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The Discourse on the Integration of Art and Architecture in the Mid-20th Century and its Contemporary Reflections

Diskurz o integrácii umenia a architektúry v polovici 20. storočia a jeho reflexie v súčasnosti

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Prostredníctvom rozpracovania širokej škály prístupov k téme integrácie umenia a architektúry v polovici 20. storočia si tento príspevok všima ich prínos k rozvoju nových umeleckých foriem a súčasných diskurzov, ktoré tieto „tradičné“ koncepty syntézy umení často spochybňujú. Prvá časť skúma diela teoretikov, architektov a umelcov z polovice 20. storočia, ktorí sa touto témou zaoberali v praxi i teórii. Podrobný prehľad ukázal, že pre modernú syntézu umení v polovici 20. storočia boli charakteristické rozptýlené formalizované spôsoby prepojenia architektúry a umenia: prostredníctvom prác významných jednotlivcov, skupín a združení, ako aj medzinárodných konferencií. To predstavovalo výrazný rozdiel v porovnaní s historickými avantgardnými hnutiami, štýlmi a školami konca 19. a začiatku 20. storočia, z ktorých moderná syntéza vychádzala.

Polovica 20. storočia, najmä obdobie po druhej svetovej vojne, bola obdobím duchovnej krízy, ktorá viedla k prehodnoteniu funkcií a spoločenských úloh umenia a architektúry. Napriek zameraniu na povojnovú obnovu sa estetické a duchovné potreby začali považovať za rovnako dôležité ako tie existenčné a vznikli snahy o ich naplnenie prostredníctvom integrácie umenia do mestskej zástavby. V tom istom období sa zavádzali rôzne typy nariadení, ktoré stanovovali „percentá venované umeniu“ – mechanizmy, ktoré zabezpečovali, aby sa určité percento rozpočtu stavby použilo na umelecké zásahy. Pevsner a Giedion boli presvedčení, že spoločenské a estetické aspekty modernej architektúry vznikli z nového spojenia inžinierstva a umenia, presnejšie zo spojenia myslenia a cítenia, ktoré boli pred stáročiami rozdelené. Počiatky tohto rozdelenia sú opísané v úvodnej časti.

Početné diskusie, publikácie a manifesty naznačovali naliehavú potrebu opätovného prepojenia architektúry a umenia, hoci v tejto otázke nikdy nenastal všeobecný konsenzus. Voľná definícia pojmu „syntéza“ umožnila súčasnú koexistenciu širokého a otvoreného spektra diskurzov. Jedno z možných riešení sa ponúkalo prostredníctvom koncepcie Novej monumentality, ktorú v texte *Nine Points on Monumentality* predstavili Sigfried Giedion, Fernand Léger a Josep Lluís Sert. Ako riešenie problému obnovy poetickej hodnoty architektúry a (väčšinou zanedbávanej) otázky občianskej reprezentácie – (symbolického) rozmeru, ktorý bol vynechaný z funkčného zónovania – navrhli začleniť do novo plánovaných povojnových centier miest monumentálne celky. Mali sa realizovať ako spolupráca projektantov,

architektov, maliarov a sochárov a výsledkom malo byť dynamické audiovizuálne mestské dielo. Fernand Léger bol tiež významným zástancom zavádzania polychrómie do architektúry a zdôrazňoval potenciál farieb transformovať architektúru a jej psychologické účinky. V súvislosti s bieloobou funkcionalistickej architektúry žiadal architektov, aby sa pri riešení problémov mŕtvych múrov obracali na umelcov.

Ďalšou významnou osobnosťou, ktorá sa podieľala na propagácii syntézy umenia, bol André Bloc, umelec a jeden zo zakladateľov skupiny Groupe Espace, ktorá videla nefiguratívne umenie (geometrickú abstrakciu) ako dôležitú hybnú silu v procese pretvárania ľudského prostredia. Na rozdiel od Légera alebo Bloca, ktorí pri takýchto spoločných dielach hlásali rovnocennejší vzťah medzi architektmi a umelcami, Le Corbusier veril, že umelec má druhoradú úlohu v porovnaní s architektom, ktorý musí určiť konkrétne miesta pre umelecké zásahy a zabezpečiť ich súlad s architektúrou. Tento príspevok sa zaoberá jeho návrhom prototypu pavilónu, ktorý mal slúžiť ako stále centrum sochárskeho umenia v rámci parížskej výstavy pre *Synthesis of the Major Arts* v Porte Maillot v roku 1950. Pavilón mal slúžiť na výstavy, propagáciu umenia, workshopy a ako priestor pre experimentovanie a spoluprácu. Najšpecifickejšou časťou Le Corbusierovej tvorby je však jeho „individuálna syntéza“, prístup, pri ktorom sa syntéza nedosahuje spoluprácou s rôznymi umelcami, ale prostredníctvom jedinečnej pečiatky architekta, čo možno vidieť na projektoch, ako je *Notre-Dame du Haut* v Ronchamp.

V kontraste s „heroickými“ prístupmi Le Corbusiera a Groupe Espace, ktoré využívali rétoriku skrášľovania, funkčnosti a humanizmu, sa objavili nové prístupy, ktoré kritickejšie vnímali vládnuce sociálno-ekonomické a politické systémy. Príkladom takéhoto diskurzu bol Asger Jorn a ďalší umelci spojení so skupinou Situacionistická internacionála. Asger Jorn bol jedným zo zakladateľov umeleckej skupiny CoBrA, ktorá kladla veľký dôraz na spontánnosť, experiment a farbu a stavala sa proti „sterilnej“ geometrickej abstrakcii, ktorú presadzovala skupina Groupe Espace. Skupina CoBrA tiež obhajovala slobodu farieb a tvarov, ktoré považovala pri vytváraní priestoru za rovnocenné prvky. Používaním farby „telesným“, a nie dekoratívnym spôsobom skupina kladla rovnakú zodpovednosť na maliarov, sochárov a architektov.

Všetky tieto koncepcie však nedokázali poskytnúť rýchle, účinné a udržateľné riešenia naliehavých sociálnych a politických

potrieb a problémov povojnového obdobia. Koncom päťdesiatych rokov 20. storočia stratil diskurz o syntéze umenia veľa zo svojho významu a predchádzajúceho dôrazu na sociálno-humanistické aspekty. Nové projekty začali odrážať zmenu smerovania k hodnotám spojeným s módnejším buržoáznym životným štýlom. Napriek tomu možno výsledky propagovania syntézy umení v polovici 20. storočia vidieť v súčasných umeleckých formách, ktoré vznikli v nasledujúcich desaťročiach: prostredníctvom „organického“ rozpúšťania hraníc medzi disciplínami umenia a architektúry. Tento nový typ syntézy umení zaviedol obsiahly slovník, ktorý zahŕňal minimalistické umenie, happening, konceptuálne umenie, umenie *in situ/site specific*, ako aj architektúru, ktorej výrazové kvality sa prikláňajú k výraznému slovníku sochárstva. Súčasné sféry prelínania umenia a architektúry sa od modernej syntézy z polovice 20. storočia líšia tým, že sa nevyznačujú formalizovaným rámcom ani dôraznou ideologickou snahou o syntézu umení, ich špecifiká však spočívajú (okrem iného) v integrovanom architektonickom projekte, v ktorom je takmer nemožné oddeliť účasť architektov od podielu umelcov (napr. pavilón *Your Black Horizon* od Olafura Eliassona a Davida Adjayeho). Tento príspevok tiež uviedol most medzi súčasným diskurzom a diskurzom polovice 20. storočia a dielami jednotlivcov, ako je Le Corbusier s jeho teóriou autonómie architektúry, alebo kritický

prístup Asgera Jorna. V dielach autorov ako Sylvia Lavin alebo Christian Bjerne je zrejmá výzva smerovaná na tradičné koncepty syntézy, ako aj experimentovanie s fyzickým, spoločenským a politickým kontextom okolia autorov. Sylvia Lavin predstavuje koncept „bozku“, ako ho vidíme v prácach Pipilotti Rist, Douga Aitkena a štúdia Diller Scofidio + Renfro, zatiaľ čo Christian Bjerne rozoberá alternatívne stratégie, ako je flexibilita „koláže“, multidisciplinárny jazyk „architektonických fragmentov“ a kritická stratégia v rámci „détournement“.

