

Trading between  
Architecture and Art

Editors  
Wouter Davidts  
Susan Holden  
Ashley Paine

With contributions by  
Angelique Campens  
Guy Léon Châtel  
Wouter Davidts  
Mark Dorrian  
Susan Holden  
John Körmeling  
Maarten Liefoghe  
Mark Linder  
John Macarthur  
Philip Metten  
Sarah Oppenheimer  
Ashley Paine  
Léa-Catherine Szacka  
Annalise Varghese  
Stefaan Vervoort  
Stephen Walker  
Rosemary Willink

*vis-à-vis*

---

Valiz

# Trading between Architecture and Art

Strategies and Practices of Exchange

Studies in Art and Architecture



# C o n t e n t s

- 9 The Terms of Trade of Architecture and Art  
Wouter Davidts, Susan Holden, Ashley Paine
- 17 Art/Architecture/Concept  
Mark Dorrian
- 27 Pardo's Plumbing  
Relational Art and Architectural Pavilions  
John Macarthur
- 40 Open  
John Körmeling
- 51 Assemble's Turner Prize  
Utility and Creativity in the Cultural Economy  
Susan Holden
- 65 Jacques Moeschal, *Signal*  
Angelique Campens

- 75 Failed and Fantastic  
Frederick J. Kiesler's Imaging Practices  
Mark Linder
- 86 Projects 2013–2015  
Philip Metten
- 97 Warren & Mosley: Within and Beyond *Rogue Game*  
Stephen Walker
- 109 The Follies of Conceptual Architecture at Osaka's  
Expo '90  
Biwako Otsu Folly, Bolles+Wilson  
Annalise Varghese
- 121 Massimo Scolari's *Ali* and the Institutional Reframing  
of the Venice Biennale  
Léa-Catherine Szacka
- 133 Rooms and Clouds  
Gerhard Richter and Architecture  
Guy Léon Châtel and Wouter Davidts
- 145 'Breuer Revisited'  
Creating Value at The Met Breuer  
Rosemary Willink
- 158 US 10,139,046 B2  
Sarah Oppenheimer
- 181 Spencer Finch's Windows  
Authenticity and the Reconstructed Interior  
Ashley Paine

- 193 Mies en Abye  
Architecture and Institutional Critique  
in Ludger Gerdes' *Bau-Bild Krefeld*,  
*Gartenfragment*  
Stefaan Vervoort
- 207 On the Art/Architecture of Reframing an  
Industrial Site  
Rotor's 'Grindbakken' Exhibition  
Maarten Liefoghe
- 221 About the Authors
- 229 Index
- 235 Acknowledgments





# The Terms of Trade of Architecture and Art

Wouter Davidts, Susan Holden,  
Ashley Paine

---

An artist appears in a photograph. On the pavement of 52nd Street in New York, just around the corner from the Museum of Modern Art, he is balancing a makeshift tower on his left hand, not unlike a circus juggler. The tower, made of eighteen square plates supported by drinking glasses at the four corners, resonates with the assorted skyscrapers that flank both sides of the Manhattan street. Anxious but determined, the artist keeps control of the precarious construction, bending his knees slightly. Passers-by seem unconcerned and pay no attention, while the artist, Job Koelewijn, remains deeply engrossed in his own perilous pursuit. We do not know what happens next.<sup>1</sup>

Koelewijn performed his *A Balancing Act* in 1998, during a long-term artist's residency at PSI. The work gives expression to the uncertainty the artist experienced during his time in New York, intimidated by both the scale and intensity of the city. Steadying the delicate edifice on the palm of his hand, the work points to Koelewijn's daily efforts to hold his ground as an artist, while maintaining a balance between private possibilities and public demands. Here,



<sup>1</sup> Job Koelewijn, *A Balancing Act*, 1998, photograph.



2 Job Koelewijn, *Cleaning of the Rietveld Paviljoen*; performance at the Rietveld Academie, Amsterdam.



Job Koelewijn, *Real Fiction Cinema*, 2010–12, various sites in Switzerland.

architecture serves as a means to reflect on the fate of the artist, and becomes a medium of self-reflection. Koelewijn's work is demonstrative of just some of the ways in which architecture, building, and the city have become materials for art today.<sup>2</sup> That is, for Koelewijn and many of his contemporaries, architecture is not so much a subject, but a vehicle for practice—a means through which to mobilize thoughts and articulate ideas.

In this light, art and architecture can be seen coming together not in new hybrid or amalgam forms, but as taking part in a process of trade and exchange that, like Koelewijn's own balancing act, produces particular and often unstable scenarios with unpredictable outcomes. Indeed, it is this exchange of disciplinary concepts and tools that establishes the dynamic scene in which art and architecture meet, intersect, clash or pull away. On this veritable trading floor of culture, artists and architects negotiate that which is of value or at stake: transactions that add up to the 'terms of trade' for architecture and art today. And, in much the same way as a nation's economic terms of trade provide a measure of future financial prospects—not to mention something of the very character of those nations, defined by that which is imported and exported—interrogating the trade between art and architecture can offer unique insights into the opportunities and potentials of contemporary practice.

This practice of trade begins largely in the 1960s, a time marked by many radical and canonical exchanges between artists and architects. Artists took on the conventions, language, and scale of architecture as an integral part of their work, utilizing plans and models, building structures and pavilions, or intervening in urban and public spaces, as a way of critiquing the traditional terms and limits of art. With a similar intensity, architects adopted strategies from the visual

arts, planting ‘artistic’ installations in art galleries, making exhibitions, and joining biennales and art events. Through such explorations, architects attempted to break free from functionalist and formalist conventions. Art galleries and museums became accomplices in this trafficking and, by bringing together exemplary practices from both sides of the venture, have redefined the role of the institution in staging and administering disciplinary difference. Since then, architecture and art have become robust trading partners with a great richness and diversity of interaction. Whereas architecture has become a commonplace instrument for artistic research and production, art has in turn offered a rich source for theoretical and formal expansion in architecture. Moreover, many of the resulting projects purposefully suspend the traditional distinctions drawn between the respective disciplines. As Anthony Vidler has argued, such works confront us with a remarkable challenge: ‘This intersection has engendered a kind of “intermediary art”, comprised of objects that, while situated ostensibly in one practice, require the interpretive terms of another for their explication.’<sup>3</sup> Hence, as artists and architects exchange means and strategies, the inherited theoretical frames of reference, and our critical vocabularies to describe them, increasingly fall short. In particular, there is a tendency to characterize this proliferation of practices and projects as an ever-expanding field.<sup>4</sup> However, such generalized summations tell us little about the nature of the field itself, its points of intensity and unevenness, or of the specific contests and traits such practices and projects deploy: those *frictions* that disciplinary distinctions—like differences between close friends—entail.

