notions of identity altogether with a new emphasis on operativity. Having exhausted the diversified market of externalized pastiche, consumerism has become largely interiorized. The economic marketing of Generic-identity, contingent on emergent absence of identity on one hand and prescribed degrees of redundancy on the other, gives rise to a new style in architecture that may best be circumscribed by the term "Genericism". Genericism increasingly disregards the notion of a pluralistic identity marked by difference, empathizing instead with a new cohesion of identities, effected to a large extent by the merging monopolies of a globalizing market. By avoiding the commitment to any formal notions of particularity - thus resisting the temptation of new architectural ideals or iconographies-, Genericism accedes Generic-identity in its compliance to blankness.

The result is a highly profitable product, that in its formlessness assimilates the rapid shifts of a global economy.

## Novo kulturno nazadovanje ali v iskanju generičnega

"Sta sodobno mesto in sodobno letališče popolnoma enaka?"  
"Je sodobno mesto vendarle enako sodobnemu letališču?"  
Rem Koolhaas, "Generično mesto"

Novo ekonomije identitete so vse bolj pospeševale nenehno propadanje starih politik nacionalnosti. Sestavine opučenih ideologij ali "četvero starih", kot jih je nekoč poimenoval Mao (stare ideje, stara kultura, stare navade, stari običaji), so se pokvarile, čeprav ne z nasilnim uničevanjem, ampak s povsod navzočim trženjem potrošnje identitet. Ko so človeška čustva, razmišljanja in zaznave vse bolj posredovani, doživlja Individuum proces "praznjenja", čiščenja identitet, katerega končni rezultat je kategorično stanje (in)diferentnosti.

To stanje (in)diferentnosti, kjer ni nihče/nič pomembno, ali obratno, kjer je vsak/vse popolnoma enako pomembno, je mogoče opazovati v številnih sodobnih kulturnih fenomenih; menjavanje kanalov je eden od ustreznih primerov, ki poudarja to predajo subjektivnosti. Bolj kot na identificiranju z določeno izbiro programa za kakršenkoli daljši čas (kar bi ponovno afirmiralo pomen subjekta) je poudarek na rahljanju subjektivnosti v mnogokratni zmesi sintetičnih identitet. Tako kot pravi Michael Sorkin: "Namen televizije je samo uničevati razlike med temi drobci, potrjevati enako vrednost vseh elementov v mreži, tako da je lahko smiselna katerakoli kombinacija, ki jo producira dan oddajanja."<sup>6</sup> Kolikor je postmoderna duša zdaj doma, je nenehno menjavanje kanalov na mreži identitet, trženje identitet postalo nekoliko podobno televiziji, kjer je morda edini bistveni moment določen z rezom, preklopom z ene identitete na drugo. "Ta drža hipnotizirane indiferentnosti izraža nekakšno utrujenost od sodobne politike razlik (socialnih, spolnih, etičnih). Toda včasih sporoča bolj temeljno utrujenost - čudno težnjo k nerazlikovanju, paradoksalno željo po biti brez želja, po tem, da si zaključil z vsem, klic k vrnitvi onkraj infantilnega k neorganskemu."<sup>7</sup> "Tisto, kar na eni strani prihaja na dan kot nekakšna vzvišena ekstaza v zamišljenem zlomu slikovnega ekrana in/ali simboličnega reda, hkrati producira tudi čustva groze ob tem fantazmatskem dogodku in brezup zaradi njega."<sup>8</sup> To shizofrenično stanje, ki ga je napovedoval že postmodernizem s svojo ekscesivno rabo jezika, izziva nadomestno vlaganje v podobo in trenutek. Kar zadeva prostor, kaže ta fenomen kolektivne (in)diferentnosti čudno željo po naselitvi prostora popolnega čustva in po izpraznjenosti čustva.<sup>9</sup> Prostor raverskih zabav omogoča natančno takšno stanje. V primerjavi s socialnim ozadjem konvencionalne zabave, kjer si želiš interakcije z opaženim drugim, prisostvuješ "raveu" iz enega samega razloga - da bi se sprostil. Že zaradi števila udeležencev (včasih tisočev) ni mogoče razločiti individuov za dlje kot le nekaj sekund. Posledica tega je, da drugi kot pozunanjeno sredstvo nanašanja preneha obstajati. Posamezni utrip svetlobe ne služi več temu, da bi osvetlil razliko = zanimanje, ampak namesto tega producira kohezivni prostor, za katerega je značilna zaznavana neskončnost nenehnih telesnih gibov. Kot takšen "rave" konstituira prostor, za katerega je značilna totalnost njegovih hipnotiziranih zunanjih čustev in končno stanje ne-čustvenosti (indiferentnosti) udeležencev. Pot generičnega gre po kolektivni izgubi identitete, ki se izostri do mirujočega

potenciala "generične identitete", vendar ni definirana. Callois v svoji knjigi *Mimicry and Legendary Psychastenia* dokazuje, da je bila v tej težnji k nerazlikovanju ideja o subjektivnosti popolnoma opuščena: "Zdi se, da je za te razlašene duše prostor goltajoča sila. Prostor jih preganja, obkroža, raztaplja v gigantsko fagocitozo. Konča se tako, da jih nadomesti."<sup>10</sup>

Novi prostor, za katerega je značilna koherentnost, se pojavlja iz te kolektivne odpovedi subjektivnim razlikam - pospešujoč propad preživelih identitet generična identiteta hkrati sestavlja novo, "neznano" formo identitete. Generična identiteta se ne upira identifikaciji per se, temveč (ponovno) vpeljuje identitete v njihovi minljivosti začasnosti, ki jo hkrati definirajo kontinuiteta in intervali. Tako identitete reproducirajo načini pospeševanja, katerih učinek je enotna instantnost. Medtem ko Foster razmišlja, da smo morda dosegli točko ničnosti in zato enačimo generično identiteto z ne-identiteto, bi jaz razpravljala o tem, da generično morda kaže na novo formo "intenzivne koherence", kot je nekoč definiral Jeffrey Kipnis.<sup>11</sup>

Koolhaas pozdravlja zblizevanje identitet v svojem izizvalnem eseju *The Generic City* kot "globalno osvobodilno gibanje". Brez trdne identitete, razlaga, se urbana struktura preda v močno interlozirano izkušnjo, ki jo definira samo lastna redundantnost, in zato vodi k domnevi o operativnosti kot edini točki nanašanja. Potem razmišlja, da identiteta mesta strogo omejuje njegov potencial za širjenje; tako po drugi strani pozdravlja pomanjkanje urbane identitete, ki pomeni latenten potencial za vse večjo fleksibilnost. Medtem ko ta "odsotnost identitete" sproža zelo privlačno polemiko, ostaja vprašljivo, ali ne bo iz tega izhajajoča izredna mobilnost prav kmalu vnesla drugačno obliko paralize - mogoče celo vstopila v dokončni zastoj in stagnacijo. Koolhaas zaključuje svoj esej z odrezavo pripombo: "Olajšanje... končano je. To je zgodba mesta. Mesta ni več. Zdaj lahko zapustimo prizorišče." Tako Koolhaas zanosno požene generično v prostor absolutne ničnosti. Ostanemo s Fosterjevim vprašanjem, "ali ta točka ničnosti naznanja absolutno izčrpanost, kjer se moč ne more več prebiti, ali mesto, s katerega moč izžareva v novi obliki... zavrnitev moči ali njeno ponovno iznajdbo?"<sup>12</sup>

