

REVISIONIST PHILOSOPHY OF ARCHITECTURE: FUNDAMENTAL *DISPOSITIVES*

A B S T R A C T

The discussion points to the issue of defining and re-defining the notion of the "critical theory". The notion of critical theory has been considered since the introduction of the notion at the Institute for Social Research in Frankfurt until the modern, postmodern and contemporary theories of critical and decentering of the critical. The notion of critical theory is associated with the problem of politicization of architecture and urbanism. It is pointed to the case of critical theory of the Frankfurt circle. Particular attention is paid to the art/architecture theory of Theodor Adorno and to the theory of architecture and urbanism of Walter Benjamin. Adorno's critique of architectural functionalism has been considered. It is discussed about methodological approach to Benjamin's analysis and the debate on Paris as metropolis.

The aim of the discussion is to indicate to transformations and modalities of critical theory in modernism, post-structuralism, postmodernism and contemporary global neoliberalism.

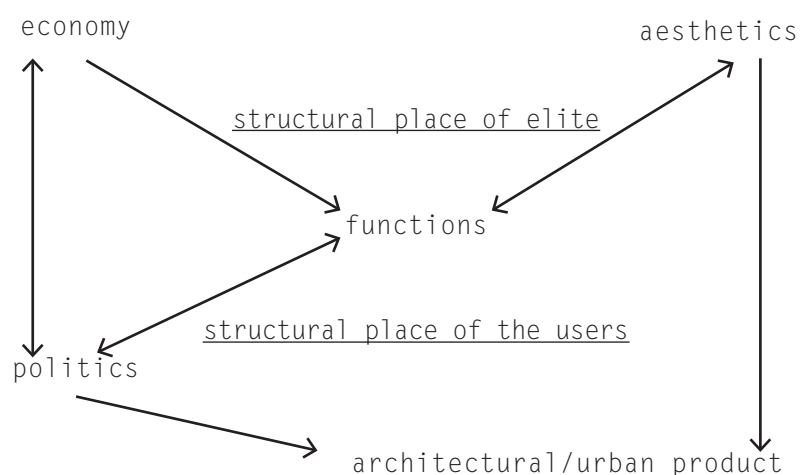
KEY WORDS

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THESIS: THEORETICAL PRACTICES ON ARCHITECTURE

Theoretical relation of politics and architecture/urbanism is presumed as *critical theoretical practice*¹. Critical theoretical practice which is the basis of one discourse on architecture and urbanism *always* leads to the "epistemological break" with the *theoretical pre-history*, i.e. with the aesthetics understood as the base of the autonomous theory of forms in architecture. Critical theoretical practice, therefore, is *always* the theory on "architectural and urban theoretical practices" and on "theoretical practices on architectural/urban practice and theoretical practices of architecture and urbanism", meaning that it is a materialistic theory on "practice" in general and concrete sense. The notion *practice* here denotes the entire process of transformation of the matter initially given into a certain product. The transformation is carried out by certain human labor against the use of certain tools i.e. production. Thereby, the determining moment is neither the initial matter nor the product, but the practice: the process of the transformation labor itself, which, in a specific structure, engages people, tools and the technology of tools use, and all that unfolds for the people in general and specific social and cultural relations.

It concerns the theorization of architecture and urbanism in relation to problem questions on economic, functionalistic and aesthetic postulates of the dominant politics in one society or in the international or global order. Architectural and urban „normal“ and „normative“ realization of the *form of public and private life* is shown compliant with the dispositives and discourses of the real and fictional power and its bureaucratization in relation to the social needs or social intentions of the individuals, namely, political and economic elite according to the totality of exchange and use, i.e. consumption.



Graph 1. Problem: Critical theory and critical theories at the end of the modern

PROBLEM: CRITICAL THEORY AND CRITICAL THEORIES AT THE END OF THE MODERN

Critical theory, in the most general and most undefined sense, are called the various and often competitive materialistic, post-materialistic or neo-materialistic theories. It concerns the theories of critical interpretation of the modern capitalist society and culture from the cold war block division via post-historical postmodernism to post-bloc neoliberal globalism. The general notion „critical theory” denotes the intervention theories and theorizations based on analysis, interpretation and discussion of the social and cultural models of representation, display, power, conduct or governance, statements making, identification and social system and culture order.