This book *Trading between Architecture and Art* contends with the complexity of those dealings between architecture

3 Anthony Vidler, *Warped Space: Art, Architecture, and Anxiety in Modern Culture*. (Cambridge, MA: MIT Press, 2000), viii.

4 The main historical reference for this discussion is Rosalind Krauss’ seminal essay ‘Sculpture in the Expanded Field’ (in: *October* 8 (Spring 1979), pp. 30–44) which continues to shape present day discussions. See for example: Spyros Papapetros and Julian Rose, *Retracing the Expanded Field: Encounters Between Art and Architecture* (Cambridge, MA: MIT Press, 2014); Ila Berman and Douglas Burnham, *Expanded Field: Architectural Installation Beyond Art* (Novato, CA: AR+D Publishing, 2016).

5 Hal Foster, in Julian Rose et al., 'Trading Spaces: A Roundtable on Art and Architecture', *Artforum International* 51, no. 2 (2012), p. 201.

and art, exploring how such transactions have shaped, and at times dislodged, our faith in disciplinary concepts and categories. Indeed, it aims to interrogate the terms and conditions of exchange, and what is at stake in the idea of disciplinary difference, historically and in the present. To this end, the book proceeds via concrete cases. Each contribution focuses on a specific instance of the two-way transaction between architecture and art: artists adopting architectural means on the one hand, and architects adopting artistic strategies on the other. Each essay is conceived as an in-depth examination of those situations where traditional distinctions and disciplinary conventions become interestingly opaque, and meanings provocatively uncertain.

We argue that to start from the cases themselves, on their own terms, is paramount to this endeavor. As such, the general aim of this book is not to approach the cases with pre-established principles and set schemes, but to try to distill original insights from the chosen works as they present themselves to us. As a result, the cases are wide-ranging: some are iconic, others relatively obscure. Certainly, they make an idiosyncratic constellation in the expanding field of practices, spanning a period from the 1930s to the present, albeit with telling concentrations around the 1990s and in the 2000s. Again, this is not meant to propagate the notion of a pluralist fusion that has haunted the exchange between architecture and art ever since the advent of postmodernism. On the contrary, this book is driven by the thought that the most interesting cases in the past decades surpass the historical dream of a symbiosis between both disciplines. Most if not all of the cases discussed in this book pertain to projects within which the differences between architecture and art are put at stake: distinctions here are regarded as generative, rather than as problems to be solved.<sup>5</sup> The works examined also reveal that

the trade between architecture and art is rarely reciprocal. Rather, it is fundamentally uneven, and frequently unstable.

6 Yve-Alain Bois, *Painting as Model*. (Cambridge, MA: MIT Press, 1993), xii.

In granting these objects—whether artifacts, projects or events—pride of place, we lean heavily on Yve-Alain Bois' diatribe against what he terms theoreticism:

In fact, the first lesson to be learned from one of the theoreticians most likely to be invoked by theoreticists, Roland Barthes, is that one does not 'apply' a theory; that concepts must be forged *from* the object of one's inquiry or imported *according to* that object's specific exigency; and that the main theoretical act is to define this object, not the other way around.<sup>6</sup>

In many academic spheres today, a truly detailed reading of the actuality and specificity of artifacts has become rare. The prevailing urge to jump straight to the 'meaning' of a work makes many miss the critical resonance that a sincere reading might proffer. To this end, each essay in this book begins with a description of its object of scrutiny, whether it is an art exhibition, a pavilion, an installation, a scale model, or a set of collages. Indeed, the variety of these objects, and the singularity of the essays—both written and visual—is key to the conception of the collection. This idea is reinforced by the table of contents wherein all the contributions are listed without hierarchy, headings or other imposed structural articulations—not unlike an old-fashioned mixtape.

Still, in the great variety and richness of examples, some specific insights are revealed by this focused examination of architecture and art's terms of trade—insights that emerge across and between individual essays. For example, the notion of utility is recognizable as a recurrent topic for a number of authors and artists. Once invoked to draw a line

7 Maarten Liefoghe, 'On the Art/Architecture of Reframing an Industrial Site: Rotor's "Grindbakken" Exhibition', see pp. 207ff.

between disciplines (architecture has routinely been described as just 'sculpture with plumbing'), utility is exposed here as a more complex, sometimes spurious, but often unavoidable topos of contemporary practice, which plays out through the various social, formal, and aesthetic dimensions of both architecture and art. It also complicates the repertoire of how art and architecture are increasingly accounted for and valued in administrative and institutional settings. Ambiguity also arises in relation to the changing institutional and physical contexts of exhibition and display, and a number of contributions to the book examine episodes in the recent resurgence of interest in exhibitions of architecture, whether used as a means to frame and represent specific works and practices, or to create novel works or bodies of original research in their own right. In this context, architecture can be seen as reclaiming ground, in both a literal and metaphorical sense, within and beyond the institutions of art. Tellingly, issues such as utility and display can be seen as some of the common denominators of art and architectural practice today—the very currency of their trade. They are, after all, the kind of concepts and practices that, as one of the authors in this book insists, 'have no disciplinary home base'.<sup>7</sup> As a compendium, *Trading between Architecture and Art* aims to enrich an understanding of the potential openings, and possible deadlocks, of such exchanges—to articulate in a specific way what is contested and what is transformed, as means and strategies are displaced, concepts shared, and contexts appropriated. On purpose it abstains from presenting an overarching theory, or an all-embracing diagram that is intended to map, define, or eventually retrace the expanded field of art and architecture as if it were a contiguous whole. It avoids this task in favor of a lively discussion of the terms of such trade. In the end we find that the question of whether a

project is either art or non-art, architecture or non-architecture, is not as illuminating as the pattern of disciplinary rivalries that become apparent through an examination of specific cases. The interest, we might say, lies less in how means and strategies mobilize disciplines than the other way around: how disciplinarity is articulated by the contest of concepts and through the trading of practices.

