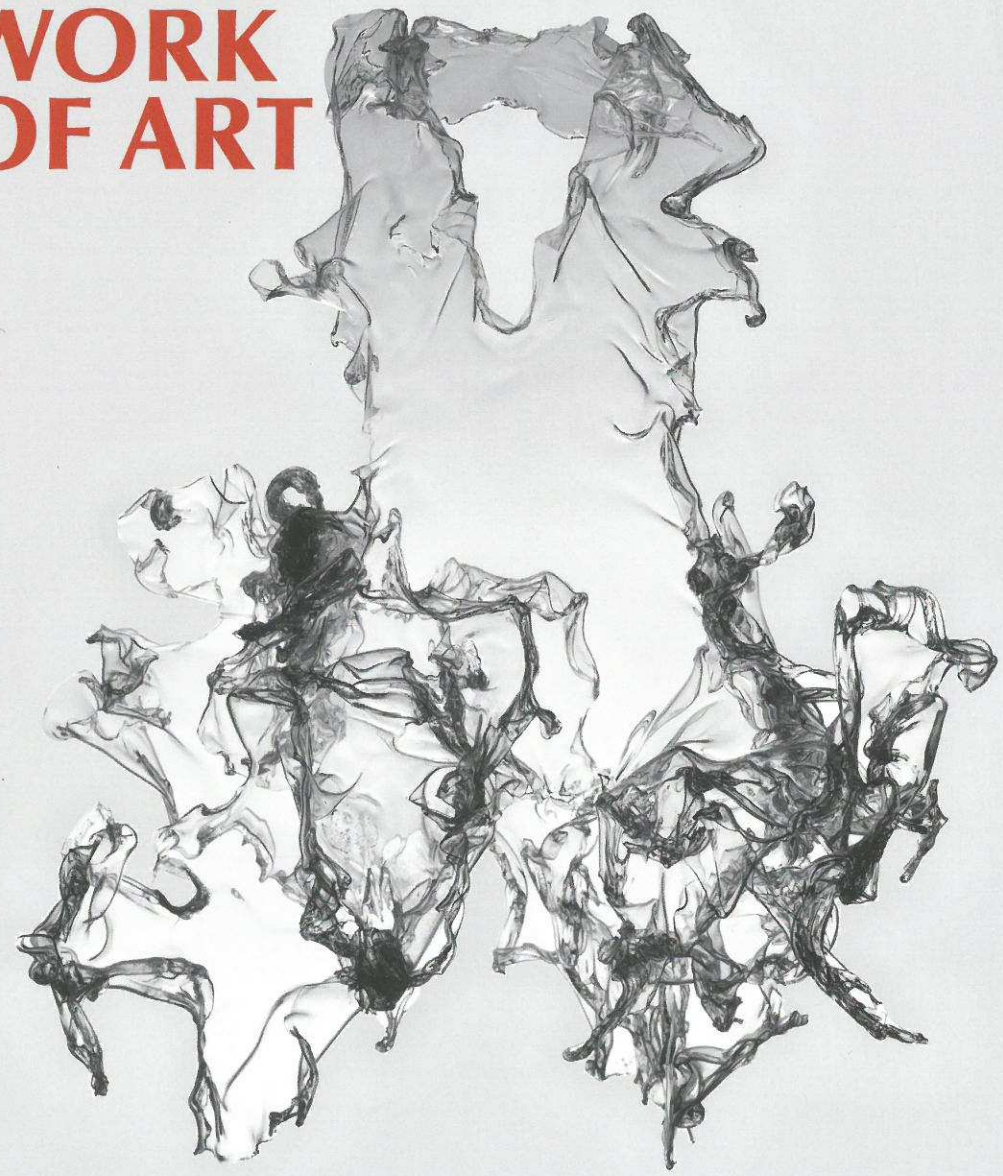
THE DEATH AND LIFE OF THE TOTAL WORK OF ART