Structural typological model of the general notion of critical theory can be shown by the table below:

CRITICAL THEORY	POST-CRITICAL THEORY	NEO-CRITICAL THEORY
Critical theory of the <i>Institute for Social Research</i>	Post-structuralism	Neo-Marxisms
American and international the New Left	Postmodernism	Critique of neoliberal globalism
	Cultural studies	Bio-politics
	Studies of gender	
	Postcolonial studies	

The initial notion of the ”critical theory” relates to the approaches of the authors gathered around the *Institute for Social Research* in Frankfurt since the 1920s. Critical theory is Marxist social-philosophical discussion of modern civil society based on: Dialectical sense” which reflexively relates to the social reality of the modern liberal West. *Dialectical sense* was intentionally opposed to the Enlightening ideal of the rational and didactic sense. The defense of the ”dialectic mind”, and which means: critical thinking and acting in relation to the irrationalism, positivism and pragmatism of the liberal capitalism was the characteristic *battlefield* of the Frankfurters.

The New Left was the developing continuation of the Frankfurt’s critical theory in the conditions of the developed mass market capitalism within the United States of America. The New Left was characterized by the emancipatory and proto-revolutionary *idea* on everyday culture as a revolutionary potential for realization of the ”new sensibility” opposite modernist one-dimensional bureaucratic and technocratic politics. Activism and aesthetic engagement have been projected as ”utopian ideal” which should have led toward new

modalities of liberation versus aggressiveness emanating from the society of total control oriented toward permanent maintenance of continuum among the mass production, exchange and consumption. The *New Sensibility*, as an event of liberation, should have confronted the modern subject with the "de-sublimated" potentials of the scientific and theoretical work, i.e. with the liberation of the *intelligentsia*.

Proto-situationist theories of urbanism of Henri Lefebvre² have anticipated the possibility of critical analysis of the "urban geographies" and their conditions for deducing alternative thinking of living spaces of the consumer capitalism. The critique of functionalism and modernism as the basis for the critique of urban planning and, then, formulation of the "new urbanism" has provided the possibility for prevailing over the concepts of the modern city and its framing conditions of life shaping.³ Critical activism of situationism has led toward geographical, ecological, bi-political and urban-architectural alternatives.⁴

The interspace of the critical thinking and post-critical textology has been achieved by theoretical practice of the Althusser-Lacanian writers and theoreticians who developed materialistic structuralism in the direction of discursive subversion of ideological and political monolithism of the Western capitalism and Eastern state socialism - the authors gathered around the magazine *Tel Quel*. On one part, it concerned the critique of *denoting/branding practices* (Julija Kristeva, Philippe Sollers) as the form of production of meaning in the culture/society and, on the other part, archaeology and genealogy of power and government in modern societies (Michel Foucault).



Figure 1-2. Provisional Salta Ensemble: Humans and Architecture (Helsinki)

For example, the theory of space of Michel Foucault indicate to position of "that to be outside or beyond"⁵, then, to the issue of the relationship of the time and space toward civilization inference of the society⁶. In an interview, Foucault perceived the origination of the architecture politicization in establishment of architecture as techniques of the government of societies.⁷ Elizabeth Grosz, on Foucault's perception of *outside space*, postulated the concept of the theory which approached architecture from the outside and made it subject to psychoanalytical, social and cultural debate.⁸ Since the question of theory of architecture is no longer an immanent set of questions of „architectural bureaucrats“ or „architectural producers“, but also the questions of the users, consumers, namely, those social powers willing to oppose vigorously to the dominant order of economic and political power in architectural shaping of everyday life.