As this book shows, the terms of trade of architecture and art are necessarily worked through in practice, and on a case-by-case basis. Incidentally, in the particularity of this collection of focused studies, we are reminded of another work by Job Koelewijn—a giant wooden stamp made in 2003.<sup>8</sup> With Vicks Vaporub, an ointment rubbed onto children’s chests to cure them of a cough, one can imprint a giant text on the wall of a gallery or art institution. Retrospectively the text serves as a leitmotif, or catchphrase, for every contribution: it reads, ‘Be More Specific’.



<sup>8</sup> Job Koelewijn, *Untitled (Be More Specific)*, 2003.

Angelique Campens (b. 1980) is an independent art historian, writer, educator, and curator whose research focuses on sculptural concrete, interactions between sculpture and architecture in the twentieth and twenty-first century, and the integration of sculpture in public space. Born in Belgium, she has worked for international museums and public art spaces. She teaches at KASK Ghent and is a PhD candidate in art history. In 2010 she published her first monograph about the architecture of the Belgian Modernist Juliaan Lampens. Campens lives and works in both Turin, Italy and Brussels, Belgium.

Guy Léon Châtel (b. 1956) is an Engineer Architect, Associate Professor at Ghent University, Department of Architecture and Urban Planning, and principal of Labo A conducting applied research on design-oriented issues. He publishes on architecture and art (*A+*, *Janus*, *DW&B*, *AS*, *MDD*, *Architectural Review Flanders*, *Cahiers Thématiques AVH-F*, *Interstices*, *Oase*, *San Rocco*, *EspaceTemps.net*). Books include *Luc Deleu – T.O.P office: Urban Space*



(co-edited with Wouter Davidts and Stefaan Vervoort, 2012) and *The School as Design Assignment: School Architecture in Flanders 1995–2005* (co-authored with Maarten Van Den Driessche, Bart Verschaffel et al., 2006). Châtel lives and works in Ghent, Belgium.

Wouter Davidts (b. 1974) is partner investigator of the ARC funded project ‘Is Architecture Art?’ and teaches at the Department of Architecture & Urban Planning and the Department of Art, Music and Theatre Studies, Ghent University. He has published widely on the museum, contemporary art, and architecture, including *Triple Bond* (2017), *Luc Deleu – T.O.P. office: Urban Space* (co-edited with Stefaan Vervoort and Guy Châtel, 2012) and *The Fall of the Studio* (2009). With Mihnea Mircan and Philip Metten he curated ‘The Corner Show’, Extra City Antwerp, 2015. Davidts lives and works in Antwerp, Belgium.

Mark Dorrian (b. 1964) holds the Forbes Chair in Architecture at the University of Edinburgh and is Co-Director of Metis, an atelier for art and architecture. His research spans topics in architecture and urbanism, cultural history, landscape studies, media theory and visual culture, and his writing has appeared in key international journals in these fields. Books include *Writing on The Image: Architecture, the City and the Politics of Representation* (2015) and *Seeing from Above: The Aerial View in Visual Culture* (co-edited with Frédéric Pousin, 2013). He is currently working on the history of sketchbooks. Dorrian lives and works in Edinburgh, United Kingdom.

Susan Holden (b. 1976) is an architect and Senior Lecturer at the University of Queensland. Her research deals broadly

with historical and theoretic aspects of architecture as a subject of culture. Her research on architecture and art has considered historical cases from the post-wwII synthesis of the arts and the competition to design the Centre Pompidou to contemporary developments in practice including the proliferation of pavilion architecture. She has published in a range of journals including *Journal of Architecture*, *Leonardo* and *AA Files*, and contributes to the professional journal *Architecture Australia*. Holden lives and works in Brisbane, Australia.

John Körmeling (b. 1951) studied architecture at the Technische Hogeschool in Eindhoven. His projects and realizations range from visual art, architecture, urban and rural planning to design. In 2010 Körmeling designed the Dutch Pavilion for the World Expo in Shanghai (CN), entitled 'Happy Street'. The pavilion consisted of 26 elevated small buildings, designed after various Dutch architectural styles, along a main pedestrian strip that curved in a figure eight. Each house was a mini pavilion in itself, exploring themes such as energy, water, space, and other urban issues to achieve a 'Better City, Better Life'. He lives and works in Eindhoven, the Netherlands.

Maarten Liefoghe (b. 1983) is Assistant Professor in architectural history and theory at Ghent University. His research revolves around encounters between art, architecture, and exhibition and preservation practices. Liefoghe graduated in architecture and engineering in 2006 at Ghent University and TU Berlin. His dissertation, *The Monographic Factor* (2013), studied the ideology underlying single-artist museums and their institutional and architectural hybridity in between art museums, archives, and an

individual's memorial. He studies contemporary architectural exhibitions as an experimental field in which 1:1 and in situ exhibits formulate alternative approaches to key problems in historic preservation. Liefoghe lives and works in Ghent, Belgium.

Mark Linder (b. 1960) is a Professor at Syracuse University where he was also Chancellor's Fellow in the Humanities. He has taught at the University of Michigan, Harvard, University of Illinois–Chicago, Rice, IIT, RISD, and UCLA. He wrote *Nothing Less than Literal: Architecture after Minimalism* (2004) and is completing *That's Brutal, What's Modern?* which argues that the intellectual formation and design practices of the New Brutalism are instances of modern architecture coming to terms with the transdisciplinary question, 'What would architectural practice become if imaging were its acknowledged means and ends?' Linder lives and works in Syracuse, United States.

John Macarthur (b. 1958) is Professor of Architecture at the University of Queensland where he teaches history, theory, and design. He is a Fellow of the Australian Academy of Humanities and a Fellow of the Queensland Academy of Arts and Sciences. He was the founding Director of the Research Centre for Architecture, Theory, Criticism and History and remains an active member of the Centre. His research on the intellectual history of architecture has focused on the conceptual framework of the relation of architecture and the visual arts from the Picturesque to the present. Macarthur lives and works in Brisbane, Australia.

Philip Metten (b. 1977) is an artist who freely moves between the respective media and regimes of sculpture and

architecture, suspending disciplinary differences. He teaches in the sculpture Department of KASK / School of Arts, Ghent. Metten's recent projects include the scenography for the group show 'The Corner Show', Extra City Kunsthall, Antwerp, 2015; a new façade for the Kai Matsumiya gallery 153. Stanton, New York, 2015; and the interior for the restaurant ESSEN, Borgerhout, 2019. In May 2019, he has a solo show at Zeno X Gallery, Antwerp. Metten lives and works in Antwerp, Belgium.