Henry van de Velde and the Legacy of a Modern Concept



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34 Ibid.
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36 Vittorio Gregotti, "Peter Behrens 1868–1940," *Casabella-Continuità* 240 (June 1960): 6.
37 Ibid., 8.
38 Silvia Malcovati, "L'edificio amministrativo Mannesmann a Düsseldorf 1910–12: Tipo, tecnica, tradizione," in *Peter Behrens. Maestro di maestri*, ed. Silvia Malcovati and Alessandra Moro (Milan: Libraccio, 2011), 151–160.
39 Aldo Rossi, "Peter Behrens e il problema dell'abitazione moderna," *Casabella-Continuità* 240 (June 1960): 47–48.
40 Enzo Paci, "Il cuore della città," *Casabella-Continuità* 202 (July 1954), now in *aut aut* 333 (2007): 15.
41 Rovatti, "L'uso delle parole," 6.
42 Ernesto N. *Rogers, "Continuità o crisi?", Casabella-Continuità* 215 (April 1957): 3–6.
43 Paci, *Diario fenomenologico* (1961); Paci, *Tempo e verità* (1961); Ernesto N. Rogers, *Gli elementi del fenomeno architettonico* (Bari: Laterza, 1961; Napoli: Guida Editori, 1981; ora Milano: Christian Marinotti, 2006).
44 See Manuela Morresi, "Storia e architettura: neoliberty, revival, moderno (1954–1968)," in *Gabetti e Isola: Opere di architettura*, ed. Manuela Morresi and Andrea Guerra (Milan: Electa, 1996), 283–314 and Carlo Olmo, "Una rottura annunziata", in *Gabetti e isola, Architetture*, ed. Carlo Olmo (Torino: Allemandi, 1993), 13. On the polemics regarding *Neo-Liberty*, see also Manfredo Tafuri, *Teorie e storie dell'architettura* (Roma-Bari: Laterza, 1968), 68.
45 Rogers, as Bruno Zevi writes, "accepts everything and make his annotations, tries to reconcile the opposites … strives to bring the most contrasting phenomena at the same matrix and the same lap, in tribute to a 'continuity' at all impossible. … Rogers is too receptive, sensitive and loving to say 'no,' and cannot help but play the role of mediator between irreconcilable thesis." The quotation is in Roberto Dulio, "Il dubbio e la regola: Rogers e Zevi," in *Continuità e crisi: Ernesto Nathan Rogers e la cultura architettonica italiana del secondo dopoguerra*, ed. Anna Giannetti and Luca Molinari (Firenze: Alinea, 2010), 105–106.
46 Reyner Banham, "The Italian Retreat from Modern Architecture," *The Architectural Review* 747 (April 1959): 231–235.
47 Bruno Zevi, "Ernesto Nathan Rogers. Stato dell'arte contro l'arte di stato," *L'Espresso* (23 November 1969), now in Zevi, *Cronache di architettura*, no. 972, vol. 7.
48 H. Focillon, *La vie des forms* (Paris: PUF, 1934), first Italian edition (Milan: Minuziano, 1945). Thomas S. Eliot, "Tradition and the Individual Talent" (1919), subsequently included in idem, *The Sacred Wood: Essays on Poetry and Criticism* (London: Methuen & Co., 1920); first Italian edition "Tradizione e talento individuale," in idem, *Il bosco sacro: Saggi di poesia e di critica (Milan: Muggiani, 1946)*. See *Rogers, Gli elementi*, 70 and 83.
49 Rogers, "Il mestiere dell'architetto," 28.
50 In Rossi's *Scientific Autobiography* and in the *Quaderni azzurri* (1968–1991) Adolf Loos is constantly mentioned, and he will return in Rossi's work also later and in particular in two essays: the introductions to Benedetto Gravagnuolo, *Loos: teoria e opere* (Milan: Idea Books, 1981) and to Adolf Loos, *La civiltà occidentale: "Das Andere" e altri scritti* (Bologna: Zanichelli, 1981).
51 Adolf Loos, *Parole nel vuoto* (Milan: Adelphi, 1972). See also Massimo Cacciari, *Adolf Loos e il suo angelo* (Milan: Electa, 1981), with the translation of *Das Andere* and of the commemorative publication for Adolf Loos's sixtieth birthday.
52 VV. AA., *Architettura razionale: XV Triennale di Milano; Sezione Internazionale di Architettura* (Milan: Franco Angeli, 1973).
53 *La presenza del passato: prima mostra internazionale di architettura*, ed. Paolo Portoghesi (Venice: La Biennale di Venezia, 1980).
54 Adolf Loos, "Vom armen reichen Mann", in A. Opel (ed.), *Adolf Loos. Ins Leere gesprochen, 1897–1900* (Wien: Prachner 1981) reprint of the first edition, 1921: 198–203.
55 "Es wird die Zeit kommen, in der die Einrichtung einer Zelle … Professors van de Velde als eine Strafverschärfung gelten wird," in A. Opel (ed.), Adolf. Loos. *Trotzdem, 1900–1930* (Wien: Prachner, 1982) reprint of the first edition, 1931: 89.

CAN THE IMMIGRANT SPEAK?

Autonomy and Participation in IBA 1984/87

Esra Akcan

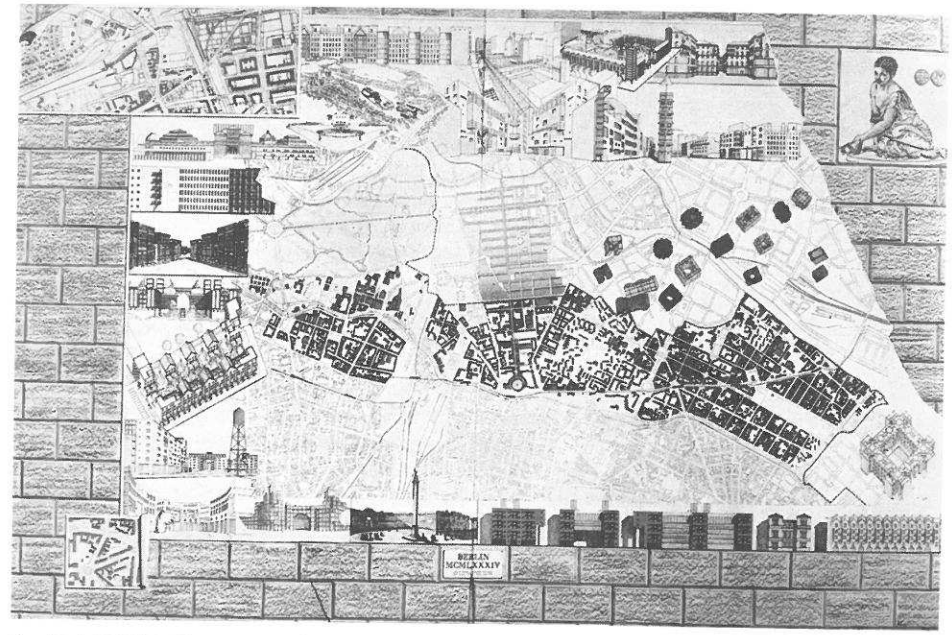
"The Otto Wagner room is beautiful not because, but in spite of the fact that it was designed by an architect," Adolf Loos wrote in 1898, in one of the many essays he published on the occasion of the Vienna Jubilee.[1] He continued the same year: "For years now, … [these] exhibitions … are a way of saying to the public, 'That is how you should be living.' The poor public! They mustn't be allowed to furnish their apartments themselves. … They don't know how to do it."[2] "These rooms tyrannized their poor owners. Woe betide those unfortunates who dared to buy some additional item!"[3] Loos' satirical tone also gave way to his famous story about "The Poor Little Rich Man," who hired an architect to have his house designed as a total work of art, but who consequently wore the wrong slippers in wrong rooms, could not find a place to hang his son's present, was constantly scorned by the architect for his bad taste, and failed to understand that he was totally designed, finished to the extent that required no more of his own additions.[4] Even though Henry van de Velde was not mentioned by name, Loos was critical of architects who designed

clothes for their wives to harmonize with the totally unified environment of their houses. "I am against the trend … which sees a positive advantage in having everything in a building, right down to the coal shovel, come from the hand of one architect."[5]