## The New Culture Devolution or in Search of the Generic

*"Is the contemporary city like the contemporary airport all the same?"*

Rem Koolhaas, *"The Generic City"*

*Old politics of nationhood on their steady decline have been increasingly augmented by new economics of identity. The components of superseded ideologies or "the four olds", as Mao had named them once (old ideas, old culture, old customs, old habits), have been corrupted, albeit not by forceful erasure, but by a ubiquitous marketing of identity consumption. As human emotions, concerns and sensations become increasingly mediated, the individual experiences a process of "emptying", a cleansing of identities, summative in a categorical state of (in)difference. This state of (in)difference where no(thing) matters, or conversely where every(thing) matters exactly the same can be observed in numerous contemporary cultural phenomena: channel flipping is one of the pertinent examples pointing to this surrender of subjecthood. Rather than identifying with one particular program selection for any extended length of time, (which would reaffirm a sense of the subject), the point is to loose ones subjectivity in the multiplicitous compound of synthetic identities. As Michael Sorkin puts it: "The design of television is all about erasing differences among these bits, about asserting equal value for all the elements in the net, so that any of the combinations, that the broadcast day produces can make sense."<sup>13</sup> As the postmodern psyche is now at home, ceaselessly channel flipping on the identity net, the marketing of identities has become a bit like television, where perhaps the only essential moment is determined by the cut, the switch from one identity to another. "This attitude of mesmerized indifference expresses a certain kind of fatigue with the contemporary politics of difference (social, sexual, ethnic). Sometimes, however it intimates a more fundamental fatigue: a strange drive to indistinction, a paradoxical desire to be desireless, to be done with it all, a call of regression beyond the infantile to the inorganic."<sup>14</sup> "What emerges as a certain elated ecstasy in the imagined breakdown of the image-screen and/or symbolic order on one hand; simultaneously also produces feelings of horror at this fantasmatic event and a despair about it"<sup>15</sup>. This schizophrenic condition, already anticipated by Postmodernism in its excessive use of language and, provokes a compensatory investment in the image and the instant.*

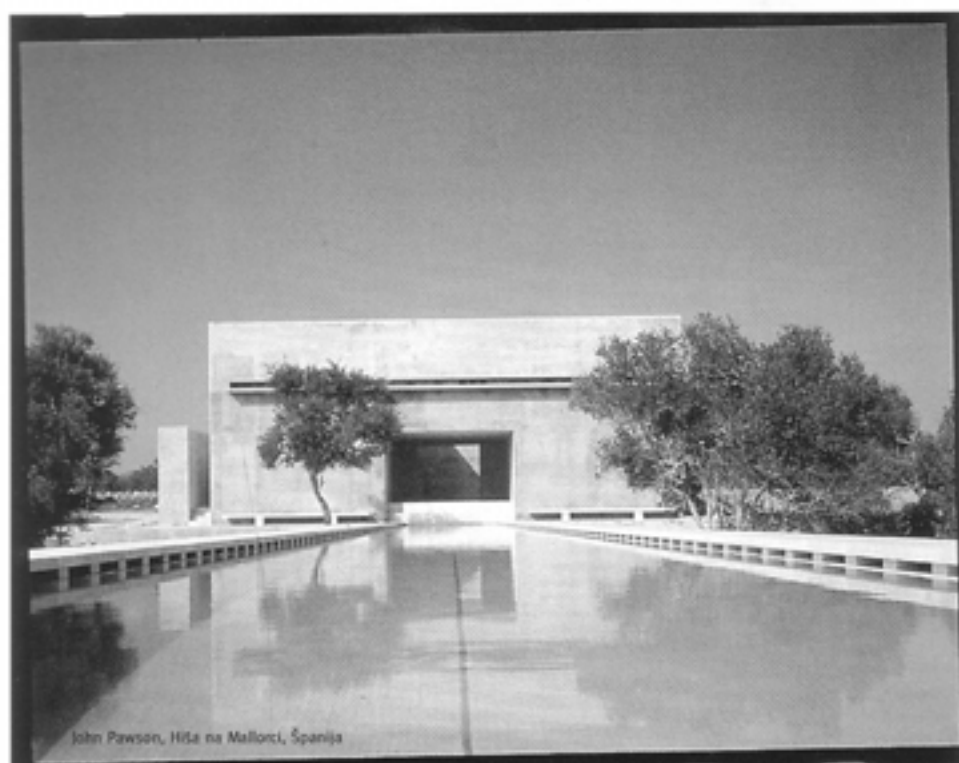
Rafael Moneo, Kursaal za San Sebastian, Španija, foto: Nicolas Calas



## Dva tipa (ne)kritične prakse v iskanju generičnega - mit (ne)omadeževane čistosti

"Zeitgeist sugerira svet brez forme, svet, ki se upira temu, da bi ga predstavljali s prepoznavnimi podobami."

Rafael Moneo



John Pawson, H15a na Mallorci, Španija

*Spatially this phenomenon of collective (in)difference manifests a strange desire to inhabit a place of total affect and to be drained of affect altogether.<sup>9</sup> The space of a rave party facilitates precisely this condition. Compared to the social setting of a conventional party, where one desires the interaction with the perceived other, one attends a "rave" for one reason only: to loose oneself. The sheer number of participants (sometimes thousands) makes it impossible to single out individuals for more than just a few seconds. As a consequence the other as an externalized means of reference ceases to exist. A single strobelight does no longer serve to highlight difference= interest, but instead produces a cohesive space marked by the perceived infinity of continuous body movements. As such the "rave" constitutes a space, marked by the totality of its mesmerizing external affects and the resultant state of non-affect (indifference) of its participants. The trajectory of the Generic lies within the collective loss of identity, pointing to the dormant potential of a "Generic-identity", yet undefined. Callois, in his book "Mimicry and Legendary Psychasthenia" argues that in this drive to indistinction, the notion of subjecthood has been entirely relinquished: "To these dispossessed souls, space seems to be a devouring force. Space pursues them, encircles them, digests them in a gigantic phagocytosis. It ends by replacing them."<sup>10</sup> A new space marked by coherence emerges from this collective abdication of subjective differences: accelerating the collapse of outlived identities, Generic-identity simultaneously compounds a new "unknown" form of identity. Generic-identity does not resist identification per se, but (re)introduces identities in their fleeting temporality, simultaneously defined by continuity and intervals. In this way identities are reproduced by modes of acceleration to effect a monolithic instantaneity. While Foster entertains the notion, that we may have reached the point of nihilism, hence equating Generic-identity with non-identity, I would argue that the Generic may point to a new form of "intensive coherence", as formerly defined by Jeffrey Kipnis.<sup>11</sup> Koolhaas acclaims the convergence of identities in his provocative essay "The Generic City" as a "global liberation movement". Devoid of fixed identity, the argument goes, the urban fabric turns into a largely internalized experience, solely defined by its own redundancy, hence pointing to the conjecture of operativity as the only point of reference. He reasons further, that the identity of a city severely limits its potential for expansion; thus conversely commends the lack of urban identity in its latent potential of increased flexibility. While this "absence of identity" intrigues a very seductive polemic, it remains questionable whether the resultant excess of mobility will not very soon inform another form of paralysis-perhaps even enter into a mode of ultimate stasis and stagnation. Koolhaas ends his essay with the cutting remark: "Relief...its over. That's the story of the city. The city is no longer. We can leave the theater now." In this way Koolhaas emphatically drives the Generic into a space of absolute nihilism. One is left with Foster's question "If this point of nihilism indicates the epitome of absolute impoverishment, where power can no longer penetrate, or a place from which power emanates in a new form...a refusal to power or its reinvention?"<sup>12</sup>*

Neodvisno od pluralističnih podmen postmodernizma se v iskanju generičnega ali tistega, kar bi lahko drugače definirali kot "novo bistvo arhitekture", dve važnejši kategoriji arhitekturne prakse. Medtem ko se vrtilkarska pestrost novega minimalizma<sup>13</sup> približuje konceptu generične identitete z nostalgično estetiko prvotne forme, infrastrukturnalizem sprejema vse večjo ekonomsko utrjevanje arhitekture kot infrastrukture kot njeno najbolj temeljno, tj. generično stanje.