Tento príspevok upozorňuje na význam diskurzu o integrácii umenia a architektúry, ktorý dosiahol svoj vrchol v polovici 20. storočia a ktorý naďalej odhaľuje svoj potenciál v súčasných dielach jednotlivcov, ktorých úspech nepochybne sčasti spočíva v komplexnom prepojení architektúry a umenia. V tomto zmysle príspevok rozvíja základy pre lepšie pochopenie východiskových impulzov súčasných diskurzov o integrácii umenia a architektúry a pre zhodnotenie možných smerov budúcej transformácie. Zároveň poskytuje podklady pre analýzu lokálnych kontextov v konkrétnych časových a geografických rámcoch. Zavedením pojmov ako „kompilácia“ v záverečnej časti naznačuje tento príspevok aj možnú revíziu tradičného slovníka syntézy umení a otvára dvere výskumu a diskusii o širokej oblasti súčasných tém spojených s prelínaním umenia a architektúry.

Introduction – The Origins and Context of the Modern Synthesis of the Arts

This paper draws attention to both continuity and transformation within the discourse on the integration of art and architecture, from its peak after World War II up to the present day. The first part examines and categorises the discourse of architectural and artistic theorists and practitioners of the mid-20th century who, in their work, emphasized the connection between architecture and art. Among the theorists in focus are Sigfried Giedion and Nikolaus Pevsner, though attention is also paid to practicing architects and artists who addressed this topic not only in their practice, but in their theoretical approach as well, such as Le Corbusier, Paul Damaz, André Bloc, Fernand Léger, and Asger Jorn. By examining the work of these authors, this paper offers insights into the different approaches to the idea of the synthesis of the arts during this period. The second part of the paper tries to establish a bridge between the discourse of the modern synthesis of the arts in the mid-20th century and the new forms of architecture and art that emerged in the decades that came after, as well as the discourse on the integration of art and architecture.

Although the discourse on the modern arts synthesis greatly intensified in the mid-20th century, its origins lie in the historical avant-garde movements, schools and styles of the late 19th and early 20th centuries, such as the Arts and Crafts Movement, Art Nouveau, Russian Constructivism, Bauhaus and De Stijl, all of which share a common goal of creating a new unity between art and life, as well as blurring the boundaries between architecture, art, crafts and industry. The mid-twentieth century, particularly after the Second World War, was a time of spiritual crisis, which was also felt in the fields of architecture and art. As a result, both architecture and art underwent re-examination regarding their broader functions and social roles. In response to the materialism prevalent during the interlude between the two world wars and the five years of destruction during World War II, a need arose to escape from sheer rationalism and to endorse and promote the search for lasting spiritual values.¹ Despite the undisputed focus on post-war reconstruction, aesthetic and spiritual needs began to be seen as equally important as immediate, existential ones. In architecture, attempts were made to meet those needs primarily through intensive use of expressive shapes and colour and by integrating art into the built environment. Hence, the focus was placed on forming a cohesive and creative community of architects, artists and craftsmen so that a synthesis could occur. This was done in order to “‘humanize’ the increasingly industrialized modern architecture”, and to give art a platform that extended beyond “the confines of museums and galleries, in the ‘real’ space of society”.² The mid-20th century was also a time of internationalism and global

communication; many international groups were formed, and intense discussions were held on the topic of principles by which to reintegrate art and architecture. The issue of the synthesis of the arts was widely promoted in a series of publications in journals such as *L'Architecture d'Aujourd'hui* and *L'Art d'Aujourd'hui*, and also at post-war CIAM congresses – those in Bridgewater in 1947, Bergamo in 1949 and Hoddesdon in 1951. The same topic was also discussed at numerous other international congresses including *New Architecture and City Planning* in New York (1944), *What Is Happening to Modern Architecture?* in New York (1948), *In Search of a New Monumentality* in London (1948), the UNESCO Conference of Artists in Venice (1952) and the International Union of Architects' (UIA) congress in Lisbon (1953). In that same period, different types of “Percent for Art” ordinances were being introduced – mechanisms that ensured that a certain percentage of a building construction budget was to be used for artistic interventions. Such programs were established at different levels, from the state and regional levels down to that of the municipality and various independent institutions or organizations, differing in the fixed or variable percentage allocated to art (from 0.5% to 2% of the total budget), and in the types of buildings for which they were intended.³

Nikolaus Pevsner and Sigfried Giedion believed that the social and aesthetic aspects of modern architecture originated in a new unity of engineering and art, or more precisely in the union of “intellect” (“thinking”) and “intuition” (“feeling”). In a chapter entitled “Do We Need Artists?” in the book *Space, Time and Architecture: The Growth of a New Tradition*, Giedion states that the role and value of artists comes from their heightened sense of perception and sensitivity to their surroundings. He argues that artists rouse and stimulate our feelings through the act of their creation, thus enabling an emotional experience of the elements in our visual field.⁴ Pevsner further emphasizes the importance of the Arts and Crafts Movement for having shifted aside our preoccupation with style, stating that it moved “the problem from aesthetics into the wider field of social science”⁵ and that “[i]n Morris's mind, ‘it is not possible to dissociate art from morality, politics and religion’”.⁶ Giedion and Pevsner also shared the opinion that the origins of most of the problems regarding the discourse on synthesis could be traced back to the 19th century. According to Pevsner, the 19th century marked the point when all the downsides of the process of separating art from craft, which started in the Renaissance period, became apparent: “[t]he artist began to despise utility and the public” and started creating “art for art's sake, art for the artist's sake”.⁷ Similarly, Giedion recognizes the 19th century as a time of pronounced separation between science and art, which he accordingly designates as the moment when “the natural sciences went splendidly ahead”, while “[f]eeling could not keep up with the swift advances made in science and the techniques”,⁸ perceiving the progressive specialization and particularization of science and art as a problem in and of itself. Giedion, as well as Paul Damaz, traced the roots of this separation back to the 17th century and the ideas of René Descartes, which introduced the age of reason and subsequently pulled us away from “feeling”. This new philosophy, combined with the onset of the industrial revolution that followed, created an atmosphere in which science, industry and technology became the representative features of the time.⁹ In his book *Mechanization Takes Command*, Giedion elaborates on the origins of the disintegration of the modern world, drawing a connection between them and the Empire Style introduced by Napoleon's architects Percier and Fontaine. According to Giedion, the predominant taste based on imitation of past styles has led to the loss of a sense for totality and to the devaluation of both symbol and ornament. He therefore found the reintegration of the agency of the symbol to be a key aspect for achieving a lost universal unity.¹⁰

Sigfried Giedion and Fernand Léger – New Monumentality and Architectural Polychromy

One possible solution to the problem was offered through the concept of New Monumentality, introduced by Sigfried Giedion and Hans Arp at the first post-war CIAM congress in Bridgewater in 1947, in a questionnaire entitled “The Impact of the Sister Arts: Relation Between Architect, Painter and Sculptor”. This subject had already been announced in 1943 in a text titled *Nine Points on Monumentality*, by Sigfried Giedion, Fernand Léger and Josep Lluís Sert. The text criticized “the neglected issue of civic representation, a symbolic dimension” omitted from the functional zoning that divided the city into housing, work, recreation and transport areas.¹¹ Hence, the authors proposed the inclusion of monumental ensembles into newly planned post-war city centers, which would be carried out through collaboration between planners, architects, painters and sculptors, emphasizing the power of artists to restore the “lyrical value” to architecture.¹² They envisioned the placement of



PRINTED MATERIAL FROM THE SYMPOSIUM IN SEARCH OF A NEW MONUMENTALITY, LONDON 1948

GRAFICKÝ MATERIÁL ZO SYMPÓZIA IN SEARCH OF A NEW MONUMENTALITY, LONDÝN 1948

Source Zdroj: New monuments–KAM workshops 2013. [online] 2013 [Accessed 15 Nov. 2021]. Available at: <https://new-monuments.tumblr.com/page/3>

INSTALLATION WITH MURAL BY F. LÉGER IN THE MUSEUM LUDWIG IN COLOGNE (THE LIVING ROOM OF W. K. HARRISON IN NEW YORK)

INŠTALÁCIA S NÁSTENNOU MALBOU OD F. LÉGERA V MÚZEU LUDWIG V KOLÍNE NAD RÝNOM (OBÝVACIA IZBA W. K. HARRISONA V NEW YORKU)

