

DIAGRAMS: PHILOSOPHY BEYOND THEORY
THEORY THROUGH PHILOSOPHY: ARCHITECTURE, ART, POLITICS AND TECHNOLOGY

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ABSTRACT

The characteristic of most new philosophical approaches or tactical aesthetic positioning within the architecture and visual arts is guided by a critique of the conditions and circumstances of individual and collective subjectivization achieved within productive and receptive practices of architecture. Various authors choose the term "philosophy" to indicate a deliberate turn from conceptual and semiological to phenomenological, on the other hand, to indicate the complex relationships between objects, situations and events in relation to the dispositives of art and life. In this lecture, I will present an analysis and discussion of the status of contemporary philosophy of architecture in relation to the important relations of architectural practice, artistic practice, political antagonisms and trans-technological impacts. Contemporary trans-technological (digital, post-digital, network and techno-ecological) aspects make the discussion of philosophical and aesthetic knowledge about architecture take place in the field of breaking the stable boundaries between art, architecture and politics.

Keywords:

architecture, concept, diagram, discourse, network, philosophy

It is time to rehabilitate the philosophy and aesthetics of architecture with all the transdisciplinary theoretical lateral, transverse, deep, surface and external branches and networking of the speech of architects, the external speech of users, the discourse of disciplinary determination of architecture, the discourse of architectural theories, the discourse of humanistic theories, aesthetics and philosophy, and transdisciplinary research on architecture and other architecture.

The concept or notion of architecture is the basic subject of the philosophy of architecture. The philosophy of architecture is, therefore, the art of forming, inventing, producing, analyzing or discussing concepts about architecture or derived from architectural practice. This is the regime of thinking about philosophy that Gilles Deleuze and Félix Guattari put forward:

Simply, the time has come for us to ask what philosophy is. We had never stopped asking this question previously, and we already had the answer, which has not changed: philosophy is the art of forming, inventing, and fabricating concepts.¹

The task of philosophy, then, is to derive concepts from the words and sentences of one language, which correspond to specific uses, events or functions of placing the concept in relation to other concepts, and then, in a complex way, to the non-conceptual complex world of objects and forms of life in space and time. There seems to be a complex movement between self-referentiality and actualized or projected referentiality. The goal of such a philosophical pursuit is to identify the complexity and multiplicity of the implementation and use of concepts about architecture. But concepts about architecture in a referential sense involve fundamental questions about space, space relations and space, object, human relations and processes.

This means: distinguishing between natural and geological space, geological and ecological space, natural and artificial space, local and geographical space, social and cultural space, building space and city space, interior and exterior space in relation to the building, in relation to the city and in relation to the planet and the cosmos as an external space to the dichotomy of human and natural.

In a narrower sense, philosophy of architecture deals with complex contextualized or decontextualized relational concepts of belief/knowledge about architecture and the meaning of declarative sentences of belief/knowledge about architecture in different disciplinary contexts of engineering, art, cultural studies, aesthetics, architectural history, art history, political theory etc.

Dealing with the concepts of architecture is not given in a unique way in the history of philosophy. Architecture and the concepts added to it interpretatively, that is, architecture as an appearance of the human world and the concepts derived from it have different identification possibilities: (1) architecture as an appearance of living space (phenomenology of architecture), (2) architecture as a means of communication (semiology of architecture), (3) architecture as a space of human everyday life (cultural studies on architecture), (4) architecture and urbanism as a technology of subjectivization and disciplining of the individual and society (biopolitical theory of architecture), etc.

I will discuss the complex and almost mysterious relationship between architecture and philosophy using diagrammatic models. A diagram is posited in line with the chosen construction of the appearance and legibility of an imagined or discovered reality by means of elements (graphs, words, signs, images, drawings, photographs) that do not imitate the form of that reality but are rather meant to develop it further away from that form, toward processings through, above, or beyond *form*. A diagram is not a project pertaining to form, but an indexation of a path toward form, a path toward transcending or abandoning form, or merely a testimony about thinking about form in process.