**Novi minimalizem:** S čistostjo svojih formalnih pristopov se novi minimalizem kaže kot popolno nasprotje fragmentacije, kakršno je prej izražal dekonstruktivizem. V svoji težnji k nereferenčni objektivnosti zelo poudarja učinkovito preprostost in konsistentnost, prizadevajoč si strniti programska neskladja v en sam volumen. Vpis arhitekturnega programa v en mavrični volumen zavrača zavezo partikularni formi. Rafael Moneo govori o "nemem stanju" (nanaša se na Tafurijevo izjavo, da arhitekturni elementi govorijo sami zase) primarnih form. Toda ravno v tem nemem stanju najdejo novi minimalisti najbolj generičen aspekt arhitekture. Kontinuiteta forme in materiala postane tu najbolj substancialno vprašanje. Zdi se, da



John Pawson, H15a na Mallorci, Španija

minimalizem slavi prehod od materiala k skoraj neobstoječi formi.<sup>14</sup>

**Arhitektura-infrastruktura:** Peter Eisenman je pred kratkim v svojem tekstu *Eleven Points on Knowledge and Wisdom*<sup>15</sup> ugotovil, da kapital arhitekture nima več za nič drugega kot za funkcionalno prilagajanje svoje infrastrukture. Infrastrukturalizem voljno usvoji Eisenmanovo kritiko kot svoj manifest, ko dejansko fetišizira ravno to stanje - infrastrukturo, ki je v resnici brez forme, zaznava kot arhitekturo v njenem "najčistejšem" in zato najbolj generičnem stanju. Podobno so infrastrukturne strategije v arhitekturi osredotočene na izvajanje programske učinkovitosti, prinašajoč nekaj, kar bi raje imenovali "operacionalni" kot pa "formalni" učinki. Brezbržna do idej forme si ta vrsta arhitekture prizadeva za nevidnost in prevzema začasno identiteto samo prek trenutne maksimizacije svoje dogodkovne strukture<sup>16</sup> (navsezadnje se estetika avtoceste zaznava samo prek njene "nevidne" učinkovitosti, tj. če zagotavlja gladek tok prometa).

Infrastrukturalizem pušča ob strani vnaprejšnje razmisleke o formi in definira arhitekturo samo z njenim načinom učinkovanja. Način, kako zgradba učinkuje, je ujet kot najbolj generični trenutek v arhitekturi. Tako kot je ta generični modus operandi izpeljan v infrastrukturi-arhitekturi, omogoča arhitekturi vztrajanje neodvisno od specifičnosti, ki jih imajo loci. Ker je s tem arhitektura slečena vsega simboličnega in formalnega pomena, je predstava postala njen paradigmatski kriterij. Po eni strani si generičizem prizadeva pokazati prototip ne-čustva s svojim odporom do forme; hkrati pa teži k utelesitvi paradigme totalnega čustva z maksimizacijo svojih dogodkovnih struktur.

## Two Types of (Non)Critical Practices in Search of the Generic: The Myth of (Un)Contaminated Purity

*"What the zeitgeist suggests is a world without form, a world that resists being represented by recognizable images."*

Rafael Moneo

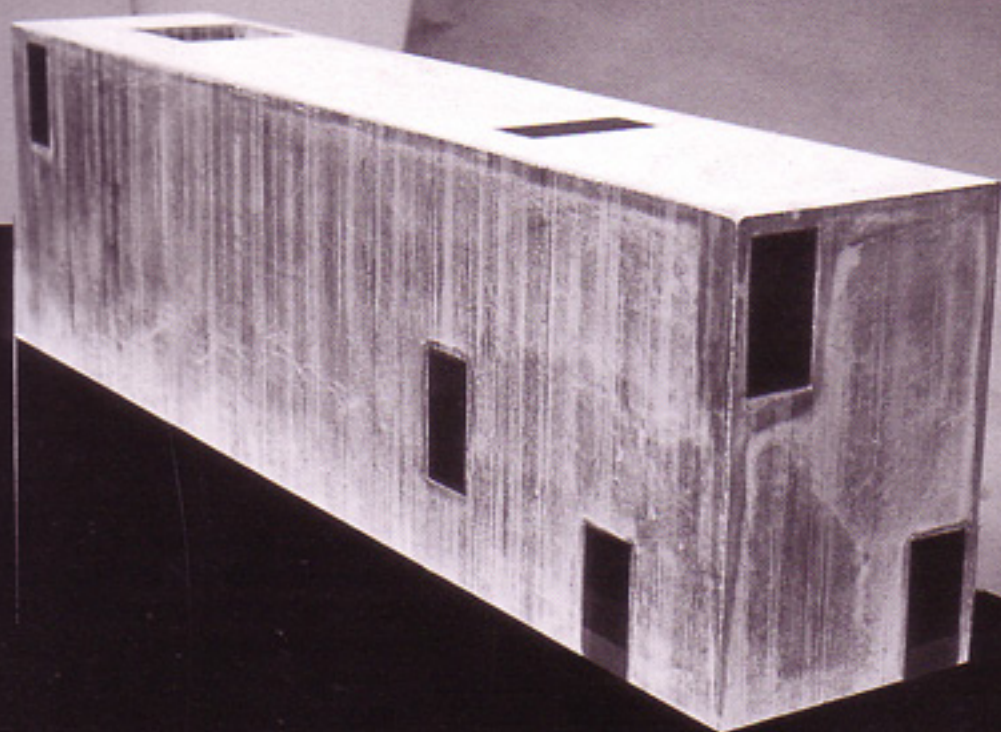
*In their detachment from the pluralistic assumptions of Postmodernism, two major categories of architectural practice emerge in search of the "Generic", or what might alternatively be defined as "the new essence of architecture". While the garden variety of New Minimalism<sup>17</sup> approximates the concept of Generic-identity with a nostalgic aesthetic of primordial form, Infrastructuralism accepts the growing economic entrenchment of architecture as infrastructure as its most fundamental i.e. generic condition.*

**New Minimalism:** *In the purity of its formal approaches, New Minimalism marks the antipode of fragmentation, as formerly expressed in Deconstructivism. In its aspiration of non-referential objecthood, it places great emphasis on effecting simplicity and consistency, striving to condense programmatic disparities in one singular volume. The inscription of architectural program into one prismatic volume rejects the commitment to a particular form. Rafael Moneo talks about the "mute condition" (referring to Tafuri's statement, that architectural elements speak for themselves) of the primary forms. Yet it is precisely within this mute condition, that New Minimalists find the most generic aspect of architecture. The continuity between form and material becomes the most substantial issue*

here. The transit from the material to the almost in-existent form is what New Minimalism seems to celebrate.<sup>14</sup>

**Architecture-infrastruktura:** Peter Eisenman very recently stated in his text *"Eleven Points on Knowledge and Wisdom"*<sup>15</sup>, that capital no longer sees architecture as anything other than the functional accommodation of its infrastructure. Infrastructuralism readily assimilates Eisenman's critique as its manifesto, as in fact it fetishises precisely this condition: Infrastructure, as virtually formless, is perceived as architecture in its "purest", hence most generic state. Similarly, infrastructural strategies in architecture are focused on the implementation of programmatic efficiency, yielding to what one might call "operational" rather than "formal" effects. Indifferent to notions of form, this kind of architecture strives for invisibility, assuming a temporal identity only through the momentary maximization of its event-structure<sup>16</sup> (after all the aesthetic of a highway is only perceived in its "invisible" efficiency, that is to say, when it guarantees a smooth flow of traffic). Leaving preconceived considerations of form aside, Infrastructuralism defines architecture solely by its mode of operation. The way a building operates is captured as the most generic moment in architecture. This generic modus operandi as implemented in infrastructure-architecture enables architecture to persist detached from the specifics of loci. As architecture has thus been stripped of all symbolic and formal signification, performance has become its paradigmatic criterium. On the one hand Genericism strives to manifest a prototype of non-affect in its resistance to form; and at the same time aims to objectify a paradigm of total affect in the maximization of its event-structures.





Herzog in de Meuron, Kunstakademie, Bonn, Nemčija

## Šest točk o generični arhitekturi

### Realno: reduktivizem in mimesis

Generična arhitektura propagira iskanje realnega. Bolj kot da bi prespraševala kulturna neskladja v fragmentarnih tehnikah kolaža ali strategije "blaženja (prikrivanja)", generična arhitektura preprosto sprejema ta nesorazmerja in njihov skrivnostni obstoj. Ne za ne proti, ne to ne ono, ne vmes, ampak preprosto tu.