Post-critical theories are called those theories which replace and decenter the socially-oriented critique: with practices and theories of *seduction* (Jean Baudrillard), offers of *pluralism* of truths and *split* of argumentation (Jean-François Lyotard), procedures of textual *deconstructions* of metaphysics (Jacques Derrida), enjoying the text, writing or the view (Roland Barthes), technological apocalypse (Paul Virilio, Baudrillard). The translation of the late structuralism or in the British terminology „post-structuralism „to the context of mass cultures of the USA led toward accentuation of liberal potential of these theories, and that meant toward the formats of postmodernism.

Postmodernism is understood as post-historical (Francis Fukuyama) or as medium totalizing culture of consumption (Frederic Jameson) in which the tight border between production of items, events and information is erased. Thus the postmodern theory was positioned as neoconservative opposition to the ideals of critical theory of society, about which it was already, quite early, written by Jürgen Habermas⁹. In postmodern theory the politics of social differences, first of all, the class differences, was replaced with the politics of cultural differences based on the studies of identity. For example, Hal Foster by the concept of „articulation of differences“ interpreted the society in which the differences and discontinuities annul or replace the idea of the entity and continuity such as were developed and imposed in the developed modernism of the West. He pointed to the situation in which the structure of the class-based as integrative structuring of the state-social order did not exist any longer and was replaced with new social formats:

Despite signs of recent proletarianization, new social forces - women, blacks, other 'minorities', gay movements, ecological groups,

students... - have made clear the unique importance of gender and sexual difference, race and third world, the 'revolt of nature' and the relation of power and knowledge, in such a way that the concept of class, if it is to be retained as such, must be articulated in relation to these terms. In response, theoretical focus has shifted from class as subject of history to the cultural constitution of subjectivity, from economic identity to social difference. In short, political struggle is now seen largely as a process of 'differential articulation'.¹⁰

The attention in postmodern was shifted from the question of „grand“ politics dealing with fundamental social antagonisms to the questions of „cultural difference“. That which happened, with the development of “articulation of difference”, independent from Foucault’s thinking, is the replacement of political as social affair (*politics*) with cultural policies (*policy*). The critical potential from the stand of tradition of the critical theory seemed neutral and reduced to the minimum. Though, on the other part, the reception of post-structuralism and postmodern in cultural studies, studies of gender and post-colonial studies provided the variants of critical practice which were introduced from the universal politics into the tactics of politicization of the everyday life which the liberal society on the rise postulated as the possible frame of reality.

In the mentioned context there also originated the concept of the ”Critical Architecture”¹¹ by introducing the discourse on architecture in the non-immanent discussions of architectural contextualism. Opening of discourse on architecture was performed, first of all, toward post-structuralist and, then, toward the cultural theories. Performed were the discussions on the functions of representation immanent to architecture, in order, through the modalities of representation to arrive to the discussions on contemporary relation of architecture and society. The relations of architecture and society by their complexity require also the philosophical and activist approach as the guarantor of interdisciplinary rethinking architecture and the discourse on architecture. That interdisciplinary character of modern architecture at the same time belongs to the technical sciences, humanities and practical or political action between domination of capital and search for alternative forms of life. Some authors do not speak about ”critical architecture”, but about ”post-critical architecture”.

The crisis of postmodern liberal pluralism after the fall of the Berlin wall, namely, following the end of the cold war against establishment of the “global politics“ and domination of one super power, namely, which is more important, one economic and biotechnological political order, again *provoked* the

possibilities for questioning of “politics” and “political” as an essential response to the plausible weakness or the absence of any political in neoliberal plausibly neo-political or non-political economic and technological practices of ordering the public and private everyday life during postmodern.¹² Politics in neoliberal society of postmodern and, then, of globalism, acquired the character of techno-managerial cultural practice which was displaced from the social fundamental questions into individual cultural, and even artistic actions in the field of identity and representation of the differences within everyday life. One cynical statement may read that at the time of globalism everything - it is referred to culture and art - was politicized except the politics itself which was depoliticized.¹³