¹ Gilles Deleuze, Félix Guattari, "Introduction", in *What is Philosophy?*. Columbia University Press, New York, 1994, 2.

The first DIAGRAM

IDEALIZATION	APPLICATION	PROJECTION
the idea of architecture	project of the architecture	imagining architecture
talk about the concepts of architecture without considering the reference of the concepts	the subject matter is a way of giving reference to the concept of architecture	the subject of the study is the projection of the potentiality of architecture
starting question: What is the concept of architecture?	starting question: What is architecture ?	starting question: What should or can architecture be?

The second DIAGRAM

referentiality concept of architecture	
aesthetics	sensory modes or modes of distribution of sensibility during the production, inhabiting and seeing of architecture as a device in which a specific form of life takes place
poetics	reflected, i.e. conceptualized platforms, protocols and procedures for designing and building architectural objects or complex sets of objects, i.e. settlements or cities
auto-poetics	attitudes and concepts of self-referential and self-reflective concepts about the specific design/building practice of one architect or a group of collaborators within architectural practice
history/herstory	<p>the history of architecture as a "narrative" about the architecture of the immediate or distant past;</p> <p>the history of architecture in relation to the history of art and the history of society, that is, culture;</p> <p>the history or herstory of architecture in relation to the diachrony of individual and collective bodies the separation of the history of architecture as a discourse on "the return of the past", as a discourse of support for current architectural poetics, and as a discourse on "separation from the past" or "a turn towards the future";</p> <p>archeology of cultural structures or specific micro/macro forms of life in which architecture appears</p>
theory of architecture	<p>traditional notion of architectural theory: ordered or systematized knowledge of aesthetics, poetics and history of architecture;</p> <p>newer concept of architectural theory: organized and systematized knowledge about architecture naturalized by social and humanistic sciences (sociology, psychology, psychoanalysis, semiology, anthropology, history of culture, history of art);</p>

anthropology of architecture	<p>general anthropology: architecture as an expression or effect, that is, a product of humanity;</p> <p>anthropology as an ethnological science: architecture and its functions in the very specific human community of a time or a space;</p> <p>contemporary anthropology: architecture as an actant or agent of networking - possibilities of/for actor-network-theory</p>
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The third DIAGRAM

self-referentiality of the concept of architecture		
ontology of architecture	the existence of architecture: what is architecture?	Martin Heidegger habitat/site/place
phenomenology of architecture	<p>appearance of architecture: how is architecture seen?</p> <p>appearance of architecture: how to live through architecture?</p>	Maurice Merleau-Ponty appears for the body: around, in front of, next to, above and below the body
psychoanalysis of architecture	unconscious of architecture, homelessness, fear/horror and repressed sexuality, drive and desire in architecture	Sigmund Freud the space of the unconscious. architectural uncanny
philosophy of the history of architecture	historical conditions and circumstances of architecture: what is the historical meaning and sense of architecture?	Ernest Bloch space of fulfillment : dream, project, hopes
critical theory of architecture	<p>modern architecture and urban cultur</p> <p>questions about the functions of architecture</p>	Theodor Adorno Walter Benjamin urban space as the nature of modern humans
situationist theories of space	urban geography and politics	Henri Lefebvre Guy Deboard activist strategies and tactics within urban society
epistemology of architecture	knowledge about/in architecture: how is architecture understood?	Ludwig Wittgenstein architectural concepts philosophical concepts translation of concepts
philosophy of language, semiotics/semiology and architecture	the meaning of architecture or the city as a symbolic order, that is, an architectural text within specific historical and geographical cultures	Umberto Eco Roland Barthes space character and code space-text and inter-text textual representation of space
deconstruction and architecture	<p>the limits or borders or liminal zones of architecture:</p> <p>a) what is the relationship between center and margin in architecture?</p> <p>b) what is difference, disjunction in architecture?</p>	Jacques Derrida a space where desire can live architectural forms of desire