Novi minimalizem samozavestno pušča za sabo derridajevski in delezuzovski diskurz in razglašava ponovno oživitvev objektivnosti. Vključuje bolj materialistični spodaj (sub) kot idealistični zgoraj (sur) in s svojo "vztrajno objekt-nostjo" evocira pojem (hiper)realno.<sup>17</sup> Reduktivizem v tem pogledu ne služi le kot sredstvo, ki arhitekturo prazni njenih prejšnjih pomenov, temveč jo tudi varuje pred vse manj nadzorljivimi čustvi realnega. Prizadet zaradi travmatičnega šoka realnega novi minimalizem ni zamišljen kot razkrivanje realnega, temveč prej kot prikrivanje, in si ga prizadeva čim dlje tajiti. S svojim nenehnim ponavljanjem esencialističnih form - medtem ko hkrati ovekovečuje neizprosno vztrajanje pri materialni otipljivosti - novi minimalizem z zanikanjem ohranja arhitekturo. Infrastrukturalizem se je pojavil kot intenziviran zgoščevalec realnega. Z močnim izpostavljanjem sil, za katere je dolgo veljalo, da so izven nadzora arhitekturne discipline, se

infrastrukturalizem osredotoča na uvajanje novega niza parametrov. Premeščajoč fokus arhitekture s statičnih posledic forme na variable kratkotrajnih dogodkovnih struktur kot tvornih sil urbanizma se infrastrukturalizem identificira z obstojem nevidnega realnega. Travmatični šok zaradi realnega, ki ni obvladljivo, se, šaljivo, ponovno uveljavi v mimetični igri realnosti, ki posnema mesto. Ravno s ponavljanjem sil, ki oblikujejo realno, infrastrukturalizem hkrati zakriva realno. To zakrivanje pa seveda opozarja na realno. Tako si infrastrukturalizem prizadeva do neke mere usmerjati sile realnega, vendar pogosteje preprosto posnema te sile v miniaturnem vzorčnem scenariju.

## Six Points on Generic Architecture

### Real: Reductivism & Mimesis:

Generic architecture propagates a quest for the real.

Rather than questioning cultural discrepancies in fragmentary techniques of collage or strategies of "smoothing (over)", Generic architecture simply accepts these disparities in their enigmatic existence. Not for or against, not this, not the other, nor in-between but simply there. Leaving derridian and delezuzian discourses confidently behind, New Minimalism announces the revival of objecthood. Involving more the materialist low (sub) than the idealist high (sur),

New Minimalism in its "insistent object-ness" evokes a notion of the (hyper)real.<sup>17</sup> Reductivism in this regard not only serves as means to drain architecture of its former significations, but also to guard against the increasingly uncontrollable affects of the real. Affected by the traumatic shock of the real, New Minimalism is not intent on revealing the real, but rather on concealing it, in an attempt to suppress it for as long as possible. In its reiteration of essentialist forms-while simultaneously immortalizing a relentless insistence on material tangibility, New Minimalism perpetuates an architecture in denial.

Infrastructuralism has emerged as an intensified compressor of the real. By overexposing forces, that have long been recognized as beyond the control of the architectural discipline, Infrastructuralism is intent on establishing a new set of parameters. By shifting the focus of architecture from the static implications of form, to the variables of ephemeral event structures as the shaping forces of urbanism, Infrastructuralism identifies with the existence of an invisible real. The traumatic shock of a real beyond command is humorously reenacted in a mimetic sim-city like reality game. By reiterating the very forces that shape the real, Infrastructuralism simultaneously screens the real. This screening of course points to the real nonetheless. Infrastructuralism in this way strives to direct the forces of the real to some degree, but more often simply imitates these forces in a miniature type scenario.



### **Notranje: intenzivno in ekstenzivno**

*Predstave o zunanji identiteti je nadomestila notranja operativnost.*

Novi minimalizem omejuje razsežnost interierja (interiernosti) na aktualno izključitev eksterierja, zato s tem, ko izloči javno (eksterier) in intenzivira zasebno (interier), obrne koncept interiernosti nazaj vase. S to dialektično konotacijo interierizacije kot intenzivirane privatizacije novi minimalizem propagira *intenzivno interiernost*. Ločeni od konteksta in podobni prizorišču si projekti novega minimalizma lastijo samozadostnost. Ta indiferentnost do konteksta je neposredno odvisna od učinkovitih operacij njegove interierizirane realnosti. Programsko popolnoma introvertirano je arhitekturno ozadje ukrojeno po performativnih potrebah individua. Ko se poprej eksterierizirana javna identiteta (tako kot v postmodernizmu) obrne v zelo interierizirano zasebno zadevo, arhitekturnega objekta ni več mogoče identificirati in rezultat tega je, da postane generičen.

Infrastrukturalizem ustvarja ekstenzivno *interiernost*, ki v svojem kontinuiranem širjenju staplja javno (eksterier) in zasebno (interier) v heterogeni kontinuum. Zato je pojem generično njegov *apriorni* pogoj. Infrastrukturalizem je *a priori* utemeljen na performativu in je, tako kot v infrastrukturi, po potrebi generičen. Brez urejene identitete se infrastrukturalizem neizprosno pogaja za ozemlja javnega in privatnega z nenehnim artikuliranjem kratkotrajnih dogodkovnih struktur. Ker je dovolj radoveden, deluje infrastrukturalizem ne glede na svojo ekstenzivno poudarjanje predstave, ali bolje, zaradi njega, znotraj razsežnosti interierja.

Infrastruktura ni nekaj, o čemer je mogoče razmišljati od zunaj, mogoče jo je samo doživeti in kritično preskusiti od znotraj. Predpona "infra" ne sugerira samo nečesa, kar je pod pričakovano celovitostjo ob nadpostavljenosti nečesa drugega (programa); sugerira tudi, da se nekaj dogaja znotraj (dogodek).

### **Površina: nejasnost in transparentnost**

*Generični arhitekturi je skupno uživanje v zgoščenosti in njena ambicija je zaobseči največji volumen in najmanjšo površino.*

Medtem ko projekti novega minimalizma uporabljajo površino kot sredstvo za maskiranje performativa, jo infrastrukturalisti uporabljajo kot sredstvo za bližanje performativa.

"Fasada", ali bolje ovojnica, ki je skoraj vedno kontinuirana, ima v arhitekturi novega minimalizma zelo pomembno vlogo; kot zaščitna premazna površina služi ohranjanju volumenskega izraza interierja (interiernosti). Ker uniformnost površinskih obravnav povzroča izrazito neidentificiranje s kontekstom, spet potrdi avtonomno objektost zgradbe. Najpogosteje motnost najbolj prosojno, površina ovojnice hermetično zapečati performativno domeno interierja.

"Ženski samski dom" Kazuya Sejime je eden zgodnejših primerov; zgradba, ki je popolnoma ovita v prosojni zaslon, ograjuje lastni notranji svet. Skoraj brutalistična konkretna fasada Herzoga in de Meurona "Kunstkiste" v Bonnu je morda bolj kričeča ponovitev te teme. Zunanja ovojnica je monolitno privlačna in zato skoraj ni mogoče domnevati, kakšen tip programa bi lahko zakrivala pred opazovalcem. To neprepustnost motnosti včasih doseže tudi uporaba stekla, ki ga običajno povezujemo z učinki transparentnosti. V svojem projektu "Kursaal" za San Sebastian Rafael Moneo uporablja steklo tako, da doseže ta paradoksn učinek motnosti. Z uporabo sofisticirane tehnike upognjenih steklenih plošč sistem oblačenja v resnici ustvari učinke globine. Spet drugič je ovojnica uporabljena zato, da zakrije performativ s subtilnimi variacijami v teksturi, ki nastanejo zaradi svetlobnih odbojev ali obložnih materialov. V "Signal box" Herzoga in de Meurona se ovojnica samozavestno poigrava s to idejo negotovosti in skrite dvoumnosti interieriziranih realnosti. Ne glede na obdelavo pa je površina ustvarjena kot neodvisen sistem, ki zadržuje notranji program v zgoščeni formi.<sup>18</sup>