The positions of Henry van de Velde and Adolf Loos for and against a particular interpretation of *Gesamtkunstwerk* still expose an unresolved question about the non-designer's voices in a private space. A comparable question may be said to have emerged years later in the debate over autonomous and participatory architecture during the International Building Exhibition 1984/87 in Berlin. IBA 1984/87, was one of the most important architectural events of the 1980s, where ideas of established and up-and-coming international architects materialized as social housing in the historical city. Challenging the large-scale urban interventions for which existing neighborhoods were demolished, and opposing standardized massive housing blocks, IBA started instead with the motto "the inner city as a place to live," in order to "carefully repair" and "critically reconstruct" Berlin's nineteenth-century urban fabric. IBA 1984/87 constructed 4,500 new apartments in its *Neubau* (New Building) section under the directorship of Josef Paul Kleihues, renovated 5,000 existing flats, and supported 700 self-help projects in its *Altbau* (Old Building) section under Hardt-Waltherr Hämer. Among the architects who participated were influential names, such as Bohigas/Mackay/Martorell, Peter Eisenman, Zaha Hadid, John Hejduk, Herman Hertzberger, Arata Isozaki, Rem Koolhaas, Rob Krier, Hans Kollhoff, Aldo Rossi, Alvaro Siza, James Stirling, and Oswald Mathias Ungers.

IBA's urban theory and its status as a building exhibition can also be discussed in relation to the concept of Gesamtkunstwerk, but this paper focuses on a few individual buildings and their interiors.

One of the key differences between IBA Altbau and Neubau was indeed their approaches to residents' contribution to design. While one saw user participation as a synonym of democracy in architecture, the other diagnosed it as a disabling of architectural expertise and an invitation to mediocrity. In the Altbau section, more than 130 local architectural teams were engaged in a labor-intensive restoration process. They promoted radical participation in architecture in the name of democratic urban renewal, and practiced a unit-by-unit renewal process in which the current users were identified as decision-makers and hence indirect designers. Many architects in the Neubau section instead advocated radical autonomy of architecture, in the name of the discipline's integrity and a higher mode of engagement with collective memory and the human condition. In this section, more than 200 established and up-and-coming architectural offices were invited from Europe and North America to offer variations on the theme of critical reconstruction with their individual buildings.[6]



1 IBA 1984/87 (Internationale Bauaustellung Berlin). Map and buildings. Directors Josef Paul Kleihues, Hardt Waltherr Hämer. Site plan and drawings of buildings on the plate presented at the 17th Triennale of Milan. Drawing by Giovannella Bianchi, Ebe Gianotti, Werner Oechslin, Luca Ortelli.

This perceived opposition between autonomy and participation was triangulated with the immigration policies in Germany. Even though there were two other smaller sites, IBA's major area was the Kreuzberg borough along the Berlin wall, "the German Harlem" as contemporary newspapers characterized it, which had a population composed of 50 percent "guest workers" or "foreigners" in the terms of the official language and everyday parlance, predominantly from Turkey. The sources of participatory art and architecture might be traced back to Giancarlo di Carlo's text "Architecture's Public," or to Roland Barthes's "The Death of the author," to Umberto Eco's *The Open Work*, and more recently to relational aesthetics, but none of these texts can be cited to come to sufficient terms with noncitizen participation. Giorgio Agamben revisited Hannah Arendt's now seventy-year-old text "We Refugees,"[7] precisely because the concept of the stateless continues to embody a prolific condition, while simultaneously exposing the limits of modern institutions in handling it. Agamben found the legal distinctions between different types of noncitizens somewhat irrelevant. The refugee is stateless, and the guest worker is in-between states: but as one who can hardly practice citizenship rights in either country, the guest worker, like the refugee is also "in a condition of *de facto* stateless-

ness." Statelessness questions the very limits of the human rights that are defined under the precondition of being a citizen of a state in the first place. "The paradox here," wrote Agamben, "is that precisely the figure that should have incarnated the rights of *man par excellence*, the refugee, constitutes instead the radical crisis of this concept." When citizenship rights disappear, so do their human rights.

Before IBA took shape, the Berlin Senate and landlords had indeed used the lack of migrants' human rights in quite opportunistic ways. Ghetto-making has long been an efficient way to initiate a large architectural development from scratch by proposing to destroy the run-down neighborhood. There was a similar proposal for Kreuzberg, and noncitizens without rights would have been so much easier to displace. Civil society groups at the time reported that landlords and housing bureaus consistently turned down foreign families' rent applications, which subsequently pushed them to the run-down buildings in Kreuzberg. "The apartment will not be rented to foreigners," was a common newspaper advertisement in Berlin.[8] Taking advantage of the lack of noncitizen rights, landlords neglected legal maintenance measures, given that foreign families could hardly make official complaints about the decaying state of their apartments. IBA's refusal to build a large-scale development from scratch aborted these calculations; but IBA's fresh formal ideals were complicated by its ambivalent immigration politics that responded to the housing regulations of the Berlin Senate. Between 1975 and 1978, the Senate under the Social Democrat-Liberal coalition passed a series of housing laws and regulations that were meant to oversee the "foreigner problem." Among these, the "ban on entry and settlement" (*Zuzugssperre*) that took effect in 1975, and the desegregation regulations of 1978 had serious consequences for the guest workers. While the former prohibited the movement of additional foreign families to Kreuzberg, Wedding, and Tiergarten (three of the city's twelve boroughs), the latter suggested that only 10 percent of residential units be rented to foreigners all over West Berlin. Justified as an "integration" of foreign workers into German society by their forced dispersal evenly throughout the city, the restrictions were meant to prevent Turkish families from inhabiting dwellings close to their relatives, hence checking the construction of social and cultural networks.[9] To be precise, the Berlin Senate, IBA's employer, had assessed that there were too many Turks living in IBA's areas, and the new urban renewal project as a form of social control would regulate what they believed to be desegregation, but one to be forced from above. Midway during IBA's realization, the rule in the Senate shifted to the Christian Democrats who mobilized anti-immigration policies.[10] Anti-immigration promotions also filled in the universities as it was exposed in the Heidelberg Manifesto of 1982, which demanded that foreign students not take classes with Germans, as this "threatened" German culture.[11] The CDU Senator Horst Franke, who was responsible for building construction and IBA, declared: "We want to integrate [the foreigners], if they want. ... Whoever comes to Germany must feel like a German. ... But of course, within the framework of our general foreigner policy, we would like the foreigners, especially the Turks, to go back to their home country. We will help everyone who would like a new orientation in their lives to get out of Kreuzberg."[12] I argue that these housing laws were transposed into the functional program of IBA-Neubau buildings by checking the percentage of big flats that would be suitable for the stereotypical big Turkish family. Even though the percentage of Turkish immigrants reached 50 percent in many areas of East Kreuzberg, the Senate mandated that only 5, maximum 10 percent of new units would be big apartments; and that no more than 10 percent of foreigners could live in any building. Coupled with the "ban on entry" law, the Senate's restrictions were meant to diminish Turkish families' chances to move into the IBA-Neubau buildings and consequently change the percentage of the foreigner population in the area. Unlike many cases of urban renewal around the world that cause gentrification, IBA remained a public housing project, but one through which the Senate tried to devise other means of citizen and noncitizen separation in the city. It is therefore worth recording the activist, ambivalent, politically naïve, or evasive ways that different architects responded to these immigration policies.