Source Zdroj: © ADAGP, Paris, 2022



monumental buildings in vast open spaces and the use of contemporary materials and technologies. The text describes light metal and wooden constructions, ceilings of great spans, panels of various textures, colours and sizes, mobile dynamic elements, projections onto the building surfaces and natural elements such as plants and water, that would all create an alluring urban audio-visual sight.¹³ As part of his work, Giedion also addresses the issue of architectural education. In his paper titled “The Need for a Basic Reform in Architectural Education” he talks about setting up workshops in which architects and experts from various related fields would jointly perform three-dimensional experiments. The topic of integrating all three “plastic arts” (architecture, painting and sculpture) through formal education programmes for plastic artists was also debated at CIAM and other congresses, such as the UIA Congress in Lisbon in 1953.¹⁴

Fernand Léger, one of the authors of *Nine Points on Monumentality*, was a prominent advocate for the introduction of large-scale art and polychromy into architecture. Already at the fourth CIAM congress in 1933 Léger gave a speech titled *The Wall – The Painter – The Architect*, in which he calls upon architects “to rely on the expertise of modern artists” in solving the problem of the “dead surface” of the wall,¹⁵ referring to the whiteness of functionalist architecture. Together with Le Corbusier, his close friend and associate, Léger developed an interest in mural painting as early as 1923 through his encounter with the works of Theo van Doesburg, Gerrit Rietveld and Cornelis van Eesteren of De Stijl group. Both Le Corbusier and Léger emphasized the potential of colour

THE MAME PRINTING WORKS IN
TOURS (ARCHITECTS BERNARD-
HENRI ZEHRFUSS AND JEAN DRIEU
LA ROCHELLE, ARTIST EDGAR
PILLET)

TLAČIAREŇ MAME V TOURS
(ARCHITEKTI BERNARD-HENRI
ZEHRFUSS A JEAN DRIEU LA
ROCHELLE, VÝTVARNÍK EDGAR
PILLET)

Source Zdroj: Damaz, P., 1956, p. 100
© ADAGP, Paris, 2022



to transform architecture and the psychological effects that colour has on the viewer. During World War I, Léger worked on the idea of polychromy applied on the level of the city, by means of painting the city streets in primary colours to brighten the gloomy industrial zones of Paris.¹⁶ His pre-war concepts are elaborated in his 1946 essay “Modern Architecture and Color”,¹⁷ in which he describes the transformative potential of colour when applied to buildings’ exteriors through its influence on the weight and/or size perception of the volume of the observed object. He also gives an example of a factory in Rotterdam whose walls were painted in bright shades, positively affecting the productivity of the workers. Furthermore, he stresses the importance of implementing specific colours in hospital interiors to improve the health and the healing process of patients.¹⁸

André Bloc and Le Corbusier – Collaborative vs. Individual Synthesis

Along with Fernand Léger, another prominent promoter of the synthesis of the arts was André Bloc, an artist and one of the founders of the influential journals *L'Architecture d'Aujourd'hui* and *L'Art d'Aujourd'hui*, of Groupe Espace and the Association pour une Synthèse des Arts Plastiques.¹⁹ It is important to note that during this early post-war period, there were many similar groups and organizations all across Europe and the rest of the world with similar aspirations for a synthesis of the arts.²⁰ Originally from France, Groupe Espace was formed in the architectural milieu linked to Le Corbusier and CIAM, and those related to geometric abstraction. It brought together architects and artists that exhibited at the Salon des Realités Nouvelles in 1950.²¹ In 1951, the group published a manifesto in which it promoted non-figurative art as an important driving force in the process of reshaping the human environment.²² Within a few years, the group's membership had grown to over 100 members, coming from 16 countries, with branches in Belgium, Switzerland, Italy, England, and Sweden. Among the most important projects that were realized as a result of the group's aspirations and activities were an exhibition at Biot on the French Riviera in 1954, the Mame factory in Tours from 1953 and the Renault factory in Flins from 1952. However, one of the most prominent and most widely published examples of the group's attempts to create a modern synthesis of the arts is Caracas University City, built in 1957, a project in which Bloc was personally involved. It included the works of prominent Venezuelan and European artists, many of whom were affiliated with Groupe Espace.²³ The project is best known for its auditorium, the *Aula Magna*, which is the result of a close collaboration between the architect Carlos Raúl Villanueva, the technical engineer Robert Newman and the artist Alexander Calder. Caracas University thus represents an example of collaborative synthesis, in which the whole project was realized through simultaneous or successive work by various artists and diverse artistic and design professions.

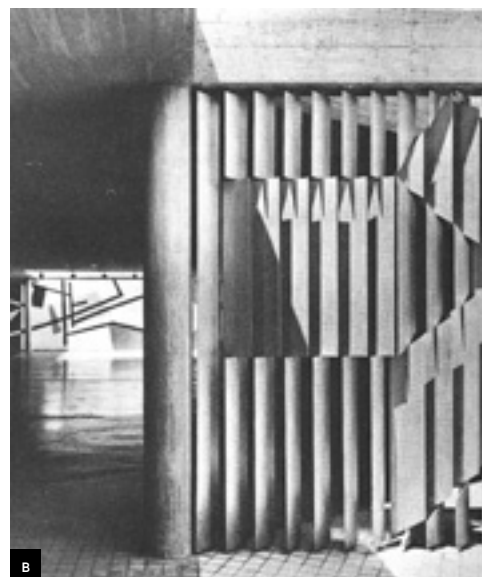
Unlike Giedion, Léger and Bloc, who advocated a more equal relationship between architects and artists in such collaborative works, Le Corbusier was more cautious when it came to incorporating artists into architectural projects. The idea of integrating architecture and art appeared very early in Le Corbusier's discourse, in his early texts during the 1930s, as an appeal for a “holy alliance of all the major arts”, but only from 1944 onwards did he directly promote and apply the synthesis of the arts.²⁴ In the spirit of post-war reconstruction he produced a text titled *Synthesis of the Main Arts: Architecture, Painting and Sculpture*, in which he claimed that “in this great period of

CARACAS UNIVERSITY CITY.

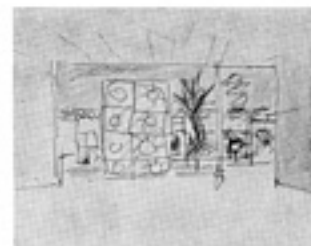
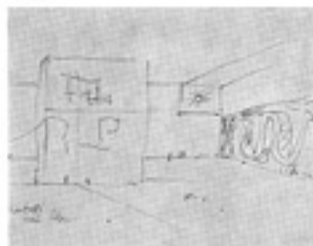
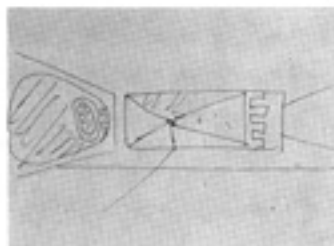
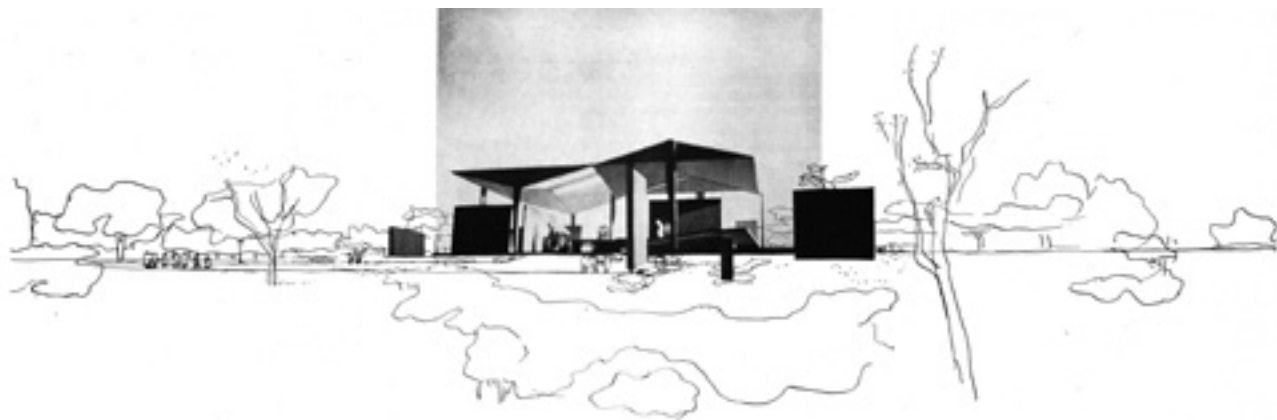
A – ACOUSTIC CEILING ELEMENTS
BY ALEXANDER CALDER IN THE
AULA MAGNA AUDITORIUM
B – EXTERIOR INSTALLATION BY
VICTOR VASARELY
C – CERAMIC TILE MURAL BY
MATEO MANAURE AND BRONZE BY
JEAN ARP AT THE ENTRANCE TO
THE COVERED PLAZA
D – GLASS MOSAIC BY ARMANDO
BARRIOS ON THE MUSEUM
BUILDING