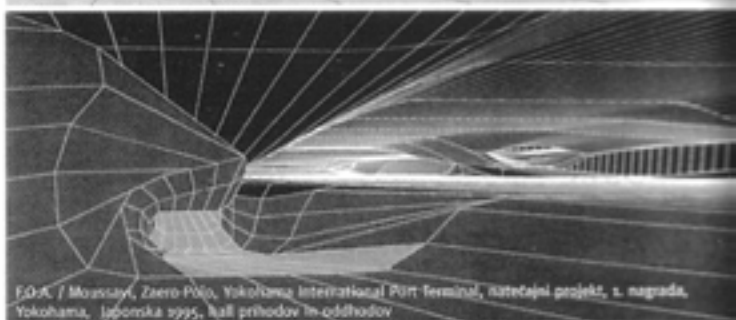
Infrastrukturalizem izkorišča topološki potencial ideje o površini. Pogosto se, tako kot v primeru "Yokohama International Port Terminal", ki so ga načrtovali Foreign Office Architects, celotna zgradba sesede v kontinuirano površino. Topološka obdelava površine uveljavi gladek kontinuum z dogodkovno strukturo mesta, dopuščajoč prost pretok prometa v zgradbi, okrog nje in skozi jo. Površina je bistveno odprta in se odziva na spreminjajoče se dogodke na terminalu v brezšivni kontinuiteti topoloških variacij. Zasebni in javni prostori dogajanja so nenehno posredovani, nikoli determinirani kot binarne absolutnosti. Podobno je ta topološka ideja površine uporabljena v "Jussieu Library" O. M. A. kot "notranji bulvar", ki vpleta urbano strukturo v prostor knjižnice. Med vijuganjem bulvarja navzgor topološke artikulacije in razcepi odpirajo prostore za programsko diferenciacijo in kroženje. Rezultat tega premaznega procesa je, da površina pridobiva volumensko globino in hkrati z artikuliranim kontinuumom odprte, nehierarhične dogodkovne strukture spodbuja občutke prosojnosti.

### **Interior: Intensive & Extensive**

*Notions of external identity have been supplanted by internal operativity.*

*New Minimalism limits the dimension of interior(ity) to an actual exclusion of the exterior, hence by disengaging the public (exterior) and intensifying the private (interior), it turns the concept of interiority back on itself. In this dialectical connotation of interiorization as intensified privatization, new Minimalism propagates an intensive interiority. Detached from context and site alike, projects of New Minimalism claim self-sufficiency. This indifference to context is directly contingent on the efficient operations of its internalized reality. Programmatically entirely introverted, the architectural setting is tailored to the performative needs of the individual. By inverting a formerly exteriorized public identity (as in Postmodernism) into a largely interiorized private affair, the architectural object is no longer identifiable, hence as a result becomes generic.*

*Infrastructuralism originates an extensive interiority, that in its continuous expansion merges the public (exterior) and the private (interior) in a heterogeneous continuum. Hence it takes the notion of the Generic as an a priori condition. Based a priori on the performative, Infrastructuralism as in infrastructure is by necessity generic. Devoid of established identity, Infrastructuralism relentlessly negotiates the territories of public and private in its incessant articulation of ephemeral event structures. Curiously enough, despite its extensive emphasis on performance or rather because of it, Infrastructuralism operates within the dimension of interiority. Infrastructure is not something to be mused at from without, it can only be only be experienced and critically examined from within. The prefix "infra" is not only suggestive of something that lies below- awaiting completeness by the superimposition of something else (program); it also suggests that something is happening within (event).*



F.O.A. / Moriyasu, Zaero-Polo, Yokohama International Port Terminal, katežalni projekt, 1. nagrada, Yokohama, Japonska 1995, hall prihodov in odhodov



Kazuyo Sejima, Ženski domitorij, Kumamoto, Japonska

### Temelji: teža in okretnost

V iskanju generične identitete arhitekture postane vprašanje temeljev najpomembnejše.

Medtem ko se zdi, da so projekti novega minimalizma v svoji reduktivni praznini čudno deteritorializirani, hkrati dajejo občutek težnosti. Drugače kot modernistične zgradbe, ki so se poskušale ločiti od tal, so te zgradbe trdno postavljene na temelje, včasih pa jih celo razširjajo. Zgradbe, kot je Vinama v Kaliforniji Herzoga in de Meurona, poudarja jo ta novi prizemljeni odnos preprosto z izbiro materiala (kamniti kesoni), ki sugerira vertikalno podaljšanje tlorisa. Zaradi uporabe enakega materiala za strop, stene in tla so za notranje prostore značilni podobni učinki "teže". Ta želja po ponovni uvedbi pojma težnosti na novo poudarja specifično težo in maso v povezavi s tlemi, morda v slabotnem poskusu vtihotapljanja odpora proti nezasidrani mobilnosti sodobnega urbanega življenja.

Infrastrukturalizem, osredotočen na intenziviranje urbane pretočnosti, ne more več ohranjati samo "težnostne" usmeritve na teren. Topološka površina je definirana s predponami nad, pod in preko ter omogoča multiplikacijo usmeritev, pozicij in gibanj.<sup>19</sup> V projektu Yokohama Urban Ring O. M. A.

razširja obstoječi teren v "strnjeno" topološko polje, sestavljeno iz večpremaznih površin. Kot "večplastni sendvič" deluje projekt hkrati na eni in mnogih ravneh.<sup>20</sup> Ustvarjajoč večnivojisko mrežo sektorsko diferenciranih povezav, ki je ni mogoče zreducirati na eno samo usmeritev, postane struktura večkratno utemljena, rezultat pa je "okretnost".

### Merilo: veliko

"Elektronska preosvetlitev, kjer je razlika med 'bližu' in 'daleč' preprosto nehala obstajati, enako kot je z opazovanjem skozi elektronski mikroskop že pred nekaj časa izginila razlika med 'mikro' in 'makro',<sup>21</sup> postavlja pod vprašaj uveljavljene merske odnose. V tem preobračanju meja je edini odnos, ki je ostal, odnos (arhitekturnega) subjekta. Z afirmiranjem totalizirajoče interiernosti se za merilo arhitekturnega subjekta vselej domneva, da je večje od merila objekta (eksteriernosti).

Novi minimalizem se naslavlja na to "odsotnost" merila na več načinov, najbolj očitno pa z "velikostjo". Medtem ko ovojnica zgradbe "Kansai-Kan Library" Bahrama Shirdela meri 165 m x 250 m, se za Vinamo Herzoga in de Meurona pričakuje, da bo dolga najmanj 500 m. Že samo z izredno prostranostjo ta projekta začenjata lastni (a)teritorialni topografiji. Negotovost merskih odnosov se kaže tudi v obravnavi manjših prostorskih elementov. V "Kunstkiste" Herzoga in de Meurona so redko posejane odprtine ovojnice hudo pretirane. Merilo in način, kako so postavljene ena glede na drugo, ne prenašata nobenega odnosa do vključene dogodkovne strukture zgradbe, zato okrepi učinke odtujitve, ki je že anticipirana s sicer monolitno ovojnico. S svojo perspektivistično raztegnjenostjo razkrivajo notranji elementi hiše Johna Pawsona podobne učinke potujenosti. Medtem ko ta obsedenost z mersko pretiranostjo proizvaja učinke, ki skoraj vedno presegajo objektivne omejitve arhitekturnega objekta, tudi (ponovno) uvaja že znano na nenavadno deteritorializiran način.