A Note on Method

Nowhere was the difference between Altbau and Neubau as exposed as in their respective ideas about noncitizen contribution to design. This history of architectural participation in a migrant neighborhood not only exposes the disjunctive relation of physical space to democracy, but also the impossibility of subaltern representation. Moreover, the unresolved questions of architectural participation are indeed not dissimilar to those of architectural research, as long as a scholar seeks to give voice both to the architects and policymakers, and to the stateless residents. Namely, I would like to problematize not only the history but also the historiography of noncitizen voices in urban space, not only the story but also the writing of the story. In architectural research, the resident, called the abstract "user," is either analyzed scientifically through sociological methods, by collecting sufficiently big samples, distributing multiple-choice questionnaires, and turning the results into quantifiable data. The positivist sociological methods are the dominant mode of migration studies in Germany today, and its manipulative practices have recently been questioned by civil society groups including Türkische Gemeinde Deutschland. On a parallel pursuit, ethnography has long inspired art and architecture

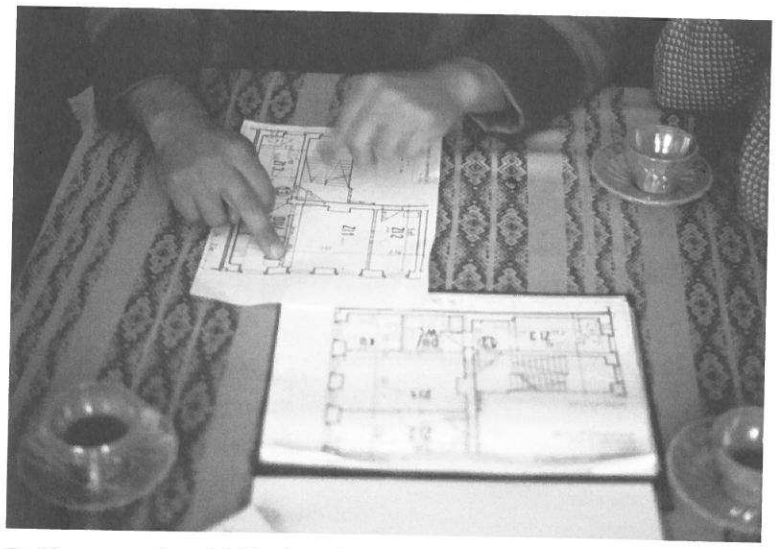
history as a reflection of the Western concern with what it deems to be primitive. (One can think of Gottfried Semper, Alois Riegl, Heinrich Wöllflin, or many others here.) The residues of early ethnographic premises must still be so pertinent today that any research on immigrant or non-Western city districts is immediately cast as ethnography, and the researcher as a justified intruder who observes the most intimate lives of "ethnic groups" for the sake of Western knowledge. In my own work, I try to set a distance from architectural research inspired by sociology and ethnography and to propose an alternative by configuring the individual noncitizen voices through a narrative genre inspired by oral history and storytelling. Oral history does not have claims to "representability" or "objectivity," but may rely on one witness. While oral history is always distorted by individual memory, it is one of the few channels to noncitizen voices in the absence of official documents. Moreover, a storyteller of architecture alternates back and forth into the roles of the author and the audience to perform a participatory format of writing, and acknowledges that the fabric of everyday life unfolding in an individual's experience of a space is also part of its history. The contingency and partiality of storytelling acknowledges the necessarily unresolved nature of architectural history.

Architect and Resident Voices

Even though their voices are inaccessible in the archives, the oral histories with residents who participated in IBA reveal many aspects of the urban renewal. "I was afraid to go out to the toilet," one resident remembered several times for instance during my interview on May 27, 2012. He was four or five years old when they used to live at the back side of the *Hof* (courtyard) before the urban renewal. Both of his parents worked for long hours during the day, leaving him alone in the apartment with a banana—a fruit he recalled as an exotic treat at the time. After the day he ran into the drunken men on the stairs speaking the language he could not understand, he never dared to open the door again to leave for the toilet located outside the apartment, even if he had to pee in his pants. Other unpleasant details were equally vivid in his memory about growing up as a Turkish migrant in Berlin's Kreuzberg in the 1970s, though one would expect them to be forgotten by now after having good grades in school, a good job, and a good flat he does not want to leave. Everything was worn out: the Hof was not paved but muddy and dirty, covered with black coal piles lying on the ground; the apartment was heated with a big stove; walls were marked throughout with water leaks; the window and door frames were broken. Perhaps he did not recognize, but the damage from the Second World War had not been erased from streets; city lots of destroyed buildings were kept empty and filled

with debris; bullet holes still remained on the walls of buildings that had survived the war; a dangerous type of mold was slowly decaying the structural wooden beams and preparing the ceilings' collapse. In the beginning, there were only a few kids he could play with, and one of them, the neighbor's elder daughter killed herself by jumping out of a window into their Hof. After a while, there were more children, and up to five or six of them used to sleep together in a room on the floor. This was when an architect rang their doorbell to inform his parents about the urban renewal project of Kreuzberg, hereafter to be known as IBA 1984/87.[13]