UNIVERZITNÉ MESTO V CARACASE.
A – AKUSTICKÉ STROPNÉ PRVKY OD
ALEXANDRA CALDERA V AUDITÓRIU
AULA MAGNA
B – EXTERIÉROVÁ INŠTALÁCIA OD
VICTORA VASARELYHO
C – NÁSTENNÁ MOZAIKA
Z KERAMICKÝCH OBKLADAČIEK OD
MATEA MANAUREHO A BRONZ OD
JEANA ARPA PRI VSTUPE NA KRYTÉ
NÁMESTIE
D – SKLENENÁ MOZAIKA OD
ARMANDA BARRIOSA NA BUDOVE
MÚZEA

Source Zdroj: Damaz, P., 1963, pp. 141,
142, 147, 150. © ADAGP, Paris, 2022.



liberation of the main arts, architecture, sculpture, and painting, this synthesis must be considered as a duty towards the country.”²⁵ He stated how new directions in art, mostly cubism, are “driving toward an architectural synthesis”, making it “the beginning of a plastic epic” that has the same importance “for the community buildings, as well as for private houses”.²⁶ It is also important to note Le Corbusier’s own preference for simple wall polychromy over murals, due to the former’s potential to “reinforce a spatial intention or correct an architectural deficiency”.²⁷ In his view, the architect must maintain strict control over the artist in order to ensure that the artist’s intervention becomes an integral part of the overall volumetric effect. According to Le Corbusier, the artist has a secondary role compared to the architect. He states that the architect is responsible for defining specific locations for artistic interventions, making sure that there is a resonance between the architecture and the artwork itself. Although Le Corbusier was not keen on including the sculptures and paintings of others in his own projects, during the 1920s and 1930s he did collaborate with several artists and designers including Fernand Léger, Jacques Lipchitz, and Charlotte Perriand.²⁸ In terms of artistic interdisciplinary collaboration, one of his most distinguished ideas was the proposal for the *Porte Maillot*, a pavilion for the synthesis of all the arts. He first presented the project at the 6th CIAM congress in Bridgewater in 1947 and later reflected on the same subject in his lecture “The Relations Between Artists: Synthesis of the Plastic Arts”, which he gave at UNESCO’s *Conference of Artists* in Venice in 1952. Here, he proposed placing prefabricated pavilions for the synthesis of the arts in newly planned city centres, to be used as sites for exhibitions, workshops, and for the promotion of art, as well as testing grounds for experimentation and collaboration between architects and artists. Each year the artists would create new works *in situ*, in response to their surroundings, thus testing the extent to which the plastic arts are able to contribute to architecture.²⁹ In this way art could “imbue the built environment with poetic qualities” and “incite emotional responses from the inhabitants”.³⁰ Therefore, by providing a context (*terrain de la réalité*), architecture would once



LE CORBUSIER'S SKETCHES AND PHOTOMONTAGE FOR THE PORTE MAILLOT PROJECT

LE CORBUSIEROVE SKICE
A FOTOKOLÁŽ PRE PROJEKT
PORTE MAILLOT

Source Zdroj: Le Corbusier, 1955. Oeuvre
complète 1946 – 1952. Zurich: Editions
Girsberger, pp. 71, 75 © F.L.C. / ADAGP,
Paris, 2022



MIRRORED PLAN OF LE CORBUSIER'S NOTRE-DAME DU HAUT IN RONCHAMP AND HIS PAINTING ICÔNE FROM 1961

ZRKADLOVO OBRÁTENÝ PŮDORYS
LE COURBUSIEROVHO NOTRE-
DAME DU HAUT V RONCHAMP
A JEHO MALBA ICÔNE Z ROKU 1961

Source Zdroj: Bjone, C., 2009, p. 71
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again reclaim a pro-active role in society. Le Corbusier again emphasized the primary importance, even the supremacy of architecture, stating that it was architecture that had to ensure the preliminary conditions for a synthesis of the arts.³¹ He developed one such prototype pavilion to be used as a permanent centre of plastic arts, as part of the Paris Exhibition of the Synthesis of the Major Arts at the Porte Maillot in 1950. The entire project was supposed to be coordinated by the Association pour une Synthèse des Arts Plastiques but neither his pavilion nor the ambitious exhibition itself were realized. The aspect that stood out in the analysis of Le Corbusier's practice was his tendency towards "individual synthesis", an approach where synthesis was not achieved by collaboration with various artists but through the architect's unique stamp.³² The majority of his most important projects in the post-war period were completed without the inclusion of other artists (such as

**ASGER JORN'S ENLARGED
CHILDREN'S PAINTINGS FOR LE
CORBUSIER'S TEMPS NOUVEAUX
PAVILION, PARIS, 1937**

ZVÄČŠENÉ DETSKÉ OBRAZY
ASGERA JORNA PRE LE
CORBUSIEROV PAVILÓN TEMPS
NOUVEAUX, PARÍŽ, 1937

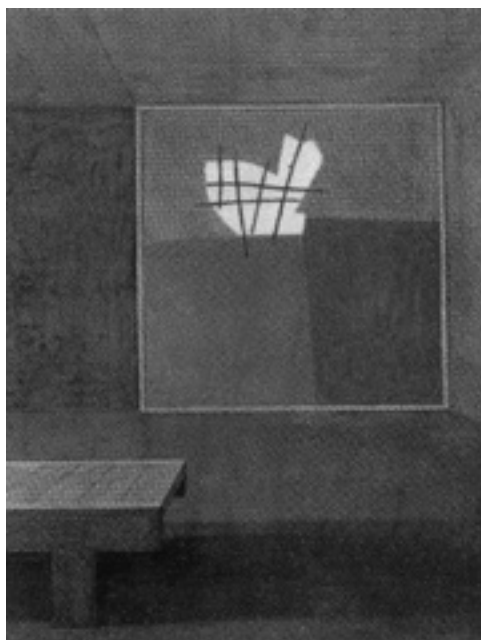
Source Zdroj: Creagh, L., 2007, p. 98.



Unité d'Habitation in Marseille), and – according to Pearson – his “individual synthesis” is especially characteristic of his final years of creation. Pearson describes it as a result of Le Corbusier’s continual failure to achieve successful and sustainable collaboration with his contemporaries in the art world.³³ Le Corbusier’s approach generally involved the use of the same themes across different media, in a manner by which the two-dimensional picture was inspired by the three-dimensional architecture and vice versa.³⁴ His *Notre-Dame du Haut* in Ronchamp from 1955 is an example of the architect simultaneously creating architectural space, interior design and integrated artworks. Other examples of his “late synthesis” include the Chandigarh government complex from 1962 and the Philips Pavilion in Brussels from 1958.