Therefore, it became essential - during the 1990s and at the beginning of the new era - appealing to and reconstruction of *politics* and *political* in relation to politics as the form of sociability, and as a form of order, behavior, control and realization. At that moment, “politics as practice inside or through general sociability” demonstrated the need or, even desire, for *metatheory* as an order of the singular opposite the particular in relation to the universal political knowledge and action, and traditionally speaking: metatheory of “politics is philosophy.”¹⁴ Philosophical universalism as metatheory of grand politics was “used” as an intervention sign for the critique of anti-essentialism and social constructivism of the “minor politics of differences” and “micro-ecologies” in culture, and, certainly, in art and architecture. Philosophical universalism thus enables asking the questions about responsible action for each social intervention and the risk of intervention, which acquired its expressions in neo-Marxism (Terry Eagleton, Martin Jay, Slavoj Žižek, Alain Badiou, Jacques Ranciere), critique of globalism and bio-politics (Antonio Negri, Michael Hardt, Giorgio Agamben, Paolo Virno).



Figure 3. Provisional Salta Ensemble: Humans and Architecture (London)



Figure 4. Provisional Salta Ensemble: Humans and Architecture (Berlin)

Escalation of *class-based question*¹⁵ in crisis neoliberalism during the end of the first decade of 2000, had the consequences on the contemporary theories of geography, space, urbanism and architecture. Theoreticians Edward W. Soja or David Harvey pointed to the logic of "spatial turn" with development of critical phenomenology of the global and local "spatial positioning" in relation to the stages of the Western and global capitalist developments and dominance. Harvey postulated the "theory of the city" as the field of class-based fight pointing to the analysis of the relations of capitalism and the city in modern and contemporary world. City as an effect of action of financial capital becomes the foundation for urban analyses of the type of modern and contemporary cities, and their evolutions, regression and rises.¹⁶ Urban protests, unrests, riots and revolutions (Paris, London, New York, Atina, Cairo, Ankara, Kiev, Sarajevo) at the end of the first decade and the beginning of the second decade of the 21st century introduced into *game* the questions about the city or urban order of the conditions and circumstances for structuring political alternative action in relation to neoliberal capitalism and its "productions" of total global social crisis.¹⁷

After this summarized review of theoretical situations with and around architecture/urbanism a turn should be made toward rethinking the *source* of critical thinking, writing and action in relation to architectural expectations, namely, instrumentalization of architecture as bio-political technique of disciplining the population. One possible turn toward critical theory and its positioning versus architecture and urbanism was in the early authors such as Theodor W. Adorno and Walter Benjamin.

CRITICAL THEORY AND ARCHITECTURE: ADORNO AND BENJAMIN

Critical theory (*kritische theorie*) is denomination for critical-theoretical action of a group of Marxist philosophers, sociologists, social psychologists, economists, literary and legal theoreticians gathered around the research-educational Frankfurt *Institute for Social Research (Institut für Sozialforschung)*.¹⁸ The Institute originated in the tradition of rethinking the development of mass society and culture in the context of Germany, to be thereafter re-directed toward the issue of the Western sociability. The Institute started working under the management of the Professor of Political economy, Carl Grunberg in 1923, and, later on, was headed by the philosopher and sociologist Max Horkheimer since 1930. The Institute was established at the time of the crisis of the Left in the late Weimar Germany as a response to that crisis and expansive spreading of conservative political platforms of Nazism and Fascism in the Western and

Central Europe. In other words, the action of the Institute was oriented toward critically pointed out triangle of antagonism among the liberal, totalitarian and socialistic concepts of order and shaping of the Western sociability. In a program manner the questions were asked about critical rethinking "Marx's tradition", and the research of theory and practice relation:

One of the crucial questions raised in the ensuing analysis was the relation of theory to practice, or more precisely, to what became a familiar term in the Marxist lexicon, praxis. Loosely defined, praxis was used to designate a kind of self-creating action, which differed from the externally motivated behavior produced by forces outside man's control. Although originally seen as the opposite of contemplative *theoria* when it was first used in Aristotle's *Metaphysics*, praxis in the Marxist usage was seen in dialectical relation to theory. In fact, one of the earmarks of praxis as opposed to mere action was its being informed by theoretical considerations. The goal of revolutionary activity was understood as the unifying of theory and praxis, which would be in direct contrast to the situation prevailing under capitalism.¹⁹

The Institute developed in reflected span between the Marxist orthodoxy associated with the USSR, revision of Marxism in direction which later on would be denoted as the Western Marxism, and, certainly, in direction of theoretical movements oriented toward the questions of contemporary cultures, subjective and inter-subjective dimensions of modern life in mass and consumer society. The questions about "aesthetic" and "artistic" were not the focal ones for the majority of Institute's associates, but were a part of the essential interests and orientations of the authors such as Adorno, Marcuse and, at the marginal position in relation to the core of *ideas* within the Institute, for, Walter Benjamin.