This architect was probably Heide Moldenhauer, responsible for IBA's Block 76, one of the very few women professionals in the urban renewal; she later took up dancing and had her first stage performances in her sixties. "I was a bit shy in the beginning with the Turkish people," she said during our interview. "Everyday, I was confronted with one of my presuppositions." During IBA, she regularly directed *Hausversammlungen* (tenant meetings) for each building, and went door to door to each and every apartment in her two blocks with her translator Necla, a young Turkish migrant whom she met in the neighborhood, spent many hours and prepared an exhibition with. During those group and one-to-one meetings, Moldenhauer communicated with residents through her translator to determine the best distribution of rooms between families, and to discuss the necessary renovations in each unit—including an indoor toilet, kitchen, central heating, and construction materials. She avoided over-modernization that would have raised the rents and displaced the



2 Tenant meeting with Heide Moldenhauer for IBA-Altbau, Berlin, Kreuzberg ca. 1980.

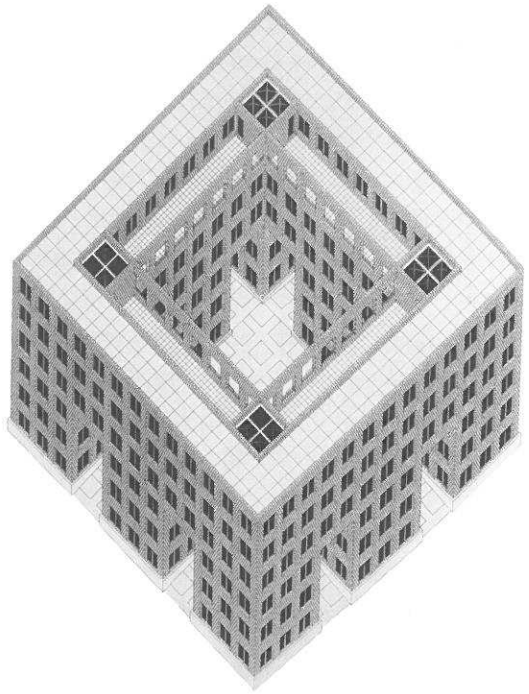
current residents. She had to fight with her collaborating architects who envisioned in their renderings women in bikinis sunbathing in the Hof, or who complained that Turkish women increased the dampness of the kitchen because they always had tea boiling on the stove. She helped transform an old stable in the Hof into a kindergarten, and another old workshop building into a "family garden," which still functions as a meeting place for women where they take courses in several crafts or share stories of domestic violence. She convinced the German-Turkish artist Hanefi Yeter to design murals on the façade of her block.[14] In this or similar ways, the Senate's discriminatory housing regulations were contested and broken by the IBA-Altbau team, which insisted that no single family would be forcefully displaced from Kreuzberg.

While the Altbau team associated participation with democracy, the Neubau director Kleihues explained his position as a fight against "the denial of artistic needs and the rejection of artistic dimension by pointing to urgent social problems."[15] This implied distrust in users' contribution to the design process. A cynicism about participation also infiltrated IBA's consultant Vittorio Magnago Lampugnani's declarations. "To democratize the process of decision making does not mean that decision making should be transferred to the lowest level. ... The present advocates of participation fear and challenge the division of competences within society, and exhaust themselves in mainly sentimental and useless general pleadings for more democracy, rather than rationally examine the points which the public must share and the points which they must delegate to experts and artists. ... Artistic and intellectual commitments must continue to fight against mediocrity."[16] Moreover, too much attention to a tenant currently living in an apartment resulted, for them, in a short-sighted characterization of the "user," who did not necessarily fit the needs of future occupants—as IBA Neubau's architect Aldo Rossi might have called "naïve functionalism." In my interview years after the opening, Neubau architect Rob Krier criticized Kleihues for not exhibiting the interiors of apartments probably because he was not concerned about who would live in them.[17]

Perhaps quite intentionally, IBA-Neubau invited many architects who promoted "autonomous architecture," even tough this term was used differently by different architects. The most explicit example was the German architect Oswald Mathias Ungers, who was originally considered for the IBA director position, but eventually developed the urban design for only one of its four sub-districts, and designed two separate architectural projects. He coined the term "dialectical city" for his urban design approach, not because he theorized the city as a social space, but to propose the formal relation between the fragmented metropolis and his rational architectural interventions.[18] IBA commissioned Ungers to develop a district plan,

for which he analyzed the area when it had reached its maximum development in the past, documented the erasure of the fabric in the Second World War and postwar planning, and finally proposed solutions to critically reconstruct it. Zooming in one step further, Ungers designed the overall structure of Block 1. In the "dialectic" between the as-found conditions of the site and his "rational" interventions, he divided the block into a square grid, of which his building filled in the corner square. The dimensions of the grid were defined by the adjacent square lot where the only remaining prewar neoclassicist building (Meistersaal 1910–13) stood. By recovering the square grid, Ungers argued that he had reconstructed the collective memory of the site. Block 1 at the very remote edge of Kreuzberg was specifically commissioned for "foreign families,"[19] with its unusually high number of five- to seven-room flats, which were intended for the stereotypically big guest worker families. However, this must have been irrelevant for Ungers, who stated at the time: "... man is more than a functional being, more than a 'user'—as he is so often called today."[20] Moreover, he asserted: "Architecture is not a function of something else. ... It is autonomous... Any building that has as its theme something other than itself is... trivial. It may fulfill legitimate purposes and needs, but if it does not fulfill itself as an idea..., it remains banal, incapable of satisfying the claim of architecture."[21] His passage-way like building prioritized the use of pure geometrical forms over everything else. The plan is a square courtyard at the center of a square building composed of eight square towers that are served by four square stairwells, all placed in a city block divided into a square grid; with all four façades composed of square windows and square openings for winter gardens, while the eight free-standing square towers are bridged on the fourth floor, above the square surface with nine square perforations on three floors. To materialize his geometric ambitions, Ungers devised an extremely intricate set of floor plans that well surpassed the generic mass housing projects with standarized dwellings.