### Surface: Opacity & Transparency

Having in common a pleasure in compactness, the ambition of Generic Architecture is to enclose the biggest volume in the smallest surface. While New Minimalist projects use surface as a means to mask the performative, Infrastructuralists use surface as a means to facilitate the performative. The "facade" or rather the envelope, as it is almost always continuous, plays a very important role in New Minimalist architecture; as a protective layered surface it serves to sustain the volumetric expression of interiority. As the uniformity of surface treatments engenders a pronounced non-identification with the context, it reasserts the autonomous objectness of the building. Most often opaque at most translucent, the surface of the envelope hermetically seals the performative realm of the interior. Kazuyo Sejima's "Dormitory for Women" is one of the earlier examples: the building, completely wrapped in a translucent screen encloses an interior world of its own. The almost brutalist concrete facade of Herzog & de Meuron's "Kunstkiste" in Bonn is perhaps a more blatant reiteration of this theme. The monolithic appeal of the exterior envelope makes it near to impossible to suspect what type of programs it may detain from the viewer. This impervious attribute of the opaque is sometimes also achieved by the use of glass, commonly associated with effects of transparency. In his Kursaal project for San Sebastian, Rafael Moneo uses glass in such a way to achieve this paradoxical effect of opacity. By employing a sophisticated technique of curving glass panels, the cladding system actually acquires effects of depth. At other times the envelope is used to mask the performative by subtle variations in texture, effected by light reflections or the superimposition of cladding materials. In Herzog & de Meuron's "Signal box" the envelope, in a self-conscious manner plays on this notion of uncertainty and the hidden ambiguity of internalized realities. Regardless of its treatment however the surface is conceived as an independent system, that contains the internal program within a compact form.<sup>18</sup>

Infrastructuralism exploits the notion of surface in its topological potential. Often, as in case of the "Yokohama International Port Terminal" designed by Foreign Office Architects, the entire building is collapsed into a continuous surface. The topological treatment of the surface establishes a smooth continuum to the city's event structure, allowing for a free flow of traffic in, out and through the building. Essentially open, the surface responds to the changing events of the terminal in a seamless continuity of topological variations. Private and public event-spaces are constantly mediated, never determined as binary absolutes. Similarly this topological notion of surface is employed in O.M.A.'s "Jussieu library" as an "interior boulevard", that weaves the urban fabric into the space of the library. As the boulevard winds its way upward, topological articulations and bifurcations induce spaces for programmatic differentiation and circulation. As the surface as a result of this layering process acquires volumetric depth, it simultaneously promotes affects of translucency through the articulated continuum of an open non-hierarchical event structure.

### Ground: Heaviness & Liteness

In search of a Generic-identity of architecture, the issue of grounding becomes paramount.

While New Minimalist projects in their reductive blankness appear to be strangely deteritorialized, they simultaneously exude a sense of gravity. Unlike modernist buildings which sought to detach themselves from the groundplane, these buildings are firmly positioned on the ground, sometimes even extend the ground. Buildings like the Winery in California, by Herzog & de Meuron enhance this new earthbound relationship simply by the choice of material (stone gablens) which suggest a vertical protraction of the groundplane. By using the same material for ceiling, walls and floor, the interior spaces are

## Čustvo: dvosmeren dolgčas

"Poudarek je," komentira Jacques Herzog v nedavnem predavanju, "na ustvarjanju močnih prostorov, ki ganejo ljudi." Kot vrsto (hiper) čustva generična arhitektura propagira dolgčas, ki je hkrati rezultat ne-čustva in totalnega čustva.

Dolgčas na "staromodni način": prvotne "močne" forme so uporabljene za to, da bi dosegli "instantna čustva praznine", kakršna so bili v zadnjih letih morda sposobni doseči samo mediji. Produkcija čustva v novem minimalizmu z njegovim eksterioriziranim širjenjem praznine povzroča pogojno zapostavljenost njegovega interioriziranega programa. Spominjajoč na Venturijevo izjavo "manj je dolgočasno", preprostost kot visoko sporazumna formalna pot na tak način povzroča motnost.

Dolgčas na "miren" način: infrastrukuralizem širi čustvo predvsem z nenehnim širjenjem obstoječih dogodkovnih struktur. Realnost potiska v največji ekstremiti in zato oddaja nekakšno (hiper)realnost, značilno za generacijo X, ter zarezhe v skladno apatijo, ki jo povzroča nenehna preosvetlitev.

marked by similar effects of "weightiness". This desire to reintroduce the notion of gravity connotes a renewed emphasis on density and mass in alliance with the ground plane, perhaps in the feeble attempt to insinuate a resistance to the rootless mobility of contemporary urban life.

Infrastructuralism intent on the intensification of urban fluidity can no longer sustain a singular "gravitational" orientation to the groundplane. The topological surface is defined by the prefixes over, under and through enabling a multiplication of orientations, positions and movements.<sup>19</sup> In the Yokohama Urban Ring project, O.M.A. extends the existing groundplane into a "thickened" topological field composed of multilayered surfaces. As a "laminar sandwich", the project operates simultaneously on one and many levels.<sup>20</sup> By originating a multilevel network of sectionally differentiated connections, irreducible to one singular orientation, the structure becomes multigrounded, and as a result acquires "liteness".

### Scale: Big

"In an electronic overexposure, where the difference between 'near' and 'far' simply ceased to exist, just as the difference between 'micro' and 'macro' vanished some time ago in the scanning of the electron microscope"<sup>21</sup>, established references of scale are called into question. In this reversion of boundaries, the only reference remaining is that of the (architectural) subject. In the affirmation of a totalizing interiority, the scale of the architectural subject is always presumed to be larger than the scale of the object (externality).

New Minimalism addresses this "absence" of scale in several ways most obviously however by "Bigness". While the building envelope of Bahram Shirdel's "Kansai-Kan Library" measures 165m by 250m, Herzog & De Meuron's Winery is to be expected to be at least 300m in length. By sheer vastness alone these projects engender their own (a)territorial topographies. The uncertainty of scale relationships is also manifest in the treatment of smaller scale spatial elements. In Herzog & de Meuron's "Kunststube" the sparse openings of the envelope are grossly exaggerated. Their relative positioning and scale bears no relationship to the enclosed event structure of the building, hence reinforce the effects of alienation already anticipated by the otherwise monolithic envelope. In their perspectival elongation, the interior elements of John Pawson's House reveal similar effects of estrangement. While this obsession with scale exaggeration produces effects, almost always exceeding the objective limits of the architectural object, it also (re)introduces the familiar in a strangely deterritorialized manner.

### Affect: Boredom Two Ways

"The point is", as Jacques Herzog commented in a recent lecture., "to create powerful spaces that have an affect on people." As a kind of (hyper) affect, Generic architecture propagates boredom as the simultaneous result of non-affect and total affect.

Boredom the "old-fashioned way": Primordial "powerful" forms are employed in order to attain "instant affects of blankness", as perhaps in recent years only the media was able to achieve. The production of affect in New Minimalism in its externalized propagation of blankness, entails the contingent underexposure of its internalized program. Recalling Venturi's statement "less is a bore", simplicity in this way, as a highly compromised formal trajectory effects dullness.

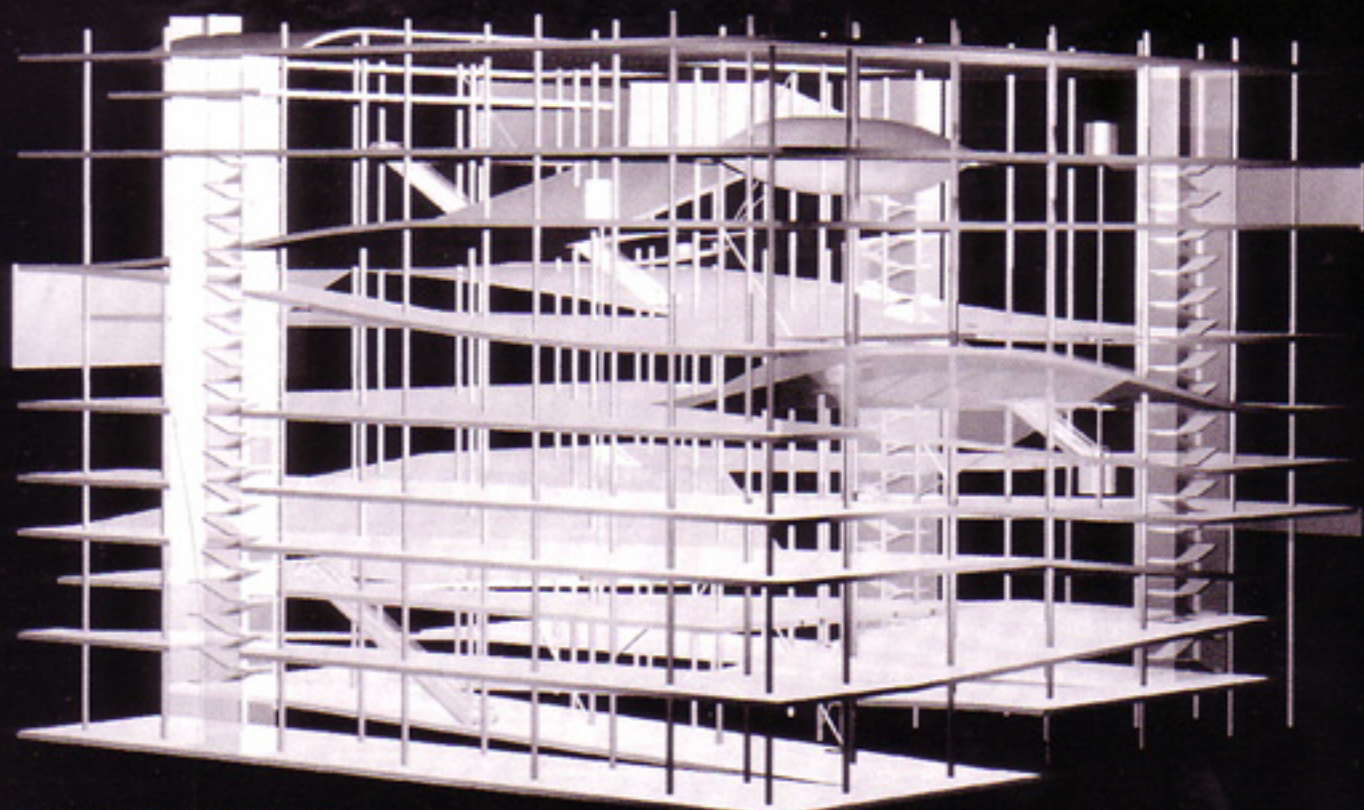
Boredom the "cool" way: Infrastructuralism proliferates affect largely by its incessant amplification of existing event-structures. Pushing reality to its most extreme, hence broadcasting a kind of (hyper)reality emblematic of Generation X, it taps into the concurrent apathy effected by continual overexposure.