biopolitics and architecture	discipline and control, that is, the articulation of the human individual and collective body in architecture 1) how does architecture shape life? 2) how does life shape architecture?	Michel Foucault Giorgio Agamben space of supervision, control, discipline the space of performing life forms
rhizome space/architecture	rhizome as a multiplicity of spatial, architectural and urban relationships and connections	Gilles Deleuze, Felix Guattari diagrammatic thinking
geoaesthetics through geopolitics	cognitive mapping as a metaphor for describing the phenomena of the urban environment and its meaning for human life; the relationship of the individual subject, the reality and the imaginary projecting of the subject of previous relationships to the later relationships of geographical locations, immediate surroundings, buildings or the city	Edward Soja David Harvey cultural space spatial turn
architecture in "speculative realism" new materialism	architecture as an object towards which the mind is oriented: how to think about architecture?	Karen Barad Giuliana Bruno Graham Harman Bruno Latour object oriented mind material agency reset thinking

But, there inevitably arises the question of trust in the proposed concept and distrust in the proposed concept, i.e., it is about the uncertainty suggested by the movement between the complex contexts of execution, placement, understanding and mastery of the concepts of architecture and the modalities of avoiding "conceptual traps" that appear in philosophical work. This is what Wittgenstein metaphorized with question and answer:

309. What is your aim in philosophy? – To show the fly the way out of the fly-bottle. ²

² Ludvig Vitgenštajn, #131, iz *Filozofska istraživanja*, Nolit, Beograd, 1980., 131.

The fourth DIAGRAM

Institution and discourse of spatiality in architecture

STRUCTURAL MODES	AFFECTIVE MODES
context	field
structure	relation
building	site/nonsite
network	virtual assemblage
symbolic order	representation
phantasm	self
human relationship	what it really is
ideology	intensity
practice praxis	event ereignis

building
city
network

CONCLUSION

Architecture as a *dispositif*, therefore, is a completely heterogeneous set consisting of discourse, institutions, spaces and architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions - in short, everything that is said and unsaid. These are the elements of the *dispositif*, i.e. architecture. The *dispositif* of architecture is a system of relationships that can be established between these elements. Second, what I am trying to identify in this *dispositif* of architecture is precisely the plastic connection that can exist between these heterogeneous elements. Thus, an individual *dispositif* of architecture can figure one time as a program of an institution, and another time it can function as a means of judging or masking a practice that itself remains silent, or as a secondary reinterpretation of this practice, open to a new field of rationality. In short, between these elements, whether discursive or non-discursive, there is a kind of interplay of moving positions and modifying functions that can vary a lot according to the registers of social activities. The *dispositif* is understood to be a type, let's say, of a formation that has the main function at a given historical moment to respond to an urgent need to realize concrete forms of life in space and time. The device has a dominant strategic function in realizing the plastic potentials of the human world - a space in which public, private and intimate life takes place with all the complexities and contradictions of race, nation, class, generation, gender, etc.

Architecture is a political social practice that undertakes to act with sovereignty, identity and legitimacy. It is based on the practical institutional implementation of the ideology of the real or ideal everyday life of a certain society through concrete, industrial, procedures and implementations of aesthetic order, utilitarian sense, material economy, instrumental technique, organizational rationality, administrative bureaucratic control and, of course, the structuring of power in historical and geographical society. The political character of architecture is not determined only by the relationship between architecture and macrosocial power, for example, the relationship between feudal production and the conception of the location of a Gothic cathedral or the character of late capitalist post-industrial production and the urban conception of a megalopolis. The political character of architecture is also determined by the political interpretation and determination of seemingly autonomous non-utilitarian architectural solutions as signifier anticipations of social (geographic, racial, gender, ethnic, class, everyday) identity.

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