Figure 5. Provisional Salta Ensemble: Humans and Architecture (Vienna)



Figure 6. Provisional Salta Ensemble: Humans and Architecture (Amsterdam)

Critical theory is based on analyses and discussions of historical, i.e. economic, political and, cultural crises of the Western liberal societies and totalitarian responses to their crises. *Crisis* is understood as the consequence of the expansive capitalist mass market, i.e. economic and, certainly, consumer *sociability*.²⁰ With Critical theory, as analysis and discussion of the modern, the manner of constituting modernity as rational and pragmatic social appearance is questioned, namely, it was insisted on the awareness by means of which modernity is pointed out as multitude of contradictory relations of the subjects and objects within contemporary production, communication and, in the ultimate case, shaping of the individual and collective life in private and public sphere:

In our modern world, Critical Theory argued, various forces are set in opposition to, but interlinked with, each other: science and technology as emancipatory or destructive; culture as stimulating or tranquillizing, art as progressive or regressive, and so forth. The task for Critical Theory was to interrogate these dialectically related opposites and discern the outlines of what could become a more rational state of affairs.²¹

The theoreticians of the Frankfurt circle discussed the theories of the modern, modern and modernization since its origination in the Enlightenment²² until the resistance²³ by postmodern "deconstructions" of modernity and revitalizations of neo-conservatism and, consequently, neoliberalism.

The notion "critique" denotes a theoretical method of research and discussion of legitimacy of social sciences, as well as the relation of theory and historical practice of the modern society and culture. The representatives of the Frankfurt school departed from the classic Marxist patterns of interpretation of society by linear cause relations of the base and superstructure, i.e. by emphasizing the historical trans-individuality, placing the issue of the modern individual and his living environment in the focus of attention:

The critical theory of society, on the other hand, has for its object men as producers of their own historical way of life in its totality. The real situations which are the starting-point of science are not regarded simply as data to be verified and to be predicted according to the laws of probability. Every datum depends not on nature alone but also on the power man has over it. Objects, the kind of perception, the questions asked, and the meaning of the answers all bear witness to human activity and the degree of man's power.²⁴

Critical method was potentially postulated around the analysis and discussion of the relation of *totality* and *dialectics*, which meant the development of the

fundamental philosophical discussion from Hegel's dialectic to Marx's one and then toward establishing the critique as "negative dialectics" in relation to social theory. For example, Marcuse described this theoretical developable movement of totality in relation to dialectic in the following manner:

For Hegel, the totality was the totality of reason, a closed ontological system, finally identical with the rational system of history. Hegel's dialectical process was thus a universal ontological one in which history was patterned on the metaphysical process of being. Marx, on the other hand, detached dialectic from this ontological base The totality that the Marxian dialectics gets to is the totality of class society, and the negativity that underlies its contradictions and shapes its every content is the negativity of class relations.²⁵

Adorno's methodology called "negative dialectics" , thus, led toward identification of tension inside potentiality, which meant the research of the interrelations which were subject to critical revision in respect to metaphysics, then, in respect to empiricism, but also in respect to politics as form of pragmatic sociability. According to Susan Buck-Morss the concept of "negative dialectics" was connected with the concept of „nonidentity“:

Adorno affirmed neither concept nor reality in itself. Instead, he posited each in critical reference to its other. Put another way, each was affirmed only in its nonidentity to the other. Indeed, the 'principle of nonidentity', which Adorno was to develop with increasing richness, became the foundation of his philosophy, that is, of 'negative dialectics'.²⁶