## The Critical Revisited

"Transgression does not deny the taboo, but transcends and completes it." Bataille, *Eroticism: Death and Sensuality*

"What pop art wants," Roland Barthes writes in "That Old Thing Art" (1980), "is to desymbolize the object, to release the image from any deep meaning into a simulacral surface."<sup>22</sup> Where Barthes sees an avanguardist disruption of representation, Baudrillard sees an "end of subversion", a total integration of the art work into the political economy of the commodity-sign.<sup>23</sup> Both interpretations are of significant relevance to the situation of current critical architectural practice.

I would like to quote a critical analysis of Warhol's work by Hal Foster by imposing its trajectory on the current situation of architecture. "According to a definition by Kristeva, the object is what I must get rid of in order to be an I. As such it constitutes a substance that is not only alien, but intimate with the I."<sup>24</sup> Hence it is within this identification with the other that it confirms the existence of the subject. "In this respect one wonders if the object in architecture can be represented at all? If it is opposed to culture, can it be exposed in culture? Can critical architecture ever escape an instrumental, indeed moralistic use of the object?"<sup>25</sup> Critical architecture had been driven by the assumption that the site of political transformation is the site of architectural transformation as well. The second assumption was that the site is always elsewhere, in the field of the suppressed other, cultural or social or both.<sup>26</sup> This detachment from the inside to an identification with what was perceived to be outside-the suppressed other- was the point from which critical architecture transformed as well. The second assumption was that the site is always elsewhere, in the field of the suppressed other, cultural or social or both.<sup>26</sup> This detachment from the inside to an identification with what was perceived to be outside-the suppressed other- was the point from which critical architecture used to operate. From this point the dominant culture was to be transformed or at least subverted. As the so called "critical architect" identified with the other through a reductivist or idealistic representation, (s)he encountered the implicit dangers of ideological patronage, i.e. identity is not the same as



Renzo Piano, Théâtre de la Ville, Paris, natečajni projekt, 1992

## Ponovni kritični obisk

"Kršitev ne zanika tabuja, ampak ga transendira in dopolni."

Bataille, *Eroticism: Death and Sensuality*

"Popart," piše Roland Barthes v *That Old Thing Art* (1980), "hoče desimbolizirati objekt, osvoboditi podobo kakršnegakoli globokega pomena v prividno površino."<sup>22</sup> Kjer vidi Barthes avantgardističen razkroj reprezentacije, vidi Baudrillard "konec subverzije", popolno integracijo umetniškega dela v politično ekonomijo blagovne znamke.<sup>23</sup> Obe interpretaciji sta zelo pomembni za situacijo sedanje kritične arhitekturne prakse.

Rada bi citirala kritično analizo Warholovega dela spod peresa Hala Fosterja in vsilila njegovo pot sedanji situaciji arhitekture. "Po Kristevini definiciji je abjekt tisto, česar se moram znebiti, da bi postal jaz. Kot tak konstituira substanco, ki jazu ni samo tuja, ampak tudi domača."<sup>24</sup> Torej se znotraj te identifikacije z drugim potrdi obstoj subjekta. "Glede na to se sprašujemo, ali je abjekt v arhitekturi sploh lahko reprezentiran? Če je nasproten kulturi, ga je mogoče odkrivati v kulturi? Lahko kritična arhitektura sploh kdaj bude instrumentalni, zares moralistični uporabi objekta?"<sup>25</sup>

Kritično arhitekturo je gnala domneva, da je prizorišče politične transformacije tudi prizorišče arhitekturne transformacije. Druga domneva je bila, da je prizorišče vedno neke druge, v polju

potlačenega drugega, kulturnega ali socialnega ali obojega.<sup>26</sup> Ta oddaljitev od notranjosti k identifikaciji s tistim, kar je bilo zaznano, da je zunaj - s potlačenim drugim - je bila točka, s katere je običajno delovala kritična arhitektura. S te točke naj bi bila dominantna kultura transformirana ali vsaj subvertirana. Ker se t. i. "kritični/a arhitekt/ka identifikira z drugim prek reduktivistične ali idealistične reprezentacije, se sooča s implicitnimi nevarnostmi ideološkega pokroviteljstva, tj. identiteta ni isto kot identifikacija.<sup>27</sup> Posledica tega je, da je to postavljanje politike kot zunanje in druge, kot transcendentalne opozicije, odvrnilo od politike tukaj in zdaj, od imanentnega nesoglasja.<sup>28</sup> Vztrajni kritični arhitekti so se inspirirali pri Foucaultu, Deleuzeu, Guattariju in drugih in njihovo delo je pogosto, če ne vedno predpostavljalo dominantne definicije negativnega in/ali deviantnega, tudi ko so se lotili prevrednotenja.<sup>29</sup> Pogostejše kot ne je delo kritičnih arhitektov dopuščalo retorične obrate dominantnih definicij, ki jim je šlo za politične poteze kot takšne. Ta idealizacija drugega je sledila heglovski dialektiki (hierarhično versus nehierarhično, hrapavo versus gladko, razvejano versus rizomatično) in delovala predvsem znotraj načina premeščanja, kjer je en dominantni način preprosto nadomestil naslednji.

Arhitektura je nedvomno postala prilagajanje realnega. Ker je bil z globaliziranjem pojma generično koncept razlike interioriziran, arhitekturna kritika ne zdrži več v svojem

prejšnjem binarnem okviru. Zato moramo ponovno premisliti kršitev ne kot prekinitve, ki jo ustvari heroična avantgarda izven simboličnega reda, temveč kot prelom znotraj reda.<sup>30</sup> Si lahko zamislimo novo kritiko, ki sama sebe ne definira z napadom na "to staro reč - umetnost" (Barthes), ne s sprejemanjem prividnosti blagovne znamke (Baudrillard), ampak raje kot razkritje "samozadovoljne potrošnje"?<sup>31</sup> Lahko mislimo arhitekturo, ki je referenčna in prividna, čustvena in brez čustev, kritična in samozadovoljna? Mogoče vloga nove kritične arhitekture ni prelomiti z redom, temveč razkriti njegovo krizo, ne samo zabeležiti točk njegovega zloma, ampak tudi preboja, nove možnosti, ki jih lahko odpre takšna kriza.<sup>32</sup> Medtem ko se novi minimalisti odzivajo na sedanje ekonomske trende resnično enako, kot se je postmodernizem, namreč s prodajanjem že sprejetega, tokrat v "prvotnem" zamotanem stilu, ki namiguje na "čistost" in "univerzalno resnico", lovijo infrastrukuralisti socialnoekonomske trende v njihovih različnih načinih delovanja, ki bi morda dolgoročno razkrili več. Delujoč iz notranjosti reda globalizirajoče ekonomije, lahko infrastrukuralizem morda dejansko razkrije nekatere njegove avtomatizme. "Če ga ne moreš pokončati," predlaga Warhol, "se mu pridruži. Še več, če popolnoma vstopiš vanj, ga boš morda razgalil; tj., morda boš s svojim ekscesnim primerom razkril njegov avtomatizem, celo avtizem."<sup>33</sup>

identification.<sup>17</sup> As a consequence, this siting of politics as outside and other, as transcendental opposition, distracted from a politics of the here and now, of immanent contestation.<sup>18</sup> Inspired by Foucault, Deleuze & Guattari and others, the work of resistive critical architects often if not always assumed dominant definitions of the negative and/or the deviant even as it moved to revalue them.<sup>19</sup> More often than not, the work of critical architects allowed for the rhetorical reversals of dominant definitions to stand for political gestures as such. This idealization of the other followed a Hegelian dialectic (hierarchical versus non-hierarchical, striated versus smooth, arborescent versus rizomatic), operating essentially within a mode of displacement, where one dominant mode was simply replaced by the next.

