Extended Paradigm of a House

PART I
CONCEPTUALIZATION OF ARCHITECTURE AND RELATION TO ARCHITECTURAL FORM IN CONTEMPORARY ART

An open notion of art, new artistic media and a glossary that includes engineering terms like ‘installations’, as well as introducing art in public spaces (by equalizing public and political space, artistic installations in public spaces may be perceived as reminders of the fact that social space is created and structured in various conflict processes) are often related to or aim at the conceptualization of architecture as well as recreation of architectural space and mass. This is frequently justified by using Wittgenstein’s metaphor of ‘family resemblance’ (Familienähnlichkeit). For example, Peter Eisenman designed his houses (House I–VI) by means of conceptualizing architecture according to syntactic rules. He divided the cube of a building into a regular grid which can be defined in space with pillars or parallel walls, and this resulted in the necessity of installing a glass slot in the centre of the bedroom in House VI, realized in 1975. Single beds were placed on each side of the slot, in other words, a double bed was split in half. Such sequential layout, combined with the irregularity of the house, offered a certain effect that could be seen as an extension of the idea of the house.

Silva KALIĆ, Konceptualizacija arhitekture u suvremenoj umjetnosti...
Architecture in Venice 2010 was that of the Kingdom of Bahrain, a country that exhibited at the Biennale for the first time that year: we can see a piece of the coast, three fishermen’s pile dwellings, objets trouvés, and we are invited inside to spend some time there, to use their inventory related to Islamic tradition and the rituals of everyday life — the theme of the exhibition was to present vernacular constructions which are disappearing due to rapid changes of the coast, caused by the climate which is again changed by urban landscapes; in other words, as a result of the receding sea new notions of territory are formed and are swallowed by bombastic architecture. The Golden Lion for the best project was won by Junya Ishigami for a fragile and almost invisible structure which had transparency as its theme, an attenomial model or suggestion of house as a model of possible construction somewhere in Europe. It was reduced to a contour line of $4 \times 4 \times 4$ in meters in dimension, which had collapsed, in other words broken up, before the opening of the exhibition. The Biennale is a manifestation where the most radical and most progressive ideas in the field of architecture are presented. Modernist thoughts about architecture involves an experiment whose parts are elements of unpredictability and risk, and possible damage to exhibits at the Biennale do not represent a failure or the end of the project in disgrace, but part of the process,” commented Ivana Franka for Vjesnici List newspapers. “The installation, designed by Ishigami’s studio,” the critic wrote, “is made of tiny wooden panels, of different lengths, that are stacked and arranged to create a sort of a wall, a Babel-like wall, a wall of the other world; the project tries to illustrate architecture as a cardinal element (air, emptiness or space) in its essence, transcending concepts of lightness and heaviness (like Vitruvius’ firmitas) of traditional architecture. 

**CONTEXT OF CROATIAN ART** In the context of Croatian art, Tanja Deman creates light boxes with collage photographs in her project “Fenomen”, or “Forsimlicity in English, or ‘an ache for distance’, a name that directly suggests a passion for active exploration of unfathomable, unbreakable feelings of hope and enormous longing. The theme is a modernist utopia of solitary collective residing and contemporary dystopia, disintegration of the very concept of residing as well as chaotic morphological spatialisation of cities. The photo collage presents a drill hole of diamond mines which appears to suck the modernist utopia of collective housing into an abyss, while generic housing similar to Tetris’ ‘transitionally’ inserted into an empty canyon in the middle of savage mountains ironizes the contemporary density of construction in unorganised urbanism, as well as modernist Van der Rohe’s postulate of the International Style — that the Alps are the Alps, and a house is a house. Recent photographs by Dubravko Vidošić have the wall as a ruin as their motif, thus symbolizing the colonial past of Shanghai which has been vanishing more and more quickly in an uncontrolled process of making the city contemporary. Books inserted and stacked up within brick piles and eroded wall structures are the memory of the demolished houses’ former residents of not so long ago (and these books stayed behind like a burden) and of the fact of loss. The books symbolize the preservation of words and a way of transferring knowledge to future generations, but in this case as they are left behind and implanted into the unstable wall, they evoke the theme of censure and technological replacement of voluminous, perhaps hard cover ‘code’ with the new, virtual and, in the sense of occupying space, non-existent e-literature. Shikumen (literally meaning ‘stone doors’) is an architectural hybrid from the time of around 1860 which represents the cultural heritage of colonial Shanghai, combining elements of the Western with traditional Chinese Yangtze architecture and is characterized by courtyards separated from the street with a high wall. At the beginning of the Second World War, 80% of Shanghai’s inhabitants lived in such houses, while at the present this number is irrelevant (according to Isabelle de le Court), considering the accelerating elevation of the city’s skyline and increased construction which promotes its new, non-place character. Working with architecture as a defined space which choreographs movement also emphasizes the very position of the body, no longer able to embrace its format (the architectural frame) with one view, but with looking over it, moving, looking back... Even when he works within three-