Sarah Oppenheimer (b. 1972) is an artist whose work explores the built environment as an orchestrated field of stasis and change. Oppenheimer is a Senior Critic at the Yale University School of Art. Recent solo exhibitions include 's-399390', Mudam Luxembourg, 2016, 's-281913' at Pérez Art Museum Miami, 2016 and 's-337473' at Wexner Center for the Arts, Columbus. 2017. Oppenheimer lives and works in New York City, United States.

Ashley Paine (b. 1979) is a Senior Lecturer at the University of Queensland. His recent research and publications have examined topics as diverse as the history of striped façades, the collection and reconstruction of architecture in museums, contemporary pavilions, and the posthumously built works of Frank Lloyd Wright. He has contributed to journals including *AA Files*, *ARQ*, *The Architectural Review*, and *Interstices*, and is co-author of the book *Pavilion Proposition: Nine Points on an Architectural Phenomenon*. Paine is also a practicing architect, and co-founder of the Brisbane-based practice PHAB Architects. Paine lives and works in Brisbane, Australia.

Léa-Catherine Szacka (b. 1979) is Lecturer in Architectural Studies at the University of Manchester and Visiting Lecturer at Harvard GSD. Szacka's work focuses on the history of architecture exhibitions and postmodern architecture. Work includes *Mediated Messages: Periodicals, Exhibitions and the Shaping of Postmodern Architecture* (co-edited with Véronique Patteeuw, 2018), *Concrete Oslo* (co-edited with Erik Langdalen and Andrea Pinochet, 2018), *Le Concert: Pink Floyd à Venise* (2017), *Exhibiting the Postmodern: The 1980 Venice Architecture Biennale* (2016, winner of the SAHGB Alice Davis Hitchcock Medallion). She sits on the editorial boards of *Footprint* and *Architectural History*. Szacka lives and works in Manchester, United Kingdom.

Annalise Varghese (b. 1992) is a PhD candidate at the University of Queensland and part of the ARC funded project 'Is Architecture Art? A history of categories, concepts and recent practises.' Her research orbits conceptual architectural practices, with regard to the architectural pavilion and its rising presence in the contemporary design sphere. Varghese explores the pavilion's indeterminate and shifting identity over time, as a form somewhere between art and architecture, with equal footing in physical and virtual domains—presenting and publishing her early research findings through international conferences: SAHANZ and AHRA in 2017. Varghese lives and works in Brisbane, Australia.

Stefaan Vervoort (b. 1986) is a PhD candidate at the Department of Architecture and Urban Planning, Ghent University. His research focuses on the exchange between postwar art and architecture, specifically on architectural scale models and postmodern architecture theory in the 1980s

visual arts. Recent publications include *Aglaia Konrad from A to K* (co-edited with Emiliano Battista, 2016); *Raymond Barion* (co-edited with Mihnea Mircan and Stijn Maes, 2014); and *Luc Deleu – T.O.P. office: Urban Space* (co-edited with Wouter Davidts and Guy Châtel, 2012). Vervoort lives in Antwerp and works in Brussels and Ghent, Belgium.

Stephen Walker (b. 1966) is currently Head of Architecture at the University of Manchester. His research draws upon architectural and critical theory and examines the questions that theoretical projects can raise about particular moments of architectural and artistic practice. A developing methodology has brought together aspects of theory with a broad range of practical work including Mediaeval Breton architecture, ring-roads and the work of contemporary artists (in particular Gordon Matta-Clark, Helen Chadwick, about whom he has published widely, and more recently, Warren and Mosley). Walker lives in Sheffield and works in Manchester, United Kingdom.

Rosemary Willink (b. 1988) is a PhD candidate in the School of Architecture at the University of Queensland and part of the ARC Discovery Project 'Is Architecture Art? A history of categories, concepts and recent practices'. With prior experience working in cultural institutions in Australia, Europe and the United Kingdom, Willink's research focuses on how museums and galleries collect, curate and commission architecture. Her qualifications include a Masters of Contemporary Art from Sotheby's Institute and a Bachelor of Music Performance from the Victorian College of the Arts. Willink lives and works in both Brisbane, Australia and Washington DC, United States.



- '1:1 Period Rooms' 184, 185  
 '5th International Architecture Exhibition' 121, 126, 127
- AAM Galleria, Rome IT 129  
 Abraham, Raymond 129  
 Adam, Robert 99  
 Agee, James 82  
 Alsop, Will 18  
 Altay, Can 97  
 Alijs, Francis 217  
 Amsterdam Museum, NL 185  
 Angelidakis, Andreas 184, 185  
 Ant Farm 18  
 Apollo Galerie, Brussels BE 67  
 Appleyard, Donald 70  
 Architectural Association (AA), London UK 17, 24, 109, 112, 114  
 Archizoom 18  
 Arrhenius, Thordis 212  
 Art Academy Düsseldorf, DE 195, 202  
 Art Basel Unlimited, CH 181  
 Art Net Gallery, London UK 17  
 Art of this Century Gallery, New York US 80  
 Arts Council England (ACE), UK 61  
 Asher, Michael 105, 200–203  
 Asociación de Arte Útil (Office of Useful Art) 53, 61  
 Assemble 51–56, 58–62  
 Atkinson, Dennis 103, 104  
 'Atlas van de foto's en schetsen' 133
- Balmond, Cecil 36  
 Banham, Reyner 18, 23  
 Barbaro, Daniela 79  
 Barbican, London UK 209  
 Barcelona Pavilion, ES 196  
 Bartelli, Carlo 125  
 Barthes, Roland 13, 204, 214  
 Batteux, Abbé Charles 53  
 Bauhaus 69, 145  
 Bayer, Herbert 69  
 Beaufort Triennale, BE 218
- 'Behind the Green Door' 209  
 Behrens, Peter 82  
 Benjamin, Walter 35, 83, 141, 214  
 Biesenbach, Klaus 217  
 Billiet, Lionel 208  
 Binet, Hélène 109, 110, 117–119  
 Bishop, Claire 35, 37, 38, 56, 59, 60, 150  
 Blazwick, Luona 134, 136  
 Bloc, André 67  
 Bois, Yve-Alain 13  
 Bolles, Julia 112  
 Bolles+Wilson 109–113, 115, 117, 118  
 Boniver, Tristan 208  
 Bonvicini, Monica 217  
 Borasi, Giovanna 59  
 Bötticher, Karl 128  
 Boullée, Étienne-Louis 22  
 Bourriaud, Nicolas 30, 34, 35, 37, 56, 58  
 Boyarski, Alvin 109, 110  
 Branningan, Bud 184  
 Branzi, Andrea 109  
 Breuer, Marcel 145–155  
 'Breuer Revisited: New Photographs by Luisa Lambri and Bas Princen' 145–150, 152, 154, 155  
*Brick Country House* project 194, 197, 200  
 Broodthaers, Marcel 202, 204  
 Bruges Triennale, BE 218  
 Bruguera, Tania 53  
 Brunelleschi, Filippo 83  
 Buchloh, Benjamin H.D. 96, 105, 133, 134, 140, 142, 143, 200, 202, 213  
 Buren, Daniel 105, 195, 200–204  
 Burgin, Victor 18
- Canadian Centre for Architecture, Montreal CA 59  
 Canaletto (Giovanni Antonio Canal) 195  
 Casco Art Institute, Utrecht NL 97  
 Castelli Gallery, Leo, New York US 115  
 Centre Pompidou, Paris FR 129  
 Chaplin, Charlie 82  
 Christo (Christo Vladimirov Javacheff) 197  
 'c/o Haus Esters' 193, 200