The oral histories relayed by occupants in Ungers's building give real-life texture and speak to the mixed opinions of living in a passage-way like building opened from all sides, and organized around a small, paved-up courtyard with no playgrounds for the many foreign kids who were planned to grow up here, no leisurely benches for residents or green elements (other than one tree). "If only everyone was a bit cleaner and a bit calmer, there would be no problem in this building," Fatma Barış said, in my interviews in 2010–12. "The problem is not the architecture, it is the users," said both her neighbor Mr. Karaoğlan who lived in a flat with a terrace, and Şenay who lived in a duplex that is accessed directly from the courtyard. As one of the original IBA renters, Karaoğlan defended the architecture by recalling the old days: "When we first moved in, we used to complain about too much discipline.



3 Oswald Mathias Ungers, Axonometric Drawing for Building at Block 1.

The Super did not let any children play in the courtyard, anyone speak loud or come late to the apartment. We collected signatures to have him removed, but now we live in complete chaos." Residents fault each other but many of the controversies result from the building's design and dimensions, now nicknamed *Asihaus* (anti-social building).[22] The fact that kids played football in this small courtyard and frequently broke windows on all of the encircling walls was a constant source of controversy, even though the building was commissioned for migrant families with many kids and IBA otherwise was proud of the ample playgrounds inside perimeter blocks. While some enjoyed grilling on the sixth-floor terraces, others just across complained that the smoke directly entered their apartment due to proximity. When friendly neighbors enjoyed talking to each other from one window to another across the courtyard, night shifters who tried to sleep during the day wished the blocks were not so close to each other.

Ungers, much like the fictional architect of Loos's "poor rich man," stated that he would not like it if users changed and violated his designs.[23] However, acting on one's private space seems one of the few remaining possible acts of harmless subversion. Even though alterations were not anticipated in Asihaus, residents did leave their marks on the building much beyond usual repair and maintenance. For one,

the contrast between the corridors that led to Barış family's flat and the interior was indeed striking. After moving to Berlin, this was the cheapest flat the Housing Office provided for a family of their size and budget. I went unattended, but the apartment seemed always ready for visitors, in an aesthetically unified way that *Gesamtkunstwerk* supporters would approve.

Fatma remembered in minutest detail the apartment's condition before they moved

4 Barış's Unit in Building at Block 1 for IBA 1984/87 (architect: Oswald Mathias Ungers).

5 Karaçizmeli's Unit in Bonjour Tristesse housing for IBA 1984/87 (architect: Alvaro Siza).

in, her days and nights of cleaning, painting and decorating, and each and every store where she bought the furniture, carpets, and curtains. Like many others, she turned the winter garden into an additional bedroom for one of her children. Her unit has two entrance bridges on both sides as a result of Ungers's uncompromising symmetric plan. Rather than respecting the integrity of this symmetry, Fatma decided to use only one entrance and turn the second into a bedroom for her daughter. With four children and a limited budget, she prioritized a room of her daughter's own over the symbol of cosmic order.[24]

IBA-Altbau was a belated echo of the 1968 student movements, including the Campaign 507 in Berlin Technical University, and because he was a target of the 1968 student movement in Berlin, Ungers left Technical University to teach at Cornell in the US: "I wanted to develop the students' ability to think, and all they cared about was to organize a revolution... Social problems cannot be resolved in architecture."[25] He also stated: "There can't be [a dialogue between the public and the architect.] The process of being creative... is a dialogue between you and your fantasy, your intellect, your ratio, your mind and your potential... Of course I believe in a democratic system, but in one that would secure the right of the individual. The democratic system doesn't mean the great majority."[26]

A third voice between autonomy and participation was also formulated, most notably by Alvaro Siza who designed a participatory housing project as part of the IBA-Altbau program, now nicknamed *Bonjour Tristesse* due to the graffiti on its round façade. Also involved in participatory social housing projects in Portugal and the Netherlands, Siza designed flexible or open spaces in units that he anticipated would be claimed and changed by the users. This was confirmed in his IBA building, most notably in the apartment of Yüksel Karaçizmeli, one of the original residents who lived in the second-floor corner apartment with her husband and their two sons. "Where else can we find such a bright living room with five windows?" they told me during my first visit in summer 2009. Even though it was hard to cut the carpet in this form and place the furniture in a round space, they explained: "you can find an ordinary room with four corners anywhere, but a living room like this is unique. Everybody likes to sit by that window. We used to draw a chair there and our kids loved to watch the street for hours. Now we do the same for our grandchildren."[27] For each unit, Siza had designed a non-identified void space accessed from the living room, which was officially passed as the winter garden, but lent itself to flexible use. Yüksel turned this space into an additional kitchen that it could be well ventilated, and brought in her own oven, refrigerator and installation engineer that she contacted at Siemens, where she worked. The building was under construction when Yüksel decided to move in. During the meeting with

the owner, who explained the units on a plan drawing, he had not mentioned the open kitchen. She was shocked by the kitchen when she moved in, but then it was too late. Finding the open kitchen inappropriate for Turkish food due to the heavy smells that infiltrated the house, she made herself a two-part kitchen by using Siza's unclassified space for flexible use: an open section for washing, preparing, storing, and dining; and another divided by a glass partition for cooking.

This void space was one of Siza's architectural contributions in the name of participation, since it prescribed a zone for residents' voices at the very stage of architectural design.