Asger Jorn and Critical Approaches to the Synthesis of the Arts

In contrast to the “heroic” approaches of Le Corbusier and Groupe Espace, which invoked a “universalist rhetoric of beautification, functionality, humanism and accessibility”, soon new approaches emerged that took a more critical view of the ruling socioeconomic and political systems.³⁵ Examples of such discourse included those of Asger Jorn, Giuseppe Pinot-Gallizio and other artists connected to the group *Situationists International* (SI).³⁶ The formative period of Asger Jorn’s career was spent in Léger’s atelier, where he was also influenced by Le Corbusier, Léger’s close associate. Jorn thus participated in Le Corbusier’s project for the *Temps Nouveaux* pavilion built for the 1937 EXPO, where Jorn created murals based on enlarged children’s drawings. However, shortly afterwards, Jorn began to express a critique of both Léger and Le Corbusier, and of modern functionalist architecture in general, revealing his own firm Marxist position. He acknowledged the positive role that functionalism played in breaking ties with the previous academic tradition, but at the same time resented modern architects for their “absolute egocentrism” that suppressed the agency of the modern artist. In his opinion, by subordinating their work to the ruling architectural logic, the artist loses the freedom of independent self-expression.³⁷ For a better understanding of Asger Jorn’s standpoint, it is important to mention his “Apollo and Dionysus” debate, in which through “confrontation of two opposing life forces” he tried to interpret art, history, society and politics. By using binary opposites such as “architecture-art, function-spontaneity, geometric-organic”, he also explored the potential for a synthesis of the arts.³⁸ Jorn, however, stressed the importance of creative experimentation and the exploration of new relationships between art and its environment. Therefore, his murals may at the same time be considered as “anti-murals”, in which the controlled method of work was being replaced by the one in which the artistic component spontaneously and strongly takes over the architectural surface it finds itself on.³⁹ Along with Constant Nieuwenhuys and Christian Dotremont, Asger Jorn was a cofounder of the artistic group CoBrA (1948 – 1951). In accordance with his philosophy, this group was characterised by spontaneity and experiment, and drew inspiration from primitive and children’s drawings.⁴⁰ CoBrA placed great emphasis on colour and opposed the “sterile” geometric abstraction promoted by Groupe Espace. It also advocated freedom of colour and shape, treating them as equal elements in the formation of space. By using colour in a “corporeal”, instead of a decorative way, the group placed equal responsibility on the painters, the sculptors and the architects themselves. An example of such use of colour is the *Blue-Purple Room* installation at the exhibition *Man and House*, which took place at the Stedelijk Museum in Amsterdam in 1952. In this installation, the architect Aldo van Eyck, a close associate of the group CoBrA, collaborated with the artist Constant Nieuwenhuys. An abstract yellow-red painting was exhibited in a room of the same height as the painting itself, one half of which was painted blue and the other purple. This resulted in a blurring of boundaries between architecture and painting, thus making colour and space mutually dependent.⁴¹



BLUE-PURPLE ROOM
INSTALLATION FROM EXHIBITION
MAN AND HOUSE AT THE STEDELIJK
MUSEUM IN AMSTERDAM IN 1952

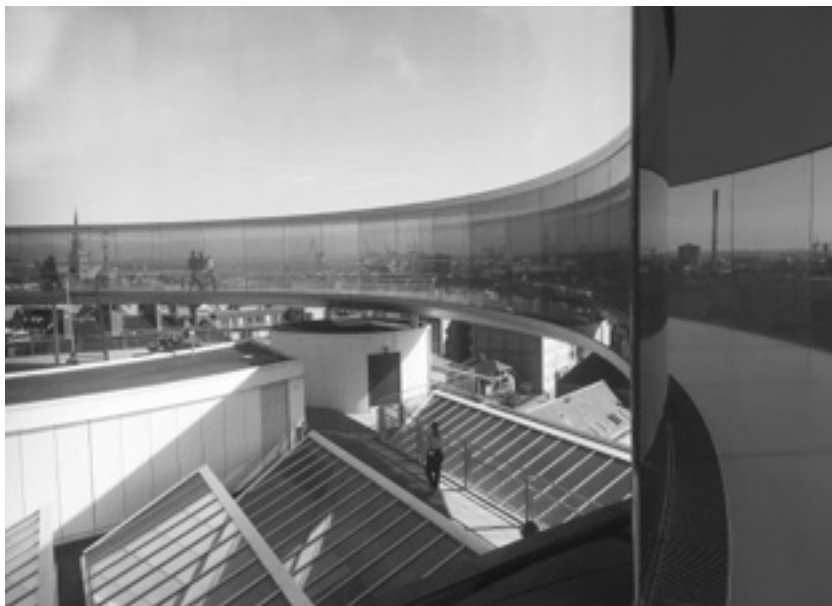
INŠTALÁCIA BLUE-PURPLE
 ROOM Z VÝSTAVY MAN AND
 HOUSE V STEDELIJK MUSEUM
 V AMSTERDAME V ROKU 1952

Source Zdroj: Ockman, J., 2007, p. 53

The Decline of the Modern Synthesis of the Arts and Its Reflections in Subsequent Art Modalities and Discourses

By the end of the 1950s, the discourse on the synthesis of the arts lost much of its significance in most European countries. Additionally, during the mid-1950s, with the change in generations, the previous emphasis on the socio-humanistic aspects of the synthesis (so important in the discourse of authors such as Giedion, Léger or Bloc) had been pushed aside. Projects like Jean Ginsberg's luxury apartments began to reflect a change of direction for the concept of the synthesis from its previous values and ideas towards values connected with a more fashionable bourgeois lifestyle. This trend was also reflected in the exhibition *Synthesis of the Arts* held in the Takashimaya department store in Tokyo in 1955, where the curator was Charlotte Perriand, who displayed her furniture alongside Leger's and Corbusier's artwork. The exhibition clearly illustrated the trend of incorporating the synthesis of the arts in consumer culture.⁴²

Regardless of this decline in enthusiasm, the results of the mid-20th century promotion of the synthesis of the arts can nevertheless be seen in the contemporary art forms that emerged in the decades that followed: through the "organic" dissolving of the boundaries between the disciplines of art and architecture. It is interesting to note that this "contemporary synthesis" excluded the traditional and now redundant nomenclature associated with the formerly proclaimed synthesis of the arts and adopted a new vocabulary. Such merging of the traditional definitions of sculpture and architecture intensified with the discourse on minimalist art, associated with artists such as Carl Andre, Dan Flavin, Robert Morris, Richard Serra, Dan Graham and Donald Judd. Minimalist art shared the space of architecture, adopting its scale and materials, while its main difference compared to architecture was its absence of concrete function.⁴³ The growing intersection of disciplinary spheres is also evident in the work of architects such as Santiago Calatrava or Frank Gehry, whose designs' expressive qualities lean toward an emphasised sculptural vocabulary.⁴⁴ It is also important to mention projects realised through collaboration between architects and artists, where architecture and art merge in a way that makes it difficult to distinguish the contribution of each discipline, such as the mobile pavilion *Your Black Horizon* from 2007 (Olafur Eliasson and David Adjaye) or Beijing National Stadium, also known as the *Bird's Nest* (Ai Weiwei and Herzog & de Meuron) from 2008. In this wide frame of interdisciplinary intersections between architecture and art, it is important to note artistic practices such as the happening or conceptual art, which introduced the concept of temporality and interactivity in the perception, as well as the terms such as art *in situ* or site-specific art – used for works made outside museums and galleries, which drew their inspiration directly from the place they were made for.⁴⁵ A representative example of such site-specific artwork is the



**YOUR RAINBOW PANORAMA BY
OLAFUR ELIASSON ON THE ROOF
OF THE AROS MUSEUM IN AARHUS**

YOUR RAINBOW PANORAMA OD
OLAFURA ELIASSONA NA STRECHE
MÚZEA AROS V AARHUSE

Photo Foto: Tihana Hrastar

**AUDIO VIDEO INSTALLATION
YOUGHURT ON SKIN – VELVET ON
TV BY PIPLOTTI RIST IN 1994 AT
NEUE GALERIE GRAZ/AT**

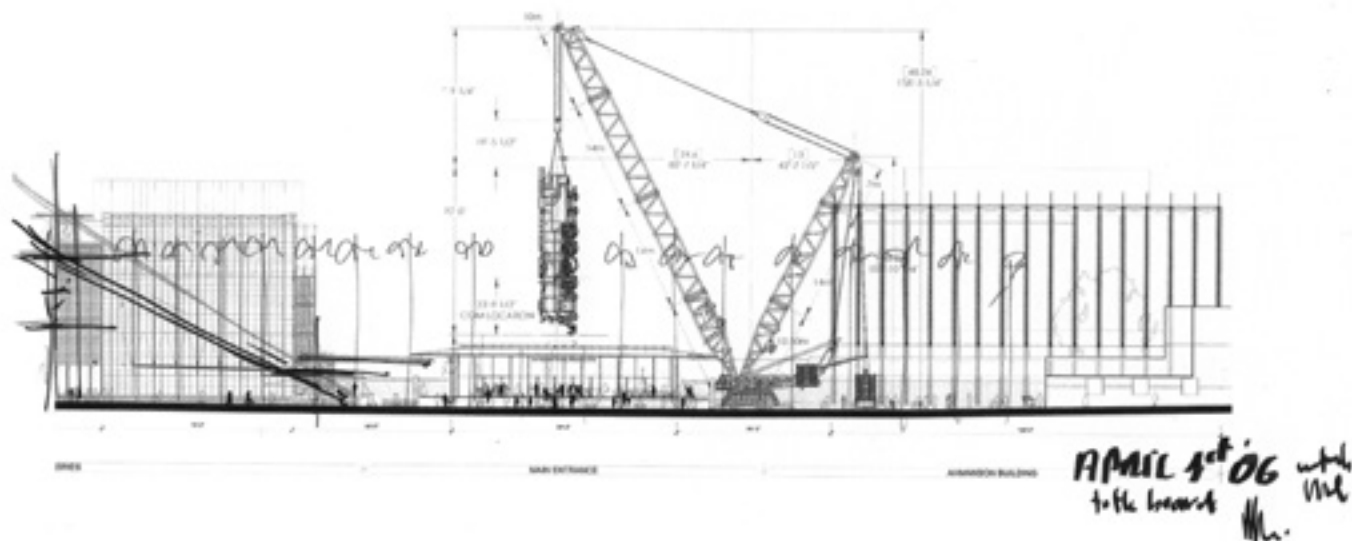
AUDIOVIZUÁLNA INŠTALÁCIA
YOUGHURT ON SKIN – VELVET ON
TV OD PIPLOTTI RIST V ROKU 1994
V NEUE GALERIE GRAZ/AT