- Common Ground, UK 58  
*Conceptual Architecture* symposium 17, 21  
*Congrès Internationaux d'Architecture Moderne* (CIAM) platform 68  
 Cook & Hauley 109  
 Cook, Peter 17, 18, 115  
 Coop Himmelb(l)au 109, 115  
 Cooper Union School of Architecture, New York US 129  
*Cosmos Commercial Building* project 111  
 Cox, Peter 40  
 Crafts Council, Liverpool UK 55  
 Crompton, Dennis 17  
 Cross, Susan 186
- Dal Co, Francesco 121, 126, 127  
 Dallegret, François 18  
 Davidson, Donald 195  
 Davidts, Wouter 29, 105, 153  
 'Deconstructivist Architecture' 115  
 Delevooy, Robert L. 67  
 Department of Culture, Media and Sport (DCMS), London UK 61  
 Derrida, Jacques 25  
 Deutsche Guggenheim, Berlin DE 134  
 Deutsches Architekturmuseum (DAM), Frankfurt DE 129  
 Devlieger, Lionel 208  
 Dickinson, Emily 186  
 Dietrich, Dorothea 135  
 'documenta IX' 133, 134  
 Döhne, Volker 193, 197, 201  
 Dreier, Katherine 77  
 Duchamp, Marcel 18, 78, 80, 81, 83  
 Dunster, David 112  
 Dürer, Albrecht 83  
 Dylan, Bob 52
- Eden House Estate, London UK 97  
 Eisenman, Peter 17–19, 22, 24, 25, 115, 202  
 Elger, Dietmar 136, 137  
 Eliasson, Olafur 187  
 Ernst Galerie, Hanover DE 137  
 Esters, Jozef 196  
 Evans, Robin 24, 25, 99–102, 104  
 Evans, Walker 82  
 'Expo '90: International Garden and Greenery Exposition' 109–111, 113, 114, 117–119  
 'Exposition Internationale des Arts Décoratifs et Industriels Modernes' 212, 213
- Feyerabend, Paul 195  
 'Figurationen' 136  
 Filipovic, Elena 211  
 Finch, Spencer 181, 182, 185–190  
 Fischli, Peter 37  
 Flavin, Dan 188  
 'Follies: Architecture for the Late-Twentieth-Century Landscape' 115  
 Fortnum & Mason, London UK 32, 34  
 Frampton, Kenneth 128  
 Freundlich, Otto 69, 72  
 Fujimoto, Sou 36  
 Fuller, Loie 82  
 'Für Salvador Dali (For Salvador Dali)' 137  
 Furneaux Jordan, Robert 23
- Garnier, Charles 212  
 Gerdes, Ludger 193–200, 202–204  
 German Pavilion, Venice IT 134
- Ghyoot, Michaël 208  
 Giedion, Sigfried 68  
 Gielen, Maarten 208, 209  
 Gigante, Roberta 207, 208, 210, 211, 217  
 Gigantes & Zenghelis 109  
 Gillick, Liam 29  
 Girardin, René 195  
 Godfrey, Mark 139, 188  
 Goeritz, Mathias 66, 71–73  
 Goldberg, Rosalee 18  
 Goldsmiths University, London UK 103  
 Gonzalez-Torres, Felix 217  
 Gowan, James 23  
 Graham, Dan 199  
 Granby Four Streets Community Land Trust (CLT), UK 53–55  
 Granby Four Streets, Liverpool UK 51, 53–55, 57–59, 61  
 Granby Residents Association, Liverpool UK 54  
 Granby Workshop, Liverpool UK 51, 55–57, 59–61  
 Grand Palais, Paris FR 34  
 'Grindbakken' 207–218  
 Grizedale Arts, Lawson Park UK 57  
*Groupe Espace* platform 67, 68  
 Grüterich, Marlies 142
- Hadid, Zaha 109, 115, 117, 118  
 Haerlingen, Renaud 208  
 Haidu, Rachel 134  
 Hall, Emily 185, 188  
 Hamilton, Richard 18  
 Hammer Prints 59  
 Hardy Holzman Pfeiffer Associates 151  
 Harris, John 183  
 Hatoum, Mona 217  
 Haus der Kunst, Munich DE 138  
 Haus Esters, Krefeld DE 193, 194, 196, 197, 200–202  
 Haus Lange, Krefeld DE 194, 196, 197, 200–202  
 Haus-Rucker-Company 19  
 Haussmann, Georges-Eugène Baron 212  
 Hays, Michael K. 200  
 Hejduk, John 117, 129  
 Henderson, Nigel 59  
 Herder, Johann Gottfried von 194, 195  
 Hewison, John 60, 61  
 Heynen, Julian 193  
 Highmore, Ben 59  
 Hirschhorn, Thomas 29  
 Hirst, Damien 51  
 Hitler, Adolf 139  
 Hoffmann, Heinrich 139  
 Holl, Steven 20  
 Hollein, Hans 134  
*Homework* project 55  
*Honest Shop* project 57  
 Hudson, Alistair 52, 53, 56, 57, 59, 61, 62  
 Hudson, Mark 52
- Independent Group, UK 18, 59  
 'Inside|Outside: Trading Between Art and Architecture' 21  
 Institute of Architecture and Urban Studies, New York US 129  
 Institute of Contemporary Arts (ICA), London UK 18  
*International Sculpture* symposia 71  
 Isozaki, Arata 109, 110, 115  
 Istituto Universitario di Architettura di Venezia (Iuav), Venice IT 121, 122, 130