Siza was not at all romantic about participation. He criticized the "authoritarian politicians" who perceived participation as the subordination of architectural expertise under the demands of what they claimed people wanted, and who reduced the role of the architect into a "tool for people."[28] It has indeed been frustrating for many architects who joined participatory design processes that the politicians usually get what *they* want by pretending that the decision is a midpoint between extremes and made in a democratic process. During my interview, IBA-Neubau's sub director, Hille Machleidt, also explained how they also tried to hold participatory meetings that were soon hijacked by "professional participants," who tried to manipulate the design to their own interests at the expense of other inhabitants.[29] Despite his frustration, Siza did not give up on the idea of participation and suggested confronting the tensions between architects and users, and let the design be a continuous process that came out of these frictions.[30] He said:

> *I know that many politicians want to take advantage of the civic participation for their own purposes. ... Participation in architecture could be even a way to attract very dishonest opportunists. But participation itself is not dishonest, and it seems sad to me that after having shown such enthusiasm about social subjects in architecture, these may suddenly become something shameful and provincial, which is of no interest to anybody... Nevertheless, I still believe that participation is an irreplaceable instrument for a project.*[31]

Today, even long after the "guest workers" earned citizenship rights, the IBA buildings are appropriated through the negotiations for immigrant rights. Other signs of post-design interventions on IBA buildings, such as the graffiti on the walls and satellite dishes, are by no means unusual in Kreuzberg. After a Turkish immigrant family won its appeal to the German Federal Constitutional Court in 1993 (207 C 171/93), the residents gained legal permission to have satellite dishes as part of the constitutional right for the freedom of information. Far from Gesamtkunstwerk, visual cacophony according to some, but symbols of the demand for the freedom of

6 Esra Akcan, *Freedom of Information*. Collage on satellite dish. Exhibited in the Istanbul Design Biennale as part of Akcan's entry "Urban Renewal and its Discontents: IBA 1984/87," 2012.

information according to others, these satellite dishes are a testimony to the lived-forms of IBA buildings. While expanding immigrant rights, they simultaneously stamp their houses as territories of the stateless.

Moreover, the question of architectural participation was unresolved also because there were limits even to IBA-Altbau's enthusiastic support for noncitizen voices. The guest workers did not participate in matters outside the ones that directly asked their approval. Their signatures were needed only for their own apartments. Every single one of my interviewees told me that they did not attend the meetings about public buildings, vehicular transportation, organization of public parks and semipublic gardens inside the blocks, understandably so, because these meetings were mostly in German, a language they did not speak. The fact that the man of the house represented the family in the Hausversammlung exposes an additional obstacle to the participation of noncitizen women. Guest workers did not take advantage of self-help projects either, which attracted many squatters.[32] Moreover, IBA-Altbau's model welcomed the noncitizen participants only as long as they had requests commensurable with its own values, as it was exposed when a group of Turkish residents' request that a mosque be built in the area was rejected. Namely, at the instant that some migrants tried to participate in IBA beyond their own dwellings, and officially requested to make themselves more visible in the city, IBA drew the line beyond which the guest worker could not speak. This was yet another incident that confirmed Gayatri Spivak's foundational argument in "Can the Subaltern Speak?" where she problematized the representation of the "Other" within the Self's unchanging frames of reference. Recognition only through assimilation is not true participation.

To conclude, it may be that it was the Kantian notion of hospitality[33] that guided IBA's ideas about noncitizen contribution to design, as it continues to do so today in debates on multiculturalism and "dialogue culture." Welcoming the guest only on the condition that the guest behaves in the same norms preserves the authority of the host. Here the guest's foreign norms must either be assumed to be the same as those of the host's, or they must be considered a possible threat from which the host needs to be protected. In either case, such a hospitality covers over the differences, and bestows the "guest" the right-to-inclusion only on the condition that she/he is assimilated. In the Kantian conception, individuals welcome the foreign because they consider it their duty. It was the enlightened reason's duty to tolerate the foreign. In such a conception, the foreign person must be a stranger who is different in a quite uncharming way, a stranger to be tolerated for the sake of reason and peace, but not someone to open oneself to, not someone to translate from[34] and hence nobody one could expect to be enriched by. Such a conception does not necessarily annihilate the perception of the foreigner as a possible threat.[35] It is therefore far from fulfilling Kant's own standards of categorical imperative, the unconditional good will that is the base of real ethics. Can it, then, establish an unconditional hospitality or a frank cosmopolitan ethics?

Notes

1 Adolf Loos, "Furniture for Sitting" (1898), in *Spoken into the Void* (Cambridge: MIT Press, 1983), 28–33, quote: 29.
2 Adolf Loos, "Interior Design: A Prelude" (1898), in *Ornament and Crime: Selected Essays* (Ariadne, 1997), 51–56, quote: 51.
3 Adolf Loos, "The Interiors in the Rotunda" (1898), in *Ornament and Crime: Selected Essays*, 57–62, quote: 57.
4 Adolf Loos, "The Poor Little Rich Man" (1900), in *Spoken into the Void*, 124-129.
5 Adolf Loos, "The Interiors in the Rotunda" (1898), 57–62, quote: 62.
6 This paper reflects an ongoing research for my forthcoming book. Due to space constraints, proper illustrations,

extensive bibliography and detailed references to my interviews are not included here. See Esra Akcan, "Immigration, Participation and IBA 84/87," in *25 Jahre Internationale Bauausstellung in Berlin 1987. Ein Höhepunkt des europäischen Städtebaus*, eds. Harald Bodenschatz, Vittorio Magnago Lampugnani, Wolfgang Sonne (Dortmund: Deutsches Institut für Stadtbaukunst, 2012), 57–74; Esra Akcan, "A Building with Many Speakers: Turkish 'Guest Workers' and Alvaro Siza's *Bonjour Tristesse* Housing for IBA-Berlin," in *The Migrant's Time*, ed. Saloni Mathur (Clark Institute, Yale University Press, 2011), 91–114.

7 Hannah Arendt, 'We Refugees', *Menorah Journal*, no.1 (1943): 77; Giorgio Agamben: "We Refugees." *Symposium.*, No. 49(2), (Summer 1995): 114–119, English translation by Michael Rocke.

8 Cihan Arın, Safter Çınar, Necati Gürbaca, Hakkı Keskin, M. Yaşar Öncü, and M. Niyazi Turgay, "Yabancıların Yabancılar Politikasına İlişkin Görüşleri/Stellungnahme der Ausländer zur Ausländerpolitik," (Berlin: IGI [Initiativkreis Gleichberechtigung Integration], May 1981), 24.