Source Zdroj: Lavin, S., 2011, p. 35



circular panoramic object *Your Rainbow Panorama* from 2011, by artist Olafur Eliasson. Placed on the roof of the ARoS Museum in Aarhus, designed by Henning Larsen Architects, the object uses a rainbow colour scheme that changes the perception of the city panorama visible from the roof.

Both the “critical” and “noncritical” approaches of the mid-20th century contributed to the emergence of the new forms of architecture and art discussed above from the 1960s and 1970s onwards, as well as to relevant standpoints of contemporary discourses in those fields. The ideas of individuals such as Giedion, Le Corbusier, Bloc or Léger formed a strong and long-lasting base in bringing the two disciplines together. At the same time, Le Corbusier’s views on the autonomy of architecture can be associated with the standpoints of such authors such as Sylvia Lavin. In her book *Kissing Architecture*, Lavin advocates the concept of duality, more precisely of the autonomy and specificity that architecture and visual arts maintain while they engage in mutual interaction. As an example, she takes the architectural surface and multimedia installation that form a specific duality through a “kiss”, or a kind of “superarchitecture” that does not aim at a traditional synthesis



**SCULPTURE TRAIN PROPOSED
FOR THE CENTER OF THE LACMA
CAMPUS DESIGNED BY RENZO
PIANO**

SOCHA TRAIN, KTORÚ PRE
CENTRUM AREÁLU LACMA
NAVRHOL RENZO PIANO

Source Zdroj: Bjone, C., 2009, p. 151



but rather endeavours to preserve their separate identities. She describes the video installations of Pipilotti Rist and Doug Aitken as such projects that extend and intensify architectural effects through the “kiss”, or the “short-term borrowing of a partner medium’s flavor” thus opening “new epistemological and formal models for redefining architecture’s relation to other medium and hence itself”.⁴⁶ She also notes how moving projected images add dimensions of time, which is usually not so explicit within the medium of architecture. In these terms, superarchitecture is defined as “architecture in contact with incommensurable forms of time, movement, and immateriality that coalesce to produce socially enveloping and therefore political effects.”⁴⁷ Rem Koolhaas and Diller Scofidio + Renfro are representative examples of architects with a similar interest in the specific relation of architecture with other media that step away from traditional conventions.⁴⁸ Similar challenging, alternative and critical approaches to the topic of the integration of art and architecture can be seen in the discourse of authors such as Christian Bjone, putting them in direct correlation with criticism



A
NATIONAL OPERA HOUSE IN OSLO,
BY THE ARCHITECTS OF THE FIRM
SNØHETTA.

A – EXTERIOR

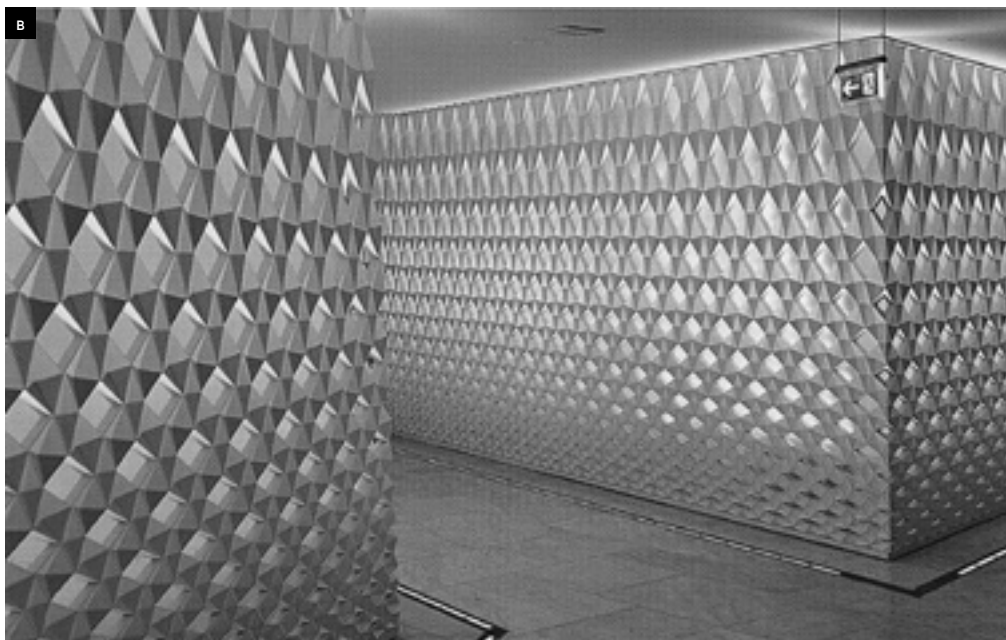
**B – OLAFUR ELIASSON'S
INSTALLATION IN THE LOBBY**

NÁRODNÁ OPERA V OSLE OD
ARCHITEKTONICKÉHO ŠTÚDIA
SNØHETTA.

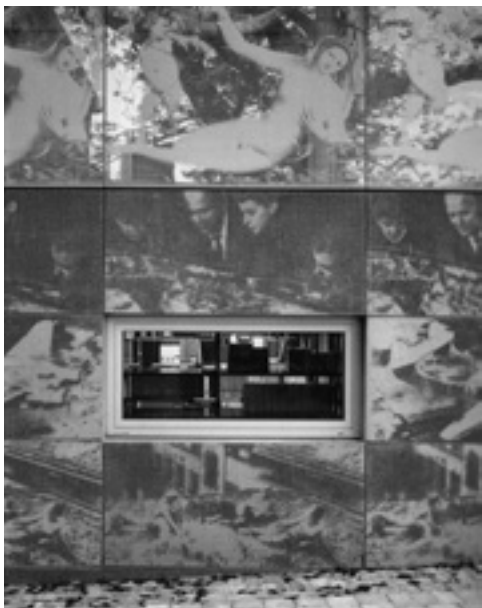
A – EXTERIÉR

**B – INŠTALÁCIA OLAFURA
ELIASSONA VO VSTUPNEJ HALE**

Source Zdroj: Bjone, C., 2009, p. 166, 168



and experimentation formerly associated with Asger Jorn, Giuseppe Pinot-Gallizio and other artists connected to the group Situationists International. Christian Bjone disputes the adequacy of the traditional concept of synthesis, emphasizing the fragmentary nature, inhomogeneity and pluralism of contemporary vocabulary. He criticizes the approach of subsequently adding artworks to modern architecture and explores alternative strategies such as the aesthetic flexibility of “collage”, the multi-disciplinary language of “architectural fragments” and the strategy of critique in “détournement”. The “collage” implies elements of contrasting materials, scale or imagery that produces an effect through their juxtaposition, such as is the sculpture *Train* proposed for the center of the LACMA campus designed by Renzo Piano. The basic character of architectural fragments according to Bjone would be the “dystopian incompleteness” of their composition. Bjone describes it as the repetition of similar elements that make the artwork a “fragment of a larger open-ended whole that could extend itself further”, an example of which can be seen in the project of the *Berlin Memorial to the Murdered Jews of Europe* by Peter Eisenman or the National Opera House in Oslo.⁴⁹ “Détournement”, on the other hand, signifies the “reuse of well-known cultural images in a new and subversive way” in order to be engaging in a critical manner, such as is achieved in the façade for the library at the University of Applied Sciences in Eberswalde, Germany from 2004.⁵⁰