If such way of thinking is applied to the field of aesthetics, then a question is posed about the status of aesthetics in the conditions of modern art and culture. Adorno's *Aesthetic Theory* (*Ästhetische Theorie*, 1970) is a philosophical-sociological analytical response to the questions about modernism, and modern high and popular art from the end of the 19th century till mid-20th century. In methodological sense Adorno's *Aesthetic Theory* begins with the words immanent for the strategy of "negative dialectics":

It is self-evident that nothing concerning art is self-evident anymore, not its inner life, not its relation to the world, not even its right to exist.²⁷

Thus he questioned the modern aesthetic universalism by a critical request that art was subject to revisionist reading and redefining in each following moment. He paid attention to: (1) departing from the total interpretative image of the world given in the tradition of the Enlightenment building of idealities of autonomous modern art, (2) modernist fragmentarity opposite illusory but necessary image of totality in the German philosophical tradition,

first of all, of Hegel, (3) aesthetic negativism as a position on imperativeness of revisionist interrogation of the immanent and secular status and functions of art, (4) the role of technology, kitsch and ideologies in modern art as the basis of mass popular culture. The consequence of non-integrity and aesthetic negativism of modernism was the loss of self-comprehensibility of art. In non-comprehensibility of modern art he finds new sense of the philosophical aesthetic engagement, which may be applied also to the modern architecture.

Teodor Adorno in one of his rare texts on architecture "Functionalism Today"²⁸ pointed to the paradox of functionalism and aesthetics, in the example of Adolf Loos²⁹ discussion of "functionalism and ornament". The point of his discussion was the critique of the post-war architectural functionalism and its striving for the "universal architectural objectivism". Thus, that undetermined field of „nonidentity“ was introduced in the *game*, where the rationalized function had to confront the aesthetic event which required sensorial identification of non-aesthetic request for architecture functionality. For instance, Heinz Paetzold in the discussion of Adorno's critique of functionalism toward the theories of the architecture of postmodern wrote down:

The central question which functionalism has posed concerns architecture's usefulness in the broader societal realm.⁶ Adorno marshals his own answer to this question in two directions.

(1) As an art, architecture remains subordinated to the requirement of "purposiveness without a purpose" which paradoxical formula goes back to Kantian aesthetics. Adorno rephrases it as meaning that architecture is not absorbed by the societal totality. Only to the degree that it transcends the universe of established societal purposes art gains its critical potential.

(2) Functionalism draws on a utopian outlook on usefulness, one which reconciles humans with the objects and things they are utilizing in their everyday life. It amounts to transcending the rationale of commodity society. It would add up to a "fortunate use", a "contact with things beyond the antithesis between use and uselessness".

It is important to keep this social criticism in Adorno's philosophy in mind. It is obvious that among the postmodern thinkers foremost Lyotard, Spivak and, say, Zygmunt Bauman hold to this social criticism.³⁰

Adorno's ambivalence attitude towards functionalism, i.e. functions of architecture aimed at pointing to the „game that should be played“ by the architects between formal constructivism and explicit functionalism in the aspiration to confront the *stimuli* which triggers imagination in order to confront the very human question.

Unlike the dominant Marxist orientations (historical materialism, Leninism, Stalinism, Maoism, i.e. the socialist realism corresponding to them), with critical theory it is not rejected the social, cultural and artistic concept of modernity with all the developed modalities of social and cultural autonomies. Within it there developed the sociological theory of modernism spanning from the theory of modernisms, mass and popular culture, over theory of new media as far as highly modernistic art, neo avant-garde, the New Left, new sensibility and the culture of the young. The following theoretical approaches to art have been differentiated: (1) analysis and critical discussion of then actual art practice and culture of modernism³¹ (Benjamin), (2) aesthetic theory of modern art and culture (Adorno), (3) critical analysis of social mechanisms of establishing meaning and values in modernist culture (Horkhajmer, Adorno, Marcuse, Habermas, Whellmer), (4) aestheticization of society as the form of revolutionary fight in late capitalism (Fromm, Marcuse) and (5) the defense of the project of modernity and the critique of postmodernism as the form of political and social neo-conservatism (Habermas).