- Jacobs, Steven 139  
 Jencks, Charles 17, 18, 198, 199  
 Jones, Lewis 56, 58  
 Joselit, David 155
- Kant, Immanuel 29, 33–35  
 Kapoor, Anish 61  
 Kempnaers, Jan 86  
 Kennedy, Jackie 186  
 Kevin Roche John Dinkeloo and Associates 183  
 Kiesler, Frederick 37, 75–85  
 Kiesler, Frederick and Lillian Private Foundation, Vienna AT 75  
 Klein, Robert 141  
 Klein, Yves 36, 197  
 Klingelhöller, Harald 193, 202  
 Kobayashi, Koji 110, 117, 118  
 Koolewijn, Job 9, 10, 15  
 Kölnischer Kunstverein, Cologne DE 30  
 Koolhaas, Rem 36  
 Krauss, Rosalind 11, 29, 200, 214  
 Krier, Léon 199  
 Kunstverein, Düsseldorf DE 136  
 Kunst-Werke (KW Institute for Contemporary Art), Berlin DE 217  
 Kürster, Kerstin 136
- Laan, Barbara 189  
 Laboratory of Design Correlation, Columbia University, New York US 75, 78–80  
 Lambri, Luisa 145–147, 149, 155  
 Lange, Hermann 196  
 Lapena & Torres 109  
 Lasserre, Benjamin 208  
 Laugier, Marc-Antoine 195  
 Lavín, Silvia 33, 214  
 Le Corbusier (Charles-Édouard Jeanneret-Gris) 123, 212, 213  
 Léger, Fernand 68  
 Lévi-Strauss, Claude 196, 204  
 LeWitt, Sol 37, 197  
 Libeskind, Daniel 109, 115, 117, 118  
 Lissitzky, El (Lazar Markovitsj Lisitski) 99  
 Liverpool Mutual Homes, UK 55  
 London Legacy Development Corporation, UK 61  
 Lorenzen, Paul 195  
 Los Angeles County Museum (LACMA), US 151  
 Lutter, Vera 151  
 Luy, Wolfgang 193
- Macarthur, John 29  
 Macdonald and Salter 109  
 Macken, Marian 99, 100  
 Maiano, Benedetto da 194  
 Mairiaux, Eric 209, 214  
 Malevich, Kazimir 195  
 Mallet-Stevens, Robert 83  
 Malraux, André 83  
 Manifesta biennale, Palermo IT 218  
 Maranzano, Attilio 133  
 Margolies, John 18  
 Matta-Clark, Gordon 31, 53  
 Maxwell, Robert 18, 21  
*Meesterproef 2010* competition 208  
 Melsens, Sarah  
 Met Breuer, The, New York US 145–150, 152–154, 156  
 Met Cloisters, The, New York US 148, 154
- Metropolitan Museum of Art (MET), New York US 146, 148, 149, 183  
 Middlesbrough Institute of Contemporary Art (MIMA), UK 53, 61  
 Mies van der Rohe, Ludwig 83, 193, 196–199  
 Milan Polytechnic Architecture School, IT 122, 123  
 Ministry of Public Works, BE 66  
 Modern House, The, London UK 61  
 Moholy-Nagy, László 83  
 Moos, Stanislaus von 212  
 Morphosis 109  
 Morris & Co. 57  
 Morris, William 57, 59  
 Morton, Callum 29  
 Mosley, Jonathan 97, 103  
 Moussiaux, Gustave 65  
 Mucha, Reinhard 193  
 MUF, London UK 58  
 Münster City Library, DE 111, 112, 195  
 Museum of Modern Art (MoMA), New York US 9, 115, 129, 149, 198
- Nauman, Bruce 208  
 neugerriemschneider Gallery, Berlin DE 27, 28, 31  
 Nieuwe Instituut, Het, Rotterdam NL 184, 185, 190  
*Ninja, The* project 112  
 Nobel Prize for Literature 52  
 Nouvel, Jean 32
- Obrist, Hans-Ulrich 138, 143  
 Ofili, Chris 51  
 Olley, Margaret 184  
 ‘OMA/Progress’ 209, 218  
 Omega Workshops, London UK 59  
 ‘Osaka Follies’ 109, 111, 113–116, 118, 119  
 Oslo Architecture Triennale, NO 209  
 Otero Verzia, Marina 32  
 ‘Other Architect, The’ 59
- Pacioli, Luca 154  
 Palermo, Blinky 137  
 Paolozzi, Eduardo 59  
 Pardo, Jorge 27–31, 34, 37, 38, 53  
 Patetta, Luciano 123  
 Penone, Giuseppe 52  
 Pereira, William 151  
 Peusner, Nikolaus 19  
 Piano, Renzo 146, 152, 153  
 Pimlott, Mark 117  
 Plus Dane 55  
 ‘Political/Minimal’ 217  
 Polke, Sigmar 138, 152, 195  
 Popper, Karl 195  
 Portoghesi, Paolo 123, 126  
 Price, Cedric 18, 23, 116  
 Princen, Bas 145, 147–150, 154, 155  
 PS1, Long Island City US 9, 214
- Quaintance, Morgan 52, 53, 58  
 Queensland Art Gallery, Brisbane AU 187  
 Quetglas, José 200
- Radic, Smiljan 37  
 Rancière, Jacques 62, 82  
 Read, Herbert 59  
 ‘Representation of Architecture 1967–2012, The’ 129  
 Richards, Jim 23  
 Richter, Gerhard 133–143, 152, 195, 202