FAÇADE DESIGNED BY HERZOG & DE MEURON AND ARTIST THOMAS RUFF FOR THE LIBRARY AT THE UNIVERSITY OF APPLIED SCIENCES IN EBERSWALDE, GERMANY

FASÁDA NAVRHNUTÁ
ARCHITEKTONICKÝM ŠTÚDIOM
HERZOG & DE MEURON A UMELCOM
THOMASOM RUFFOM PRE KNIŽNICU
UNIVERZITY APLIKOVANÝCH VIED
V EBERSWALDE, NEMECKO

Source Zdroj: Bjone, C., 2009, p. 170



Concluding Remarks and Discussion

Through elaboration of a wide range of approaches to the topic of integration of art and architecture in the mid-20th century, this paper noted their contribution to the development of new art forms and contemporary discourses that often challenge those very same “traditional” concepts of the synthesis of the arts. A detailed overview has shown that the modern synthesis of the arts of the mid-20th century was characterized by dispersed formalized modes of connection between architecture and art: through the works of prominent individuals, groups and associations, and international conferences. As such, it represented a marked difference when compared to the historical avant-garde movements, styles, and schools of the late 19th and early 20th centuries from which it originated. In the mid-20th century, numerous approaches emerged reflecting the complexities of the topic, such as its ties to a wider context of cultural and political modernization processes in each country. Numerous discussions, publications and manifestos indicated a strong need for the reintegration of architecture and art, though a general consensus was never reached on this issue. The loosely defined character of the term “synthesis” enabled the parallel existence of a broad and open spectrum of discourses, from Giedion’s monumental ensembles to the corporeal usage of colour promoted by the CoBrA group. While discussing the period of mid-20th century it is important to note the issue of whether the synthesis was genuinely achieved, a topic that was not sufficiently discussed in the works of the authors analysed here. If we define “synthesis” as a complex new quality of a connected “whole”, achieved through the unity of artistic interventions and the architectural space itself, then the numerous projects that were discussed above would be better classified as “compilations”: the “sum” of individual artistic works within an architectural framework, in which every element can be removed without affecting the general meaning, quality or identity of the architectural work or the artwork itself. Nevertheless, even in the cases of compilation, the contribution of the modern synthesis of the arts, especially in its social aspect, is indisputable. The humanisation of man’s surroundings through the agency of art that reaches every individual is a social component that certainly merits to be considered equally worthy as the other criteria.

It is also important to emphasize that even though these concepts of synthesis of the arts in the post-war period were not able to provide prompt, efficient and sustainable solutions to glaring social and political needs and problems, its echoes nevertheless left a mark in many countries. Numerous initiatives have been set in motion, including formalized art funding policies (“Percent for Art”), interdisciplinary education of architects and the accentuation of the social role of

architecture via humanization of the overall environment, all of which remained relevant to this day. Furthermore, in the years that followed, former members of various groups and associations continued to participate actively in a multitude of projects that fostered interdisciplinary artistic collaboration. A new kind of synthesis of the arts was achieved by the “organic” merging of art and architecture through new art forms that introduced extended vocabulary which included minimal art, the happening, conceptual art, *in situ*/site-specific art, etc. Contemporary spheres of art and architecture’s overlap differ from the modern synthesis of the mid-20th century in that they are not characterized by a formalized frame or an emphatic ideological desire for a synthesis of the arts. Their specificities lie in the changes to the architectural and artistic vocabulary, in the usage of contemporary technologies and media, as well as in early-stage collaboration which often results in integrated works, making it almost impossible to separate each discipline’s contribution. This paper also drew attention to the link between contemporary discourse and that of the mid-20th century, with the works of individuals such as Le Corbusier and his views on architecture’s autonomy, or Asger Jorn’s critical approach. In the work of authors such as Sylvia Lavin or Christian Bjone, we can see a pronounced challenge directed toward traditional concepts of synthesis, as well as experimentation with the physical, social and political context of the authors’ surroundings.

This paper highlights the significance of the discourse on art and architecture’s integration, which reached its peak in the mid-20th century, and which continues to show its potential in the contemporary works of individuals, the success of which doubtless lies partly in the complex intersections of architecture and art. In that sense, this paper develops a foundation for a better understanding of the initial impulses of current discourses on art and architecture’s integration and the evaluation of the directions its future transformation may take, while also providing a basis for analyses of local contexts within specific temporal and geographical frames. At the same time, by introducing terms such as “compilation”, it indicates a possible revision of the traditional vocabulary of the synthesis of the arts, simultaneously opening the doors to research and discussion of a wide sphere of contemporary topics regarding art and architecture’s overlap.

1 KOLL, Ann, 1999. *The Synthesis of the Arts in the Context of Post-World War II: A study of Le Corbusier's Ideas and His Porte Maillot Pavilion*. PhD thesis. The City University of New York, Art History Faculty, p. 10. [online] [Accessed 27 Jun. 2022]. Available at: <https://www.proquest.com/openview/3211b8405c5eb926a102f0712e937007/1?pq-origsite=gscholar&cbl=18750&diss=y>

2 DROSOS, Nikolaos, 2016. *Modernism with a Human Face: Synthesis of Art and Architecture in Eastern Europe, 1954 – 1958*. PhD thesis. The City University of New York, Art History Faculty, p. iv. [online] Available at: https://academicworks.cuny.edu/cgi/viewcontent.cgi?article=2224&context=gc_etds [Accessed 27. June 2022].

3 For more see: HRASTAR, Tihana, 2020. *Models of Integrating Architecture, Design and Art – Collaborations in Croatian Architecture from 1951 to 2016*. PhD thesis. University of Zagreb, Faculty of Architecture, pp. 45 – 49.

4 In the hands of artists “anonymous and unpretentious” objects gain their true significance, thus becoming “revealed as *objets à réaction poétiques*, to borrow Le Corbusier’s phrase.” GIEDION, Sigfried, 1959. *Space, Time and Architecture: The Growth of a New Tradition*. Cambridge: Harvard University Press, pp. 427 – 428.

tion. Cambridge: Harvard University Press, pp. 427 – 428.

5 PEVSNER, Nikolaus, 2005. *Pioneers of Modern Design: From William Morris to Walter Gropius*. Connecticut: Yale University Press, p. 23.

6 The Collected Works of William Morris, London, 1915, xxii, p. 47, cited in: Pevsner, N., 2005, p. 23.

7 Pevsner explains how artists during the Renaissance started to “consider themselves superior beings, bearers of a great message. Leonardo da Vinci wanted the artist to be a scientist and a humanist, but by no means a craftsman.” Pevsner, N., 2005, p. 21.

8 Giedion, S., 1959, pp. 13 – 14.

9 The fields of philosophy and art were separated from everyday life, with art becoming confined to museums and galleries accessible only to the privileged few. DAMAZ, Paul, 1956. *Art in European Architecture. Synthèse des arts*. New York: Reinhold Publishing Company, pp. 9 – 10. Architect Paul Damaz is the author of several publications addressing the topic of connecting art and architecture, such as *Art in European Architecture: Synthesis*

des arts, for which Le Corbusier wrote the introduction.

10 Koll, A., 1999, p. 14. See more in: GIEDION, Sigfried, 1970. *Mechanization Takes Command: A Contribution to Anonymous History*. New York: Oxford Press, pp. 338 – 343.

11 OCKMAN, Joan, 2007. A Plastic Epic: The Synthesis of the Art Discourse in France in the Mid-Twentieth Century. In: *Architecture + Art: Conference New Visions, New Strategies*. Helsinki: Alvar Aalto Academy, pp. 37 – 39. Functional zoning was defined by the Athens Charter in 1933.

12 Monuments are human landmarks created as symbols of ideals which form a “link between the past and the future”, thus expressing the highest cultural needs. GIEDION, Sigfried, 1958. *Architecture, You, and Me: The Diary of a Development*. Cambridge: Harvard University Press, pp. 48, 51.

13 Giedion’s vision of monumental urban ensembles which fulfil emotional and spiritual needs has its roots in the Greek agora, the Roman forum and the medieval square, all “far removed from the devastating idolatry of production”. Giedion, S., 1958, pp. 36, 50, 51.