Walter Benjamin's essayist opus before the World War Two was almost the only relevant Marxist approach to then contemporary art and cultural modern production. In the texts "Little History of Photography" (1931) and "The Work of Art in the Age of Mechanical Reproduction"³² (1936) it is pointed to the specific modernist new media and their subjectivization of the social dimension, and in the text "The Author as Producer" (1934) the concept of the artist as creator is transformed into the artist as producer. Benjamin introduced two determining aesthetic notions: "aura" and "optical unconscious" which would play a significant role in development of theories on mechanical, and later, on electronic and digital media within the modern culture and its rises and falls.

In the writings associated with his unfinished *fantasy* on modern city of the 21st century *The Arcades Project* a critical-cultural reflexive discourse on architecture and urbanism as modern living space was anticipated. That discourse is not the reflection of the architectural technique (engineering, artistic shaping), but the discussion on dispersive cultural *forms of life* built around the modern city as social and political space essential for the events of realization of subjective dimensions of modernity, It was expressed in that disturbing, however, yet subtle manner which Adorno described in the following words:

His target is not an allegedly overinflated subjectivism but rather the notion of a subjective dimension itself. Between myth and reconciliation, the poles of his philosophy, the subject evaporates. Before his Medusan

glance, man turns into the stage on which an objective process unfolds. For this reason Benjamin's philosophy is no less a source of terror than a promise of happiness.³³

For instance, the introductory writings in the *Arcades* titled "Paris, the Capital of the Nineteenth Century" (1935, 1939) promised "a new approach" to modern culture of urban living, and that was the analysis and reflection of establishing and survival of the modern city within capitalistic production, exchange and consumption. The modern city was not represented as a literal "summary of buildings" or "concept of articulation of construction space" or theorization of "urbanity" from the topos to protocol on life stream, but as a system of cultural representations which were indicated from the literary text or photographs over the actual experience to the individual or collective memory in relation to political paradigms by means of which the awareness on everyday life was established. In other words, Benjamin's observations on modern architecture - for instance, Paris the 19th century- are the expression of theory of modernity, whereby at the first place he placed the sensorial/sensational experience around which aesthetic core was built the intellectual and also political discourse of capitalist production of the city as an urban event.

His long and hybrid writing *The Arcades Project* and, certainly much more personal discussion *One-Way Street*, lead to textualization of the "spatial" (architectural, urban) and transposition of the "spatial" toward the inter-textual passage of potential contradictions of modern life. Behind the splendor of the city it is revealed the power of capital and exploitation in complex relation with consumption, commodification and civilian comfortable everyday life which stimulates imagination by means of which the urban life is aestheticized from the atmosphere of everyday life to the artistic representation. The experience and representations of experience are indicated in the inter-exchange with the texts of culture from media texts to memory texts of subjectivization - the reminiscence of living in the city. The relation of subjectivization and rationalization as pragmatic action within modernity of capitalist city was not solely Benjamin's theme, but also the field of obsessive discourse of the thinkers who preceded him, for instance, Georg Simmel on the city³⁴, namely, who were his contemporaries such as Siegfried Kraucer³⁵. It concerns the development of theorization which ranged from microsociology of space (Simmel) through pointing of atmosphere of urbanity (Kraucer) to semi-genre representativeness of the city (Benjamin). Those theorizations entered the fascinating field of critical separation of Marxist objectivism and cultural subjectivism, actually, that which Adorno indicated in Benjamin's

work as "the paradox of the impossible possibility" or as the "panorama of dialectical images" in interpretation of multi-meaning modern sensibilities and sensualities.³⁶ Thereby, the request to present the city will be fascinating for the movie directors such as Fritz Lang (anti-utopian *Metropolis*, 1927), Walter Ruttmann (contemporary Berlin in the film *Berlin: Die Sinfonie der Großstadt*, 1927) or René Clair (*Under the Roofs of Paris*, 1930). Benjamin's discussion of the city thus survives as the proto-model for confronting the dialectic potential of the public sphere of the city and its affective effects on the individuals and the collective.

NOTES

- 1 Louis Althusser, *For Marx* (London: The Penguin Press, 1969), 166-167.
- 2 Henri Lefebvre, *The Production of Space* (Oxford: Wiley-Blackwell, 1992).
- 3 Tom McDonough ed. *The Situationists and the City* (London: Verso, 2009).
- 4 Guy Debord, Attila Kotányli, Raoul Vaneigem, "Festival and Urban Revolution," in *The Situationists and the City*, ed. Tom McDonough, 168-197.
- 5 Michel Foucault, "The Thought of the Outside," in *Michel Foucault: Aesthetics. Essential Works of Foucault 1954-1984*, ed. from James D. Faubion (London: Penguin, 1998), 147-169.
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- 8 Elizabeth Grosz, *Architecture from the Outside. Essays on Virtual and Real Space* (Cambridge MA: The MIT Press, 2001).
- 9 Jürgen Habermas, "Modernity - An Incomplete Project," *The Anti-Aesthetic. Essay on Postmodern Culture*, ed. iz Hal Foster (Seattle WA.: Bay Press, 1983), 3-15
- 10 Hal Foster, "For a Concept of the Political in Contemporary Art" (1984), in *Recodings - Art, Spectacle, Cultural Politics* (New York: The New Press, 1999), 140-141.

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- 12 Chantal Mouffe, *The Return of The Political* (London: Verso, 2005), 1.
- 13 Jela Krečič, "Pogovor s filozofinjo Alenko Zupančič: Vse se politizira, ker se politika depolitizira," *Delo* (2008): 24-25.
- 14 Alain Badiou, *Metapolitics* (London: Verso, 2006).
- 15 David Harvey, *A Brief History of Neoliberalism* (Oxford: Oxford University Press, 2005).
- 16 Compare: David Harvey, *The Urbanization of Capital: Studies in the History and Theory of Capitalist Urbanization* (Baltimore: The Johns Hopkins University Press, 1985); and David Harvey, *Paris, Capital of Modernity* (London: Routledge, 2005).
- 17 David Harvey, *Rebel Cities: From the Right to the City to the Urban Revolution* (London: Verso, 2013).
- 18 In Institute there collaborated Max Horkheimer, Theodor W. Adorno, Herbert Marcuse, Friedrich Pollock, Erich Fromm, Otto Krichheimer, Leo Löwenthal, Franz Neumann, namely, Jürgen Habermas, Claus Offe, Axel Honneth, Oskar Negt, Alfred Schmidt, Albrecht Wellmer. The Institute exyternal associates were Siegfried Kracauer, Alfere Sohn-Rethel and Walter Benjamin.
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REVIZIONISTIČKA FILOZOFIJA ARHITEKTURE: OSNOVNI *DISPOZITIVI*

Miško Šuvaković

Rasprava ukazuje na problem definisanja i redefinisanja pojma "kritičke teorije". Pojam kritičke teorije se razmatra od uvođenja pojma u Institutu za socijalna istraživanja u Frankfurtu do modernih, postmodernih i savremenih teorija kritičkog i decentriranja kritičkog. Pojam kritičke teorije se povezuje sa problemom politizacije arhitekture i urbanizma. Ukazuje se na slučaj kritičke teorije frankfurtskog kruga. Posebno se poklanja pažnja teoriji umetnosti i arhitekture Teodora Adorna, te teoriji arhitekture i urbanizma Waltera Benjamina. Razmatra se Adornova kritika arhitektonskog funkcionalizma. Raspravlja se metodološki pristup Benjaminovoj analizi i arspravi Pariza kao metropole.

Cilj rasprave je da se ukaže na transformacije i modalitete kritičke teorije u modernizmu, poststrukturalizmu, postmodernizmu i savremenom globalnom neoliberalizmu.

KLJUČNE REČI: REVIZIONISTIČKA FILOZOFIJA, KRITIČKA TEORIJA, MODERNA, MODERNIZAM, ARHITEKTURA, URBANIZAM, GEOGRAFIJA, ESTETIKA