- Rietveld Academy, Amsterdam NL 10  
 Robbrecht, Paul 134  
 Robbrecht en Daem 133, 134  
 Rode, August 194, 195  
 Rogers, Ernesto Nathan 123  
 'Rogue Game' 97–99, 101–106  
 'Rooms' 133–139, 143, 214  
 Röntgen, Wilhelm 79  
 Ross, Toni 35, 38  
 Rossi, Aldo 122, 123, 126, 127, 199  
 Rothko, Mark 217  
 Rotor 207–218  
 Rotor Deconstruction (Rotor DC) 210  
 Rousseau, Jean-Jacques 25, 195  
 Rowe, Colin 18  
 Royaumont cultural center, FR 72  
 Ruscha, Ed 19  
 Ruskin, John 57, 59  
*Ruta de la Amistad, La (the Road of Friendship)* project 66, 72  
 Rykwert, Joseph 18
- Salter, Peter 109  
 Samek, Tomasz 118  
 Schiller, Friedrich 35  
 Schlenzka, Jenny 217  
 Schütte, Thomas 193, 202  
 Scolari, Massimo 121–131  
 Sedlmayr, Hans 140, 141  
 Selgascano 32  
 Semper, Gottfried 128  
 Serota, Nicholas 135  
 Serpentine Galleries, London UK  
 27, 32–38, 53, 61, 111  
 Sert, Josep Lluís 68  
 Shannon, Will 55  
 Sheraton, Thomas 99, 101, 102  
 Sherer, Daniel 125, 130, 131  
*Shinkenchiku Residential Design*  
 competition 112  
*Shop at Hougill, The* project 57  
 Showroom Gallery, The, London UK  
 97, 103  
 Simmel, Georg 215  
 Skaife, Thomas 79  
 Smith, Chris 60, 61  
 Smith, Hamilton 146  
 Smithson, Alison and Peter 23, 70  
 Soane, John 99  
 Sotheby's 151  
 Speer, Albert 139  
 Spike Island Gallery, Bristol UK 97, 98,  
 102, 105  
 Sportcentrum Olympos, Utrecht NL 97  
 Städtische Galerie Lenbachhaus, München  
 DE 136  
 Städtisches Museum Abteiberg, Mönchen-  
 gladbach DE 134  
 Starling, Simon 52  
 Stedelijk Museum, Amsterdam NL 185  
 Stezaker, John 18, 22  
 Steinbeck Studio, London UK 55  
 Stiftung Kunstfonds, Bonn DE 194, 195,  
 203  
 Stirling, James 18, 23  
 Sugarhouse Studios, Stratford UK 61  
*Suzuki House* project 111  
 Suzuki, Ryoji 109  
 Székely, Pierre 71, 72
- Tafuri, Manfredo 140  
 Taki, Koji 116  
 Tamm, Melanie 208
- Tate Gallery, London UK 51, 135, 139  
 Tegethoff, Wolf 197, 198, 200  
 Tiravanija, Rirkrit 30, 34, 35, 37  
 Tramway Gallery, Glasgow UK 51, 55  
 Treib, Marc 114  
 Tschumi, Bernard 18, 22, 24, 115  
 Turner Prize 51–55, 57, 59, 61, 62  
 Turrell, James 187, 188  
 Tweed Regional Gallery, Murwillumbah AU  
 184
- Use Me* project 207, 208, 210–212  
 'Usus/Usures' 209, 218,
- Van Orman Quine, Willard 195  
 Vanderbilt Whitney, Gertrude 146  
 Vattimo, Gianni 129, 130  
 Venice Biennale 121, 126, 127, 130  
 Venturi, Robert 199  
 Verschaffel, Bart 218  
 Vesely, Dalibor 18  
 Vidler, Anthony 11  
*Vision Machine* project 75–78, 80–84
- Wagstaff, Sheena 152, 153  
 Walker Art Center, Minneapolis US 18  
 Walker, Stephen 98  
 Warburg, Aby 83  
 Warren & Mosley 97–99, 101–106  
 Warren, Sophie 97, 103  
*Water House* project 111  
 Weiner, Lawrence 213  
 Weiss, David 37  
 Weissenhof Estate, Stuttgart DE 196  
 'Western Objects Eastern Fields' 112  
 Wezler, Alan 29  
 Whiteread, Rachel 52  
 Whitney Museum of American Art,  
 New York US 146, 148–150, 152–156  
 Wilson, Peter 112, 119  
 Wright, Frank Lloyd 183, 184  
 Württembergischer Kunstverein,  
 Stuttgart DE 136
- Yale School of Architecture's Gallery,  
 New Haven US 129  
 Yardhouse, Stratford UK 61  
 Yatsuka, Hajime 109
- Ziehe, Jens 27  
 Zimmerman, Claire 147, 150  
 Zittel, Andrea 29  
 Zumthor, Peter 33

This publication is an outcome of the conference, 'Inside | Outside: Trading between Art and Architecture', convened by Wouter Davidts, John Macarthur, Susan Holden, and Ashley Paine, and held in Ghent, 4–6 May 2017. The conference was organized in collaboration with the Royal Academy of Fine Arts (KASK), School of Arts, Ghent.

'Inside | Outside' was the inaugural event of 'Is Architecture Art?: A history of categories, concepts and recent practices', a research project of the Centre for Architecture, Theory, History and Criticism (ATCH), at the University of Queensland (UQ) in partnership with the Department of Architecture & Urban Planning, Ghent University (UGent). The project is funded by The University of Queensland, Ghent University, and the Australian Research Council (ARC) through Discovery Grant (DP160101569) led by John Macarthur (Chief Investigator, UQ), with Susan Holden (Chief Investigator, UQ), Ashley Paine (Chief Investigator, UQ) and Wouter Davidts (Partner Investigator, UGent).

The conference organizers are grateful for the generous support of Archipel. Much gratitude also goes to Wim De Temmerman, Katrien Vuylsteke Vanfleteren, Liene Aerts, Laurent Derycke and the team of KASK café at KASK School of Arts for providing the best possible conditions for hosting the conference, as well as to Philip Metten and the artist's KASK-funded research project for providing additional funds. Hong Wan Chan deserves a special mention for her meticulous assistance in organizing the conference. Thanks also go to the session chairs, Bart Verschaffel, Steven Jacobs, and Catharina Gabriëlsson, and to Wouter Van Acker and Lara Schrijver for acting as respondents.

The editors wish to thank John Macarthur at UQ for leading the larger research project, and Macarena de la Vega de León from ATCH for acting as the final gatekeeper for the manuscripts and illustrations prior to publication. We also thank Sandra Kaji-O'Grady who, as the Head of the School of Architecture at UQ, secured the University funding. At Valiz we wish to thank Astrid Vorstermans for her ongoing belief in the book project (and for her support in getting it done), as well as Pia Pol and Sarah van Binsbergen for making it possible. Leo Reijnen, Els Brinkman and Elke Stevens we wish to thank for their careful attention to the manuscript, and Sam de Groot for providing our book with its exquisite design. Finally we wish to thank all the contributors for staying with us from conference to book.



Editors: Wouter Davidts, Susan Holden, Ashley Paine  
Text essays: Angelique Campens, Guy Léon Châtel, Wouter  
Davidts, Mark Dorrian, Susan Holden, Maarten  
Liefoghe, Mark Linder, John Macarthur, Ashley Paine,  
Léa-Catherine Szacka, Annalise Varghese, Stefaan  
Vervoort, Stephen Walker, Rosemary Willink  
Visual essays: John Körmeling, Philip Metten, Sarah  
Oppenheimer  
Editorial assistant: Macarena de la Vega de León  
Copy-editing: Leo Reijnen  
Proofreading: Els Brinkman  
Index: Elke Stevens  
Design: Sam de Groot  
Typefaces: Eldorado (William Addison Dwiggins, 1953),  
Computer Modern (Donald Knuth, 1984),  
*SKI DATA* (Tariq Heijboer, 2014)  
Printing and binding: Bariet/Ten Brink, Meppel  
Production: Till Hormann, Sarah van Binsbergen  
Publisher: Astrid Vorstermans, Valiz, Amsterdam,  
<www.valiz.nl>

*Publishing Partners*

The Australian Research Council  
The University of Queensland  
Ghent University  
KASK School of Arts

*Project's financial support*

Discovery Grant (DP160101569) of the Australian Research  
Council (ARC), and The University of Queensland's School  
of Architecture and Centre for Architecture Theory Criticism  
History (ATCH)

Creative Commons CC-BY-NC-ND

For all images and the visual essays of John Körmeling, Philip Metten, and Sarah Oppenheimer: © all rights reserved.

### *Distribution*

USA: DAP, <[www.artbook.com](http://www.artbook.com)>

GB/IE: Anagram Books, <[www.anagrambooks.com](http://www.anagrambooks.com)>

NL/BE/LU: Centraal Boekhuis, <[www.cb.nl](http://www.cb.nl)>

Europe/Asia: Idea Books, <[www.ideabooks.nl](http://www.ideabooks.nl)>

Australia: Perimeter, <[www.perimeterdistribution.com](http://www.perimeterdistribution.com)>

Individual orders: <[www.valiz.nl](http://www.valiz.nl)>

This book has been produced on FSC-certified paper.

ISBN 978-94-92095-67-1

Printed and bound in the EU, 2019

The text essays in this book is licensed under a Creative Commons Attribution-Non-Commercial-NoDerivativeWorks license.

The user is free to share – to copy, distribute and transmit the work under the following conditions:

- Attribution – You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work).
- Noncommercial – You may not use this work for commercial purposes.
- No Derivative Works – You may not alter, transform, or build upon this work.

With the understanding that:

- Waiver – Any of the above conditions can be waived if you get permission from the copyright holder.
- Other Rights – In no way are any of the following rights affected by the license:
  - Your fair dealing or fair use rights;
  - The author's moral rights;
  - Rights other persons may have either in the work itself or in how the work is used, such as publicity or privacy rights.

Notice – For any reuse or distribution, you must make clear to others the license terms of this work. The best way to do this is with a link to the web page mentioned below.

The full license text can be found at [http://creativecommons.org/licenses/by-nc-nd/3.0/nl/deed.en\\_GB](http://creativecommons.org/licenses/by-nc-nd/3.0/nl/deed.en_GB).



The vis-à-vis series provides a platform to stimulating and relevant subjects in recent and emerging visual arts, architecture and design. The authors relate to history and art history, to other authors, to recent topics and to the reader. Most are academic researchers. What binds them is a visual way of thinking, an undaunted treatment of the subject matter and a skilful, creative style of writing.

Series design by Sam de Groot, <[www.samdegroot.nl](http://www.samdegroot.nl)>.

2015

Sophie Berrebi, *The Shape of Evidence: Contemporary Art and the Document*, ISBN 978-90-78088-98-1

Janneke Wesseling, *De volmaakte beschouwer: De ervaring van het kunstwerk en receptie-esthetica*, ISBN 978-94-92095-09-1 (e-book)

2016

Janneke Wesseling, *Of Sponge, Stone and the Intertwinement with the Here and Now: A Methodology of Artistic Research*, ISBN 978-94-92095-21-3

2017

Janneke Wesseling, *The Perfect Spectator: The Experience of the Art Work and Reception Aesthetics*, ISBN 978-90-80818-50-7

Wouter Davidts, *Triple Bond: Essays on Art, Architecture, and Museums*, ISBN 978-90-78088-49-3

Sandra Kisters, *The Lure of the Biographical: On the (Self-)Representation of Artists*, ISBN 978-94-92095-25-1

Christa-Maria Lerm Hayes (ed.), *Brian O'Doherty/Patrick Ireland: Word, Image and Institutional Critique*, ISBN 978-94-92095-24-4

2018

John Macarthur, Susan Holden, Ashley Paine, Wouter Davidts, *Pavilion Propositions: Nine Points on an Architectural Phenomenon*, ISBN 978-94-92095-50-3

Jeroen Lutters, *The Trade of the Teacher: Visual Thinking with Mieke Bal*, ISBN 978-94-92095-56-5

Ernst van Alphen, *Failed Images: Photography and its Counter-Practices*, ISBN 978-94-92095-45-9

Paul Kempers, 'Het gaat om heel eenvoudige dingen': *Jean Leering en de kunst*, ISBN 978-94-92095-07-7

Eva Wittock, Ann Demeester, Melanie Bühler, *The Transhistorical Museum: Mapping the Field*, ISBN 978-94-92095-52-7

2019

Nathalie Zonnenberg, *Conceptual Art in a Curatorial Perspective: Between Dematerialization and Documentation*, ISBN 978-90-78088-76-9