14 Paul Damaz also points out the problems in an architectural education system that reduced the artistic aspects to a minimum by cutting out from the curriculum everything that “has no direct connection with building”. Damaz, P., 1956, p. 22.

15 Ockman, J., 2007, pp. 32 – 33. This was the first CIAM at which pre-war indications of a modern synthesis of the arts were felt.

16 Ockman, J., 2007, pp. 31 – 32.; Koll, A., 1999, p. 19.

17 Originally published in the journal *American Abstract Artists*, the essay was later reprinted in the book *Functions of Painting*. See more in: LÉGER, Fernand, 1973. *Functions of Painting*. New York: The Viking Press, pp. 149 – 154.

18 For depressed and anaemic patients he recommends stimulating yellows and reds, while for those suffering from neuroses he suggests greens and blues. Léger, F., 1973. pp. 152 – 153.

19 Bloc and Le Corbusier founded the association in 1949, with Henri Matisse as its president. Bloc was also involved in founding a short-lived association called *L’Union pour l’Art* back in 1936. DOSSIN, Catherine, 2018.

France and the Visual Arts since 1945: Remapping European Postwar and Contemporary Art. New York: Bloomsbury Visual Arts, p. 114.

20 Associations like the International Union of Architects (UIA), 1948, International Association of Plastic Arts (International Association of Arts, 1954) and groups such as CoBrA (1948), Nieuw Beelden League (1954), Movimento Arte Concreta (1948), Forma Uno (1947), Arte Madi (1944), Exat 51 (1951) and others.

21 The group was primarily made up of former members of the special section within the Salon des Réalités Nouvelles called Salle Espace. A section formed by Del Marle in 1950 gathered artists with an interest in architecture and moving away from easel paintings. Ockman, J., 2007, pp. 43, 45.

22 *Manifeste du Groupe Espace* was first published in 1951 in *L'Architecture d'Aujourd'hui* and then in 1952 in *Réalités Nouvelles*. Among the people who signed the manifesto were: G. Guévrékian, P. Guéret, J. Ginsberg, P. Nelson, A. Sive, B. Zehrfuss, A. Jacobsen, R. Neutra, A. Roth, A. Block, E. Béothy, S. Bozzolini, Del Marle, J. Dewasne, Gorin, B. Lardera, E. Pillet, Servanes, N. Schöffer, V. Vasarely, N. Warb, P. Dorazio, A. Fleischmann, G. Aagaard Andersen, O. Baertling, B. Diller, G. L. K. Morris, J. Prouvé and R. Le Ricolais.

23 Besides A. Bloc, the project involved A. Calder, F. Léger, H. Arp, S. Taeuber-Arp, V. Vasarely, M. Maure, O. Végas, H. Laurens, B. Lobo, A. Pevsner, W. Lam, M. Arroyo, A. Barrios, O. Carreño et al. See more in: DAMAZ, Paul, 1963. *Art in Latin American Architecture*. New York: Reinhold Publishing Company, pp. 14, 92.

24 PEARSON, Christopher Eric Morgan, 1995. *Integrations of Art and Architecture in the Work of Le Corbusier: Theory and Practice from Ornamentalism to the "Synthesis of the Major Arts"*. PhD thesis. Department of Art, Stanford University, p. v. [online] [Accessed 27 Jun. 2022]. Available at: <https://www.proquest.com/openview/fadd706fobe-869542e027ddc6e415834/1?pq-origsite=gscholar&cbl=18750&diss=y>

25 LE CORBUSIER, 1955. *Oeuvre complète 1938 – 1946*. Zurich: Editions Girsberger, p. 155. The same text was first printed on December 13, 1944 in the resistance newspaper *Volontés*.

26 Le Corbusier, 1955, p. 155.

27 Ockman, J., 2007, p. 34.

28 Koll, A., 1999, pp. 27, 28, 102. For more on the collaboration with Lipchitz see Pearson, C. E. M., 1995, pp. 135 – 140. For more on the collaboration with Charlotte Perriand see FRAMPTON, Kenneth, 2001. *Le*

Corbusier. London: Thames & Hudson, pp. 56 – 59.

29 Koll, A., 1999, pp. 2, 167.

30 Drosos, N., 2016, p. 4.

31 As a base for establishing a universal set of principles for all participants involved, Le Corbusier suggests using his own system of proportion *Modulor*, and assigns to himself the role of “archi-tekton: the master builder of this new, global construction site[s]” called *chantiers de synthèse*. Drosos, N., 2016, pp. 4 – 5.

32 Apart from Le Corbusier, Paul Damaz notes that such a search for “artistic unity” can be found in the works of individuals such as Henry Van de Velde, Willem Marinus Dudock and Frank Lloyd Wright. Damaz, P., 1956, p. 31.

33 Pearson, C. E. M., 1995, p. vi.

34 Koll, A., 1999, p. 258.

35 They criticized these approaches for ignoring the “social conflicts and the very real inequalities that the modernization efforts were actually producing.” PEZOLET, Nicola, 2013. *Spectacles Plastiques: Reconstruction and the Debates on the ‘Synthesis of the Arts’ in France, 1944 – 1962*. PhD thesis. Cambridge: MIT Press, pp. 201 – 202. [online] [Accessed 27 Jun. 2022]. Available at: <http://dspace.mit.edu/handle/1721.1/79183?show=full>.

36 The group Situationist International was characterized by a strong Marxian-utopian component. It promoted the complete restructuring of society as a precondition to the “unification of the arts and their integration into everyday life”. Ockman, J., 2007, p. 54.

37 Ockman, J., 2007, pp. 51 – 52.

38 CREAGH, Lucy, 2007. Asger Jorn and the “Apollo and Dionysus Debate” 1946 – 48. In: *Architecture + Art: New Visions, New Strategies*. Helsinki: Alvar Aalto Academy, pp. 98, 102.

39 Ockman, J., 2007, pp. 52 – 53.

40 The members of the group were Asger Jorn, Karel Appel, Constant Nieuwenhuys, Ernest Mancoba, Corneille (Cornelius Guillaume Van Beverloo), Christian Dotremont, Joseph Noire, Carl-Henning Pedersen and others.

41 “Corporeal” refers to the “architectural” use of colour that was presented in the manifesto for the exhibition titled *For a Spatial Colorism*. It was published in the journal *Forum* in 1953. Ockman, J., 2007, p. 53.

42 Ockman, J., 2007, pp. 49 – 50.

43 See more in: STAN, Allen, 1997. *Minimalism: Sculpture and Architecture*. *Art & Design Magazine*, pp. 22 – 30; KRAUSS, Rosalind E., 1985. *The Originality of The Avant-Garde and Other Modernist Myths*. Cambridge, Massachusetts: The MIT Press, pp. 276 – 290.

44 A similar but slightly different modality of sculptural inventiveness can be felt in the works of architects of Modernist architecture, such as Le Corbusier.

45 The beginnings of *in situ* art are found in the 1970s. For such artists curator Claire Doherty uses the term “new situationists”. DOHERTY, Claire, 2004. *From Studio to Situation*. London: Black Dog Publishing, p. 7.

46 Lavin emphasises that the difference between this and classical synthesis or total design lies in the fact that unlike with fresco, one can see the wall through a projected image, which makes architecture and art “converge without collapsing into one”. LAVIN, Sylvia, 2011. *Kissing Architecture*. Princeton: Princeton University Press, pp. 36, 43, 55.

47 Lavin, S., 2011, p. 57.

48 Such is the project for the Los Angeles headquarters of the California Department of Transportation (Rem Koolhaas and John Baldessari, 2001). It consisted of Magritte’s clouds on the floor, and photos of freeway interchanges on the ceilings. The authors proposed that the company’s vehicles to be painted in various colours and parked on colour coded parking spots inside the building. The idea was that each day, while in use, they would temporarily remove the hue from the building, while at the same time covering LA with colour, thus allowing a single building to become the means for a transformation of urbanity. Lavin, S., 2011, p. 94.

49 BJONE, Christian. 2009. *Art + Architecture: Strategies in Collaboration*. New York: Springer Verlag. pp. 150, 159. In the design for the National Opera House in Oslo, by the architects of the firm *Snøhetta*, artistic interventions by Olafur Eliasson and Pae White summarized the main structure of the building, through their connection to the motifs, colours and shapes of the same structure.

50 The library’s façade was designed by Herzog & de Meuron and the artist Thomas Ruff. Bjone, C., 2009, p. 171.