Architecture, no doubt has become the accommodation of the real. As the concept of difference has been interiorized by a globalizing notion of the Generic, architectural criticism in its former binary framework is no longer sustainable. Consequently we have to rethink transgression not as a rupture produced by a heroic avant-garde outside the symbolic order but as a fracture within the order.<sup>20</sup> Can we conceive of a new criticism, which defines itself not through an attack on "that old thing art" (Barthes), not through an embrace of the simulacral commodity sign (Baudrillard), but rather in an expose of "complacent consumption"?<sup>21</sup> Can we think of an architecture, that is referential and simulacral, affective and affectless, critical and complacent? Perhaps the role of a new critical architecture is not to break with the order but to expose it in crisis, to register its points not only of breakdown but of breakthrough, the new possibilities that such a crisis might open up.<sup>22</sup> While the New Minimalists respond to current economic trends in virtually the same way Postmodernism did, namely by selling the already accepted, this time around in a "primordial" wrapping style suggestive of "purity" and "universal truth"; Infrastructuralists catch socio-economic trends in their diverse modes of operation, which perhaps might be more revealing in the long run. By operating from within the order of a globalizing economy, Infrastructuralism might actually disclose some of its automatisms. "If you can't beat it", Warhol suggests, "join it. More, if you enter it totally, you might expose it; that is, you might reveal it's automatism, even it's autism, through your own excessive example".<sup>23</sup>

## Opombe

James Mayo, *Aesthetic Capital: The Commodification of Architectural Production*, MODULUS 21, p. 67.

David Harvey, *The Condition of Postmodernity*, str. 70.

Prav tam, str. 147.

James Mayo, prav tam, str. 70.

Rem Koolhaas, *The Generic City*, S, M, L, XL.

Michael Sorkin, *Variations on a Theme park*.

Hal Foster, *The Return of the Real*, str. 164.

Prav tam, str. 130.

Prav tam, str. 166.

Roger Callois, *Mimicry and Legendary Psychasthenia*.

Jeffrey Kipnis, *Towards a New Architecture, AD / Folding in Architecture*.

Hal Foster, prav tam, str. 168.

Pojem prvič uporabljen v: Jeffrey Kipnis, *Recent Koolhaas, El Croquis* 79.

Rafael Moneo, AA lecture, november 1996.

Peter Eisenman, *Eleven Points on Knowledge and Wisdom, Anywise*.

Jeffrey Kipnis v *Recent Koolhaas* tako definira pojem: "Pojem dogodkovna struktura se porabi za označevanje vseh družbenih aktivnosti in priložnostnih dogodkov, začenih ali ne, ki se upirajo in določa arhitekturno ozadje. Vključuje izražene aktivnosti programa, vendar ni omejen nanje."

Prin. zgodnejše pojme o superrealizmu, Hal Foster, prav tam, str. 144.

Rudolfo Machado v tem kontekstu precej primerno povzema ta učinek, ko ugotavlja: "Kot avtonomi arhitekturni sistem površina ovirja zgradbo v več kot enem smislu: v svojem omejenem obsegu in s svojim volumenskim izrazom naj bi zgoščila in dala arhitekturni učinek, ki naj bi se običajno enakomerno in konsistentno ojača skozi zgradbo." Rudolfo Machado, *Rodolphe el-Khoury, Monolithic Architecture*.

Greg Lynn, *Differential Gravities, Any*, marec/april 1994.

OMA, *Urban Ring Exhibition Yokohama, Any*, marec/april 1994.

Paul Virilio, *Lost Dimension*.

Roland Barthes, *That Old Thing Art*, gl. tudi Foster, *The Return of the Real*, str. 128.

Jean Baudrillard, *Pop - An Art of Consumption?*

Hal Foster, *The Return of the Real*, str. 153.

Prav tam, str. 156.

Prav tam, str. 173.

Prav tam, str. 174.

Prav tam, str. 177.

Franco Rella, *The Myth of the Other*.

Hal Foster, prav tam, str. 157.

Prav tam, str. 130.

Prav tam, str. 157.

Gary Gamels, *The Work of Andy Warhol*.

## footnotes

1 *Aesthetic Capital: The Commodification of Architectural Production*, James Mayo, MODULUS 21, p. 67.

2 *The Condition of Postmodernity*, David Harvey, p. 70.

3 *The Condition of Postmodernity*, David Harvey, p. 147.

4 *Aesthetic Capital: The Commodification of Architectural Production*, James Mayo, MODULUS 21, p. 70.

5 *The Generic City*, Rem Koolhaas, S,M,L,XL.

6 *Variations on a Theme park*, Michael Sorkin.

7 *The Return of the Real*, Hal Foster, p. 164.

8 *The Return of the Real*, Hal Foster, p. 130.

9 *The Return of the Real*, Hal Foster, p. 166.

10 *Mimicry and Legendary Psychasthenia*, Roger Callois, October 31.

11 *Towards a New Architecture*, Jeffrey Kipnis, AD / Folding in Architecture.

12 *The Return of the Real*, Hal Foster, p. 168.

13 Term first used in *Recent Koolhaas*, Jeffrey Kipnis, El Croquis 79.

14 AA lecture, Rafael Moneo, November 1996.

15 *Eleven Points on Knowledge and Wisdom*, Peter Eisenman, Anywise.

16 Jeffrey Kipnis in *Recent Koolhaas* defines the term as follows: "The term event-structure is used to indicate all of the social activities and chance events, desirable or not, that an architectural setting stages and conditions. These include but are not limited to the expressed activities of the program." (...)

17 Compare to earlier notions of superrealism, *The Return of the Real*, Hal Foster, p. 144.

18 Rudolfo Machado in this context summarizes this effect quite aptly, when he states, that "As an autonomous architectural system, the surface encapsulates the building in more than one sense: Within its limited thickness and with its volumetric expression, it is meant to condense and deliver the architectural effect that would customarily build up evenly and consistently throughout the building." *Monolithic Architecture*, Rudolfo Machado, Rodolphe el-Khoury.

19 *Differential Gravities*, Greg Lynn, Any, March/April 1994.

20 *Urban Ring Exhibition Yokohama, OMA, Any, March/April 1994*.

21 *Lost Dimension*, Paul Virilio.

22 *That Old Thing Art*, Roland Barthes, see also Foster *The Return of the Real*, p. 128.

23 *Pop-Art of Consumption*, Jean Baudrillard.

24 *The Return of the Real*, Hal Foster, p. 153.

25 *The Return of the Real*, Hal Foster, p. 156.

26 *The Return of the Real*, Hal Foster, p. 173.

27 *The Return of the Real*, Hal Foster, p. 174.

28 *The Return of the Real*, Hal Foster, p. 177.

29 *The Myth of the Other*, Franco Rella.

30 *The Return of the Real*, Hal Foster, p. 157.

31 *The Return of the Real*, Hal Foster, p. 130.

32 *The Return of the Real*, Hal Foster, p. 157.

33 *The Work of Andy Warhol*, Gary Gamels.