9 For more discussion, see Cihan Arın, "Analyse der Wohnverhältnisse ausländischer Arbeiter in der Bundesrepublik Deutschland—mit einer Fallstudie über türkische Arbeiterhaushalte in Berlin Kreuzberg" (PhD diss., Technische Universität, 1979); Cihan Arın, "The Housing Market and the Housing Policies for the Migrant Labor Population in West Berlin," in *Urban Housing Segregation of Minorities in Western Europe and the United States*, ed. E. Huttman (Durham, NC, and London: Duke University Press, 1991).

10 Helmut Kohl, "Coalition of the Center: For a Politics of Renewal," trans. David Gramling, in *Germany in Transit: Nation and Migration, 1955–2005*, ed. Deniz Göktürk, David Gramling, and Anton Kaes (Berkeley: University of California Press, 2007), 46.

11 "Heidelberg Manifesto," *Frankfurter Rundschau* , 4 March 1982.

12 "Interview mit dem Berliner Bausenator Franke," *Der Architekt*, no. 10, (Oktober 1984): 445–447, quote: 447.

13 This section is based on my interviews with the resident (name undisclosed upon request) in May 2012. Audio recording, collection of the author.

14 Esra Akcan-Heide Moldenhauer Interviews, May and June 2012. Audio and video recordings, collection of the author.

15 Josef Paul Kleihues, "Preface" in *Internationale Bauaustellung Berlin 1984/87. Die Neubaugebiete. Dokumente Projekte.* Vol. 2: Erste Projekte (Berlin: Quadriga Verlag, 1981), 8.

16 "The Facts and the Dreams: AD Interview with Lampugnani," trans. Romana Schneider *Architectural Design (AD)*, vol. 53, no. 1–2 (1983): 17–19, quote: 19.

17 Esra Akcan-Rob Krier Interview. 19 May 2012. Berlin. Audio and video recording, collection of the author.

18 He coined the term "dialectical city" for his overall approach to urban design, which meant on the one hand, the acknowledgment of the modern city as an accumulation of fragmented zones, and on the other hand, the architect's engagement with the existing context in a dialectical fashion without aspiring for a reconciliation or synthesis. Oswald Matthias Ungers, "Planning Criteria," *Lotus* 11, no. 1 (1976): 13; Oswald Matthias Ungers, *Dialectic City* (Milan: Skira, 1997); Wilfried Kühn, "The City as Collection," in *O.M. Ungers. Cosmos of Architecture*, ed., Andres Lepik (Berlin: Nationale Staatliche Museen zu Berlin, 2006), 69–81.

19 "Feinprogramm Block 1" Landesarchiv Berlin, folder: B Rep 168, Nr. 705.

20 Oswald Matthias Ungers, *Architecture as Theme* (Milano: Electa, 1982), 125.

21 O.M. Ungers, "Aphorisms on Architecture" reprinted in Francesco dal Co (ed.) *Oswald Mathias Ungers. Works and Projects 1991-1998* (Milano: Electa, 1998), 10.

22 For this information, I would like to thank my student Vanja Sizek who had taken my class on IBA at Humboldt University. "Models of housing at the interface between the original architectural design and actual use: O.M. Ungers' and Herman Hertzberger's contributions to IBA-Berlin 1984/87's New Building Section" Paper in partial fulfillment of "Immigration and IBA-Berlin 1984/87" seminar by Esra Akcan.

23 "Le Style, c'est L'Homme: A Conversation with Oswald Mathias Ungers," in *The Invisible in Architecture*, ed. Ole Bouman, Roemer van Toorn (London: Academy Editions, 1994), 52–65, quote: 61.

24 This section is based on my interviews with several residents of Ungers's building in Summer 2011, and June–July 2012. Audio and video recordings, collection of the author.

25 "Interview with Rem Koolhaas and Hans Obrist" (2004), *Log* (Spring/Summer 2009): 50–95.

26 "Le Style, c'est L'Homme: A Conversation with Oswald Mathias Ungers," in *The Invisible in Architecture*, ed. Ole Bouman, Roemer van Toorn (London: Academy Editions, 1994), 52–65, quote: 55, 57.

27 This section is based on my interviews with Yüksel Karaçizmeli in Summer 2009 and July 2012. Audio recording, collection of the author.

28 Alvaro Siza, "Evora Malagueira," in Kenneth Frampton, *Alvaro Siza: Complete Works* (London: Phaidon, 2000), 160–62.

29 Esra Akcan- Hille Machleidt Interview. 12 July 2012. Audio and video recording, collection of the author.

30 For more discussion, see: Esra Akcan, "A Building with many Speakers".

31 "Fragments of an experience: Conversations with Pedro de Llano, Carlos Castanheira Francisco Rei, Santiago Seara," in *Alvaro Siza: Works and Projects* ed. Pedro de Llano and Carlos Castanheira, (Madrid: Electa, 1995), 27–55. quote: 34.

32 Uli Hellweg, "Zwischen Ausweg und Irrweg: Selbsthilfe," in *Idee, Prozeß, Ergebnis. Die Reparatur und Rekonstruktion der Stadt*. Exhibition Catalog (Berlin: IBA, 1984), 178-183; Gerald Blomeyer, Barbara Tietze, Die andere Bauarbeit (Stuttgart: Deutsche Verlag, 1987):142–155.

33 Immanuel Kant, "Perpetual Peace. A Philosophical Sketch," in *Political Writings*, ed. H. Reiss, H.B. Nisbet (Cambridge: Cambridge University Press, 1999, or. 1795).

34 See: Esra Akcan, *Architecture in Translation: Germany, Turkey and the Modern House* (Duke University Press, 2012).

35 Also see: Jacques Derrida, in *Adieu to Emanuel Levinas*, trans. Pascale-Anne Brault, Michael Naas (Stanford: Stanford University Press, 1999).

THE CRITICAL ARABESQUE

On Jean-Luc Godard's *Nouvelle Vague* (1990)

Regine Prange

The Motion Picture as a Total Work of Art

The transformation of the proletarian penny arcades and nickelodeons into movie theaters that were also recognized by a middle-class audience was accompanied by the elaborate commercial construction of gigantic premiere houses, whose magnificent façade design and fantastic and eclectic interior decor created experiential spaces that complemented the narrative space of the films being presented and exponentially increased their illusionistic effect. Siegfried Kracauer commented on those "palaces of distraction" in 1926: