

# Alternative Sightseeing: Special Press Tour, including Press Conference Thursday 10am

Dear guest of Stockholm!

## HAVE YOU BEEN FOOLED

during your stay in Stockholm?

Fooled by the UN smoke-screen conceiving the real problems and causes of urbanization.

Fooled by the Authorities of Stockholm

by reading their propaganda literature (e.g. "Stockholm-urban environment")

by joining their propaganda tours by bus to chosen goals

by the fact that they have effec-

tly succeeded in "cleaning" the city center from people with social problems, with the help of a strong police force and a lot of TV cameras.

And have you had so much to cover during your stay here that you haven't had time to get in contact with the environment movement in Stockholm, one of the strongest in the world?

## THEN YOU MUST TAKE YOUR CHANCE

to be informed

about the new view on urbanization problems expressed by more and more people in Sweden (15 000 Stockholmers protested against city growth and contemporary planning a month ago in one of the biggest demonstrations ever in Stockholm)

about the shortcomings of the political system to deal with the problems and to involve individuals in the planning process and in the decisionmaking

about the growing movement and the ideology that seem to be the

only solution to the problems in big cities

about actions that have happened in Stockholm during the last week, as they happen week after week all year round. Such as: "recycling" of bicycles, bicycle demonstrations, occupation of a street by 500 Stockholmers, housewives preventing a bulldozer from spoiling a childrens playground, actions to inform people in certain areas about the future of their environment, alternative sight seeing tours by foot, by bike and by bus.

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## ON A SPECIAL PRESS TOUR

by a "shit powered" bus, combined with a press conference in the lovely, but threatened, surroundings of Stockholm called the Järva field. The tour starts from the famous Elms trees on Thursday the 15th at 10 am and will last approx. 3 hours

The tour is arranged by Alternative City, an urban action group that has carried through lots of environment projects during the last three years, among others the world famous fight for the Elms trees last year.

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# Environmental Ideas Coopted: ARARAT Exhibition, Stockholm, 1976

Kooptácia environmentálnych ideí:  
výstava ARARAT, Štokholm, 1976

Andrea Gimeno Sánchez

Dňa 2. apríla 1976 bola v najvýznamnejšom múzeu súčasného umenia v Štokholme, v Moderna Museet, otvorená výstava ARARAT. Nejednoznačný biblický názov je akronymom pre *Alternatívny výskum v architektúre, zdrojoch, umení a technológii*, teda pre interdisciplinárnu výskumnú skupinu pozostávajúcu z architektov a architektiek, projektantov a projektantiek, inžinierov a inžinierok, biológov a biologičiek a umelcov a umelkýň. Štyri roky predtým sa v Štokholme konali oslavy Konferencie OSN o ľudskom prostredí. Paralelne s nimi prebiehali tiež alternatívne podujatia, ktoré poukázali na architektúru ako na hlavnú politickú technológiu v rámci globálnej krízy životného prostredia a ľudského habitatu.

Toto medzinárodné podujatie, ako sa v príspevku pokúsím argumentovať, malo dlhodobý vplyv pri formovaní švédskeho zeleného aktivizmu, vnášajúci túžbu po environmentálne uvedomelom prostredí do spoločnosti, ktorá napokon prijala východiská výstavy za svoje. Pracujúc s modelmi bývania realizovanými v skutočnej mierke, obytnými sochami, workshopmi a prednáškami, ARARAT prezentovala životné prostredie a prírodné zdroje ako materiálnu, intelektuálnu, a dokonca spirituálnu hnacu silu novej zmeny v plánovaní a architektúre. Výstava predviedla silnú kritiku konzumnej spoločnosti a obhajovala nové prístupy v plánovaní. Nadväzujúc na viaceré myšlienky formulované na podujatiach proti konferencii OSN, výstava navrhovala, že plánovanie by malo byť viac činnosťou zmocnenej (empowered) a participatívnej komunity, než zhora riadeným procesom. Malo by si však osvojiť nové využitie technológií na formovanie alternatívnych spôsobov života v rovnováhe s prírodou.

Výstava ARARAT-u je kľúčovým, no nedostatočne preskúmaným príkladom toho, ako medzinárodné kolovanie ideí a taktík ohľadne riešenia environmentálnych otázok pôsobilo ako alternatíva k lokálnej a už vyčerpanej švédskej funkcionalistickej architektúre. Tento príspevok sa zameriava na zložitý kontext sedemdesiatych rokov 20. storočia poznačený postmodernou a environmentálnymi obavami. Príspevok popri analýze kritického obsahu ARARAT-u a jeho alternatívnych návrhov nazerá na výstavu aj ako na prípadovú štúdiu, prostredníctvom ktorej skúma cestu environmentálnych ideí z okraja do centra inštitúcií. Sleduje to, ako boli jej naratívy aj súčasťou vzrástajúceho sa globálneho diskurzu spájaného s environmentálnym aktivizmom, ako boli tieto naratívy prevzaté a začlenené do

výstavy, i to, ako boli neskôr eventuálne pozmenené a opätovne prezentované medzinárodnému publiku v rámci výstavy na 36. benátskom bienále, kde ARARAT reprezentoval Švédsko.

Pri formulovaní tohto posunu sa príspevok teoreticky opiera o koncept kooptácie. Ide o pojem, ktorý v roku 1949 navrhol sociológ Philip Selznick, ako vysvetlenie procesu riadenia opozičného hnutia a zachovania stability tým, že sa opozícií poskytne formálna alebo neformálna moc. Demonstranti a ich myšlienky sú kooptovaní a tak inštitucionalizovaní bez toho, aby sa udiali, až na pár povrchných úprav, rozhodujúce zmeny. Tejto „moci zbavujúcej kooptácií“ (disempowering cooptation) sa podrobnejšie venovalo viacero štúdií zameriavajúcich sa na sociálne hnutia. Otázka spolupráce tu býva interpretovaná ako oslabenie a odpolitizovanie predtým silného a emancipačného kolektívneho zápasu. Iní autori však zdôrazňujú, že kooptácia môže priniesť pozitívny výsledok pre obe strany, ako pre vyzývajúce hnutie, tak aj pre inštitucionálnu moc. Environmentalizmus tiež podlieha procesu kooptácie, od definovania hnutia v sedemdesiatych rokoch ako reakcie na moderný a technokratický progresivizmu po prijatie zelených hodnôt na mezo úrovni po roku 2000. Osvojenie si jeho jazyka, estetiky a postupov oficiálnymi inštitúciami je to, čo Selznick definuje ako neformálnu kooptáciu. Nastáva vtedy, keď tí, ktorí kontrolujú kultúru a masmédiá, kooptujú kritické myšlienky tým, že zverejnia ich neutralizovanú verziu a získavajú výhody ich asimiláciou. V nadväznosti na Selznickovu teóriu vypracovali sociológovia Coy & Hedeén štvorfázový model, ktorým kooptáciu opisali a vniesli ním do procesu istú koncepčnú koherenciu. Tento príspevok využíva ich model ako rámec a opisuje ARARAT v troch fázach.

Prvá fáza – vznik a zapojenie sa – sa zameriava na oslavy konferencie OSN v roku 1972 a reflektuje vplyv tohto medzinárodného podujatia na formovanie a podobu švédskej environmentálnej scény. Podľa modelu prvá fáza popisuje stav, keď opozičné hnutie heterogénne reaguje na nespravodlivosti alebo nenaplnené potreby a keď je dosiahnuté spoločné vedomie a kolektívna identita. Analýza oficiálnych, polooфициálnych a neoficiálnych udalostí konajúcich sa počas samitu dokladá, že boli verejnosti prezentované všeobecné medzinárodné obavy (ako hrozí kolaps životného prostredia), požiadavky (ako hľadanie životného štýlu menej náročného na zdroje) a hlasy (ako Constantinos Dioxiadis, Paolo Soleri, Buckminster Fuller, Steward Brand alebo komúna Hog Farm). Environmentálny aktivizmus

v zásade spochybňoval plánovanie veľkých celkov a urbanizáciu, dominanciu automobilizmu v mestách, konzumnú kultúru utvárajúcu sa okolo domácností a zhora riadené procesy plánovania. Myšlienky rezonujúce v Štokholme roku 1972 tak mali na ARARAT veľký vplyv.

Druhá fáza – apropiácia – je venovaná samotnému ARARAT-u a prostredníctvom výstavy analyzuje ohlas a interpretáciu globálnych alternatívnych environmentálnych ideí vo švédskej kultúrnej sfére. ARARAT je tu skúmaný dvoma spôsobmi: jednak fyzický návrh výstav, teda realizovaná architektúra a skulptúry, ktoré demonštrujú možnosti environmentálnejšieho domova, a jednak jeho nemateriálna časť venovaná zdieľaniu vedomostí, ako spoločné tvorivé aktivity, workshopy, semináre a prednášky konajúce sa v priebehu výstavy či DIY katalóg. Fáza apropiácie je definovaná ako dvojaký proces, v ktorom je na jednej strane osvojený jazyk hnutia (požiadavky, estetika, taktiky) a na druhej strane sa aktivistickí aktéri a aktérky sami apropiovali prostredníctvom pozvania participovať na oficiálnych podujatiach či organizáciách.

Tretia fáza – asimilácia a transformácia – je venovaná skúmaniu internacionalizácie tohto „švédskeho ekologického prístupu“ prostredníctvom účasti ARARAT-u na Benátskom bienále, kde škandinávská krajina exportovala a prezentovala medzinárodnému publiku obnovený národný ekologický záujem. Štvrtá fáza štvorfázového modelu – regulácia a odozva – tu nie je zahrnutá vzhľadom na to, že nie je pre formát výstavy relevantná, no bude čiastočne analyzovaná v závere príspevku.

Tento príspevok nie je o kooptácii ako takej. Pracuje s týmto konceptom a vychádza z neho pre lepšie porozumenie a organizáciu procesu transformácie a adaptácie environmentálnych ideí na príklade ARARAT-u, od mimovládneho aktivizmu po začlenenie sa do jadra kultúrnych inštitúcií. Príspevok po prvýkrát predstavuje výstavu v jednotnom analytickom rámci prostredníctvom výskumu množstva primárnych zdrojov, predovšetkým materiálov z archívu ARARAT-u nachádzajúcich sa v Moderna Museet v Štokholme, ako sú prípravné materiály, návrhy, korešpondencia, skice, fotokópie, fanziny, obrazový materiál a podobené. Ako sekundárne zdroje boli použité časopisy o architektúre a umení, ale aj články z dobovej bežnej i odbornej tlače.

On 2 April 1976, the ARARAT exhibition opened at the main museum of contemporary art in Stockholm, the Moderna Museet. Its ambiguous biblical name was taken from the acronym for *Alternative Research in Architecture, Resources, Art and Technology*, an interdisciplinary research group formed by architects, planners, engineers, biologists and artists. Four years previously, the celebration of the UN Conference on Human Environment in Stockholm, and the alternative events performed in parallel, had revealed architecture as a central political technology within the global crisis of the natural environment and human habitat.<sup>1</sup> The international event, as I argue here, later resonated in the articulation of Swedish green activism, installing the desire for an environmentally sustainable habitat among society and, eventually, informing the exhibition's standpoint. Deploying full-scale housing models, inhabited sculptures, workshops and lectures, ARARAT positioned environment and natural resources as the material, intellectual and even spiritual driving forces for a possible shift in planning and architecture. It wielded a strong critique against consumerist societies and advocated for a new approach in planning. Following many of the ideas voiced at the UN counter-events, the exhibition proposed that in place of a top-down process, planning should be exercised by an empowered and participative community. Nonetheless, it should embrace a reformulated use of technology to shape alternative ways of living in balance with the elements of nature.

The display of ARARAT is a central but understudied example of how international circulation of spatial ideas and tactics regarding environmental issues served as an alternative to the local and already-exhausted Swedish functionalist architecture.<sup>2</sup> This contribution is situated within the intricate context of postmodernity and environmental concern of the 1970s. Besides unpacking ARARAT's critical content and alternative proposals, the paper investigates the journey of ecological ideas from the margins to the core of institutions using the exhibition as the case-study: I will follow how its narratives were also part of an emerging global discourse connected to environmental activism; how these narratives were assumed and incorporated to the exhibition; and how eventually they were transformed and conveyed to the international audience again when ARARAT represented Sweden at the 36th Biennale di Venezia.

To articulate this displacement, the paper relies theoretically on the concept of cooptation: a term devised in 1949 by the sociologist Philip Selznick to explain the process of managing an oppositional movement by granting it formal or informal power and thus preserving stability.<sup>3</sup> Protesters and their ideas are co-opted and hence institutionalized without provoking crucial changes beyond superficial modifications. This 'disempowering cooption'<sup>4</sup> has been extensively considered within social movement studies, where the question of cooptation is interpreted as the degradation and depoliticization of a previously vigorous and emancipatory collective struggle.<sup>5</sup> However, other

authors emphasize that cooptation may bring a positive outcome for both the challenging movement and the extant institutional power.<sup>6</sup>

Environmentalism has itself undergone a process of cooptation, starting from the definition of the movement in the 1970s as a reaction against modern and technocratic progressivism up to the adoption of green values on the meso-level in the 2000s.<sup>7</sup> The appropriation of its language, aesthetics and procedures by official institutions is what Selznick defines as informal cooptation: when those who control culture and mass media coopt critical ideas by publicizing a neutralized version of them and obtaining a benefit from its assimilation.

Following Selznick's theory, the sociologists Coy & Hedeén elaborated a four-stage model to depict cooptation and bring some conceptual coherence to the process.<sup>8</sup> Using their model as a framework, ARARAT is narrated here in three stages. The first part – inception and engagement – looks at the celebration of the United Nations Conference in 1972 and reflects upon the influence of international alternative events in shaping and informing the Swedish environmental scene. The second, – appropriation – is dedicated to ARARAT itself and analyses the repercussion and interpretation of global alternative environmental ideas into the Swedish cultural realm. And the third part – assimilation and transformation – focuses on to the internationalization of this now 'Swedish ecological approach' via the participation of ARARAT in the Venice Biennale, where the Scandinavian country exported a revamped national green concern to an international audience. The fourth step of the stage model – regulation and response – is not included here since it is not relevant for the exhibition, although it will be partially discussed at the conclusion. This is not an article about cooptation, but instead relies on the concept to understand and organize the process of transformation and adaptation of environmentalist ideas from non-governmental activism to the core of cultural institutions through the case of ARARAT.

The paper is the first to address the exhibition under a single analytical framework through consulting a wide array of primary sources, most prominently material from the archive of ARARAT stored at the Moderna Museet in Stockholm. Language has been the biggest struggle since the author is not a native speaker of Swedish. Nevertheless, a considerable part of ARARAT's archive – essentially the preparation material such as drafts, post, sketches, photocopies and fanzines, and the material related to the Biennale – were found in English. The rest of the material, in Swedish, has been translated by the author. Architecture and art journals and magazines, and articles from both the mainstream and specialized press of the time have been included as secondary sources.

## Inception and Engagement: Stockholm, Summer 1972

The "alternative sightseeing" flyer is part of a communication strategy to invite UN attendants to become aware of the 'manipulated' version they were receiving about the kindnesses of Stockholm's urban environment. Through the text, the pamphlet offered information on how the Stockholm population had mobilized itself toward environmental challenges and against the top-down planning processes. The invitation was addressed to journalists for a three-hour "special press tour by a 'shit powered bus' around Stockholm's nightmare suburbs". It was signed by the *Alternative Stad*<sup>9</sup>, a local group that participated actively in performing critical actions during the UN week. "Shit", in this case, was a literal power resource and not a metaphor for pollution, as the bus ran on methane gas obtained from chicken excretions.

Although not as radicalized as in other European cities, the youth of Sweden was also mobilized in the 1970s. Considered – one of if not – the most equal and progressive countries in the world, the Scandinavian country had built the paternalistic – and for some authors also authoritarian – apparatus known as the 'Swedish Model', achieving world-leading levels of development and equality.<sup>10</sup> Some authors have asserted that this comfortable situation provoked a sedative effect on the population's fighting impulses in comparison to other western countries.<sup>11</sup> However, the rise of environmentalism became a desire that gathered general resentment among society and triggered a critique against the technocratic progressivism of the social-democratic period, based on consumer culture, the dominance of the car, and high living standards.<sup>12</sup>

The celebration of the United Nations Conference on the Human Environment in Stockholm between the 5th and the 11th of June 1972 broadened the scope of the green movement among the wider levels of Swedish society and made Stockholm the place to be during the summer of 1972. The mega-event attracted a myriad of people from all around the globe with diverse aims and backgrounds: official governmental delegates, NGOs, bankers, hippies, politicians, scientists, radical

ecologists, activists of all range and distinguished architects such as Buckminster Fuller or Paolo Soleri. Nonetheless, this bizarre mix between official and bureaucratic activities astonished the press who documented this dichotomy asserting that “the United Nations Conference on Human Environment has two voices – an official one and an unofficial one. The latter may have proved to have had more impact in the long run, establishing some kind of environmental world order than formal pronouncements of official delegates”. These words disclose, on the one hand, the overall feeling of skepticism toward the UN event itself, and on the other hand, the relevance of the counter-events displayed: “history may not find it clear which was the main event and which the sideshow”<sup>13</sup>

In the spectacle of Stockholm, architecture and planning found their role in both, official, semi-official and unofficial events, highlighted as a fundamental negative within the prophecies of uncontrolled city growth.<sup>14</sup>

### Official

In the official realm, the UN report for the conference’s preparation anticipated a horrifying scenario of imminent “major collapse in many of the larger cities of the world” that “will further endanger the precarious existence of human settlements”. Furthermore, it stated that this prospective uncontrolled growth “will require building in one generation more structures than have been built in the whole human history”<sup>15</sup> thus drastically modifying the surface of the entire globe. The question of the rapid growth of human settlements was added to the Conference’s initial agenda to highlight the transnational relevance of the problem and its spatial implications. The idea of humanity in harmony was no longer based on the postwar cosmopolitan dream of “One World”<sup>16</sup> pushing every nation into a race for the exploitation of resources but contrastingly the biophysical reality of “Only One Earth”<sup>17</sup> which carried with it a menacing fate.<sup>18</sup> This overturning of the traditional conceptions of space and the new understanding of borderless territory entailed an ontological shift for space makers, architects and planners. As Felicity Scott states, in this global imaginary “architecture’s client becom[es] ‘humanity’ as such”.<sup>19</sup> The archetype of this new global arena in architecture was, perhaps, the Ekistics Group led by the Greek architect Constantinos A. Doxiadis. Although Doxiadis himself did not attend the Conference, the Ekistics Group was strongly represented in the official events of Stockholm through the figures of Barbara Ward or Buckminster Fuller, among others. In an optimistic-managerial tone, the Ekistics Group believed in a post-political global society where social, economic, racial, and ethnic inequalities would be managed by benevolent technocrats.<sup>20</sup> In Doxiadis’s words: “Our task is to define our life expressed by human settlements so clearly that it can contain every part, aspect, expression or opinion, known or unknown, foreseen or unforeseen. Once defined, our task is then to learn to control this system wisely for the sake of all mankind”.<sup>21</sup>

### Semi-official

This techno-managerial understanding of the world as an object of control was forcefully questioned at the semi-official events displayed in the Environmental Forum. Located at the National School of Arts, the forum was dedicated to debates among NGOs, representatives from developing countries and human-rights activists with a focus on issues like population control and the role of technology. Still, architecture and planning were also hot topics in the discussions. For instance, the architect Paolo Soleri delivered a lecture entitled “Alternative Futures” in which he introduced the term ‘arcology’ (architecture + ecology) to the general public, presenting his vision for a new kind of urban living based on an organic understanding of architecture.<sup>22</sup> These tensions between the ‘environment’ and the ‘right to develop’ were the driving ideas in “For a Technology in People’s Service!” (*For en Teknik i Folkets Tjänst!*), an exhibition under the Environmental Forum umbrella, but displayed at the experimental space ‘Filialen’ at the Moderna Museet.<sup>23</sup> Organized by the local activist group Pow-wow together with Peter Harper, editor of the British environmental zine Undercurrents<sup>24</sup>, the show aimed to critique the use of technology in the service of capitalist market benefits. Covering the fields of planning, construction techniques, and cutting-edge or traditional technology, the exhibition consisted of the display of alternative domestic appliances in combination with architectural models where technology was the solution to an environmentally friendly habitat. There was a ‘workshop space’ and a ‘space for contributions’ for the visitor’s participation. “For a Technology in People’s Service!” was outlined as a collective process, envisioned to be permanently transformed by visitors and guests – a condition that would be reflected in ARARAT for years after.

**TENT CAMP IN SKARNACK,  
STOCKHOLM, JUNE 1972**

TÁBOR V SKARNACKU, ŠTOKHOLM,  
JÚN 1972

Source Zdroj: Gun Zacharias, Skarpnäck,  
USA: En Bok om Droger och Politik



### Unofficial

On the margins of the Summit, there was another pole of discussion, the self-proclaimed Life Forum. There, the possibility of tangible alternative lifestyles provoked broad interest within the general public and especially among environmental activists and the youth. In a former glider airport in the south of Stockholm, a tent city was installed for those who could not afford other accommodation. The Hog Farm, a famous Californian back-to-the-land hippie commune, settled down there too. Led by Steward Brand, editor of the influential *One Earth Catalogue*, the commune assembled all their paraphernalia brought from the USA: teepees, decorated buses, geodesic domes, collective kitchens and open scenarios where unofficial presentations, concerts or just talks took place during the conference's days.<sup>25</sup> By exhibiting their own lifestyle, domestic eco-tactics and counter-architectures, they showed in real scale that an alternative and more environmentally friendly life was possible. The "vernacular revival, simplified self-build, and low-gain energy systems"<sup>26</sup> that travelled from the States became an important pole of attraction within the UN Summit. The spatial solutions, together with the ideas of alternative communities and the Whole Earth Catalogue's knowledge organization, made a considerable impact on ARARAT both formally and intellectually, as it will be elaborated later.

In brief, the official, semi-official, and unofficial events, demonstrations, performances and conferences helped to articulate and inform the Swedish 'green wave' and contributed to install the desire for an environmentally sustainable habitat among society. According to the first step of the cooptation stage model, 'inception and engagement' describes when an oppositional movement becomes heterogeneously configured around injustices or unfulfilled needs, and a shared consciousness and collective identities emerge. The media platform of the Summit allowed environmental activism to reach a global audience. Ideas of anti-capitalism, anti-consumerism, and anti-colonialism articulated in their protests resonated with a large part of the population, especially the youth. Concerning planning and architecture, environmental activism questioned the large-scale planning and urbanization, the dominance of the car in cities, and the consumerist culture constructed around the household. They claimed for a less resource-consuming life, questioning the top-down planning processes, and envisioning a collectively organized habitat in harmony with natural resources. All these proposals, both in terms of organization and aesthetics, would help to develop new visions of what an alternative environment could look like. Therefore, the ideas circulating in Stockholm 1972 turned to be highly influential for ARARAT.

## **Appropriation: ARARAT 1976, Moderna Museet**

The ARARAT exhibition opened at the Moderna Museet four years after the occurrence of the UN Summit. Following the stage model of cooptation, after 'inception and engagement', the next step is 'appropriation', described as a dual process where first the language of the movement is incorporated (claims, aesthetics, tactics) and second, activist actors are themselves appropriated through invitations to participate in official events or organisations.<sup>27</sup> If the alternative and environmentalist spatial ideas were displayed during the UN counter-events in peripheral sites like the tent camp in Skarpnack, four years after, they travelled to the main museum at the island of Skeppholmen: a journey from the margins to the cultural core of the city. The language of the movement, or the funk aesthetic<sup>28</sup> in words of the architecture theorist William Chaitkin describing the American counterculture, pierced the walls of the museum with, an exhibition described as messy, fragmentary and clashing. As the journalist Stig Johansson from the *Svenska Dagbladet* newspaper wrote: "from my part, I have to admit that I have rarely seen a more confused, untidy, excessive exposition (...) There is a slightly confused anarchist mood all over the place, including a banner that spells out that solar technology powers the people".<sup>29</sup>

ARARAT's journey had been launched two years after the UN events, in 1974,<sup>30</sup> when the core of the group consisting of architects (Hans Nordenström and Valdemar Axelsson), artists (Lennart Mörk, Kerstin Abram-Nilsson and Sivert Lindblom) scientists (Bo Hall) and humanists (Monica Nordenström), proposed to the Moderna Museet a research project about the implementation of alternative energy on dwellings.<sup>31</sup> By then, the Moderna Museet was already part of an international circuit of museums that perceived the cultural institutions as open sites of critical experimentation.<sup>32</sup> Therefore, an installation based on life-scale models where visitors create meaning when moving through the museum's space was aligned with the institution's interest. The agreement with the Moderna Museet in 1974 and the grant conceived by the Swedish Research Council allowed the group to conduct research beforehand, including two field trips to the USA and England to visit prototypes, institutions and experts, and starting the production of the exhibition from the summer of 1975.<sup>33</sup> Thus, as the second step of the cooptation model suggests, the group of environmentalists was formally invited to participate within the institution.

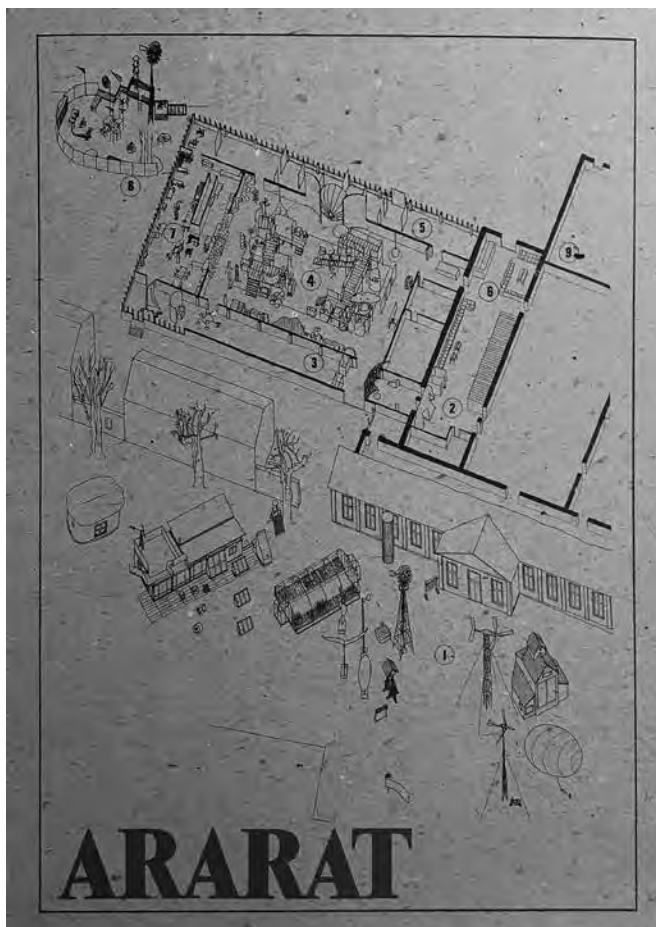
The title of the first draft submitted to the Moderna Museet was "Ecological Building and Living". Although the heading would be missing in the final version, it evidences its architectonic foundations. Yet it underlies a demand for shifting the methods for human habitation, not only regarding the physical environment but altering the social sphere too. In essence, new architectures ('Building') would be expected to enact alternative lifestyles and environmental domestic paradigms ('Living'). Autonomy in housing, a community-oriented habitat and processes of co-creation are the main ideas that articulate the whole exhibition. As stated in its submission file, ARARAT "aims to gather together and widen knowledge on resource-saving techniques which involve a high degree of self-sufficiency and conversion techniques as well as providing an opportunity for extensive working participation".

In trying to give order to the exhibition, one could say that among the mentioned mess and the accumulation of activities and displayed gadgets, two strategies can be differentiated: one is the physical proposal of the exhibition, i.e. the built architectures and sculptures that demonstrate the possibility of more environmental domesticity; and the other, the part dedicated to knowledge dissemination: co-creation activities, workshops, seminars and lectures scheduled during the exhibition, and the DIY catalogue.

## **The Exhibition**

Following the itinerary proposed by ARARAT, the first stop was outside the museum where a collection of 1:1 prototypes was displayed in the courtyard. Visitors could pass through the houses, cabins and greenhouses, spending a brief period inside, and trying the displayed devices for energy production, such as windmills or solar panels. Moreover, they could even build them. ARARAT encouraged participation in the construction of the houses, evidence of an emphasis on the process rather than on the final object. Consequently, the appearance of the first part of the exhibition in the opening in April 1976 was completely different from that of its closing, four months later.

Among other devices, three experimental houses and a greenhouse were built in the courtyard of the museum as a result of collaborative work between ARARAT members and the civil society. The first was the 'Sun House' (*Solhuslängan*), a test station house for solar heating and insulation



COVER OF THE CATALOGUE'S FOLDER. THE ORDER OF THE NUMBERS FOLLOWS THE EXHIBITION'S ITINERARY:

1. MUSEUM COURTYARD: ECOLOGICAL BUILDINGS AND CONSTRUCTIONS
2. EKOTEKET
3. CONTEMPORARY GALLERY
4. MAIN EXHIBITION ROOM: THE FUTURE ECOLOGICAL SOCIETY
5. FUTURE GALLERY
6. STUDY ROOM
7. WORKSHOP SPACE
8. EXTERIOR WORKSHOP SPACE
9. MUSEUM AUDITORIUM: SEMINAR SERIES

PREBAL OBÁLKY KATALÓGU. ČÍSLOVANIE OZNAČUJE PLÁN VÝSTAVY:

1. NÁDVORIE MÚZEA: EKOLOGICKÉ BUDOVY A STAVBY
2. EKOTEKET
3. SÚČASNÁ GALÉRIA
4. HLAVNÁ VÝSTAVNÁ MIESTNOSŤ: EKOLOGICKÁ SPOLOČNOSŤ BUDÚCNOSTI
5. BUDÚCA GALÉRIA
6. ŠTUDOVŇA
7. PRIESTOR PRE WORKSHOPY
8. EXTERIÉROVÝ PRIESTOR PRE WORKSHOPY
9. AUDITÓRIUM MÚZEA: SÉRIA SEMINÁROV

Source Zdroj: Moderna Museet Archive



AERIAL VIEW OF THE COURTYARD WITH THE 1:1 PROTOTYPES UNDER CONSTRUCTION. ON THE LEFT IS THE SUN HOUSE; IN THE MIDDLE, IN FRONT OF THE GREENHOUSE, THE STRAW HOUSE; AND ON THE RIGHT, THE FORM HOUSE

LETECKÁ SNÍMKA NÁDVORIA, KTORÁ ZACHYTÁVA STAVBU PROTOTYPOV V ŽIVOTNEJ VEĽKOSTI. NAĽAVO SA NACHÁDZA SLNEČNÝ DOM, UPROSTRED OPROTI SKLENÍKU JE SITUOVANÝ SLAMENÝ DOM A NAPRAVO DOM – FORMA

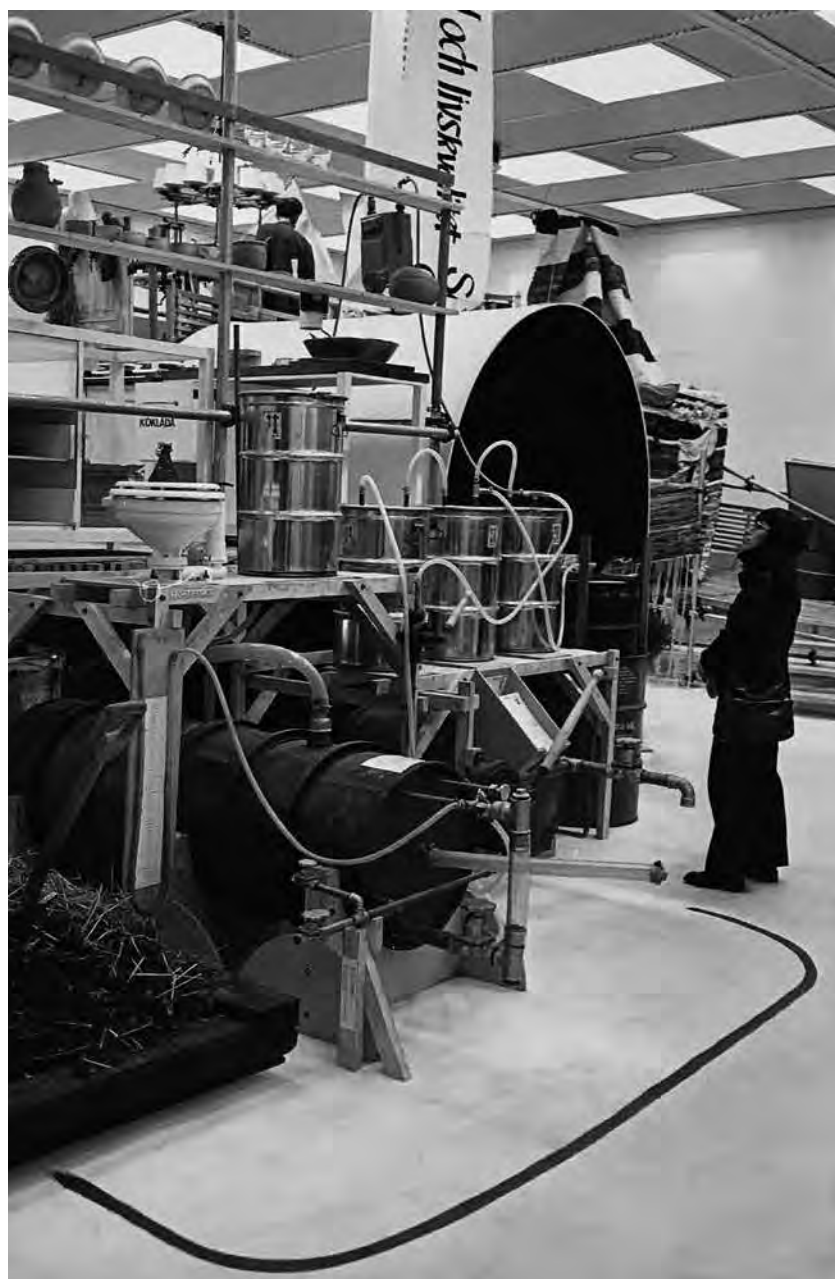
Source Zdroj: Moderna Museet Archive  
Photo Foto: Karl Kylberg

methods. Perceived as a plain box from the outside, the building was divided in five testing spaces for different technologies (air-filler systems with heat bearing, passive systems with innovative insulating materials, experimentations for window's insulation, solar panels, geothermal technologies). The aim was to make a step towards creating collaborative active and passive energy systems to cover the whole energetic demand of a house. Contrastingly, the 'Straw House' (*Halmhuset*) was a simple and primitive prototype built with straw walls outlining an elliptical plan covered with a slightly sloping metallic sheet. And finally, the third, the 'Form House' (*Aterbrugshuset*), was entirely built with recycled materials and developed collectively by the group 'Form Verkstan' formed by KTH students.<sup>34</sup>

The DIY aesthetics, the use of recycled construction materials and the emphasis on the process of co-creation can be interpreted as, on the one hand, demonstrations of alternative possibilities for housing models and, on the other hand, an aesthetic provocation that shows the rejection of the industrial cannon found on the assemblage of prefabricated construction elements. This way of combining high and low technologies, the *bricoleurism* and the vernacular revival, resonate with images of the Tent City in Skarpnack and the architectures published in the Whole Earth Catalogue. The language of the Tent City was, now, displayed directly beside the main national museum of contemporary art.

The second part of the itinerary was inside the museum and divided into three exhibition rooms. The first, the 'Modern Gallery', a corridor demarcated by shop windows with mannequins and images of non-developed countries, offered a denunciation of the inequalities that the first world causes – one of the star topics at the UN Conference in 1972. It aimed to show the negative effects of industrial production and the "the dark side of consumer society"<sup>35</sup> After walking through it, the visitor would enter to the main room: 'The Future Ecological Society'. A 1:1 inhabited structure on display represented the urban society with its complex circuits and flows in contact with the surrounding nature. It depicted the "society and nature breakdown in long term ecological





**MAIN EXHIBITION ROOM,  
A CORNER OF THE FUTURE  
ECOLOGICAL SOCIETY IS SHOWN**

HLAVNÁ VÝSTAVNÁ MIESTNOSŤ,  
INŠTALÁCIA EKOLOGICKEJ  
SPOLOČNOSTI BUDÚCNOSTI

**Source** Zdroj: Moderna Museet Archive

**Photo** Foto: Karl Kylberg

balance<sup>36</sup> as defined in the exhibition's flyer. Each of the room's walls represented one of the four classical elements (air, water, earth, sun) and their inextricable link between them and the "human community"<sup>37</sup> embodied by the sculpture itself. The visitor could walk from one element to the other across the structure placed at the center, uncovering the associations between the parts: planification of the cities, domestic lifestyles and the four elements of nature.

Finally, the last exhibition room was the 'Future Gallery', which operated in a more optimistic tone and presented ethnographic works – such as models from an Indian eco village, traditional building methods from Africa or Vietnamese traditional transportation – mixed with examples of good practices in ecological architecture. Through pictures, plans and models, cottages and neighborhoods from the USA, UK or Sweden, it showed what ARARAT considered as good examples. This approach provoked critiques of the group, which was accused of snobbery: their solutions, it was argued, did not address the ecological problem of large-scale housing, suggesting solutions for cottages, typologies for a privileged class of society, while solutions for multi-story dwellings where the majority lives, remained ignored.

PRESS CUTTING PUBLISHED IN  
AFTONBLADET WITH THE TEXT:  
– BROTHER, HAVE YOU BEEN TO  
SEE ARARAT?  
– YES BROTHER. IT WAS A MESSY  
AND ANARCHISTIC AND NASTY  
EXHIBITION. BUT THIS SUNSHINE  
VILLAS, SOLAR RESIDENCE, I LIKED  
THEM

NOVINOVÁ KARIKATÚRA  
PUBLIKOVANÁ V AFTONBLADET,  
ZNIENIE TEXTU:  
– KAMARÁT, VIDEL SI UŽ ARARAT?  
– ÁNO, VIDEL. SAMÝ NEPORIADOK,  
ANARCHISTICKÁ A NESLUŠNÁ  
VÝSTAVA. ALE POVIEM TI,  
TIE SLNEČNÉ VILY, SOLÁRNE  
REZIDENCIE, TIE SA MI PÁČIA

Source Zdroj: Aftonbladet



## Knowledge Dissemination

Beyond its formulation as an exhibition, ARARAT claimed to be a toolbox for knowledge transmission. Thus, a set of practical resources about ecology, technology and alternative lifestyles was set for the public. “We want to present constructively critical material that contributes to an in-depth and broader discussion of future production and social forms”<sup>38</sup> stated the exhibition’s flyer. This critical material was presented in different formats: a library, a catalogue, lectures and seminars, and workshops.

The ‘Ekoteket’ was an important item, forming a library or an archive containing writings about ecology. There, the visitor could get information, look up literature or ask for advice regarding technical issues. A series of eight booklets was published for the occasion and distributed in theoretical categories with essays written by experts: n. 1 and 2 ‘Human Ecology’, n. 3 ‘The Sun’, n. 4 ‘The Earth’, n. 5 ‘The Water’, n. 6 ‘The Air’, n. 7 Why ARARAT? and n. 8 ‘Some sources and a literature list’.

In a remarkable way, the catalogue showed the ethos of ARARAT. The visitor would receive an A4 folder made from recycled paper with a critical statement on the back cover entitled “A Matter of Survival” and, on the other side, the credits of the more than a hundred people involved in the exhibition. But the folder itself would be empty. The visitor was supposed to create the content by taking the leaflets that were distributed along with the exhibition. There were more than sixty different flyers<sup>39</sup> with diverse contents: from the explanation of the rooms in the museum to descriptions of technologies on display, or do-it-yourself guides for building certain architectures – geodesic domes, tensegrity structures, solar kitchens –, information papers of alternative lifestyles and even commercial information of manufactured products, like solar panels, hydraulic cartridges, or low-energy kitchens. At the end of the exhibition, the visitor would have created a personal catalogue. Both the content and the catalogue’s format resonate with the alternative zines published along the 1970s. And the parallels to the famous ‘Whole Earth Catalogue seem especially noteworthy.

Another format for knowledge dissemination was the series of ten lectures and seminars scheduled simultaneously with the exhibition. As found in the preparation works on the archives, the group initially considered including international architects such as the British anarchist John Turner, the French situationist Yona Friedman or the American Steve Bear. All of them were figures with a critical approach toward top-down and resource-consuming processes and very influential for a generation of young and politically engaged architects. Turner’s community organization and self-help housing, Friedman’s self-construction housing and mobile cities, and Bear’s solar houses were usual references in environmental zines too. However, the international figures were finally not invited. Although more Scandinavian-oriented than originally planned, the lectures proved to be a success in terms of attendance and engagement. Significant titles were ‘Social Order and Social Control: working environment, production conditions, mass communication, biotechnology, computer development, school/education, work/leisure time, etc.’ or ‘Socialist Planning for Housing: economic and political views on one realization on resource conservation’.<sup>40</sup>

The closing seminar was a debate between the ARARAT group and political parties’ representatives. Under the title “About the ecological community”, the politicians and the environmentalists



CATALOGUE: FOLDER  
AND SOME FLYERS

KATALÓG: SKLADAČKA A LETÁKY

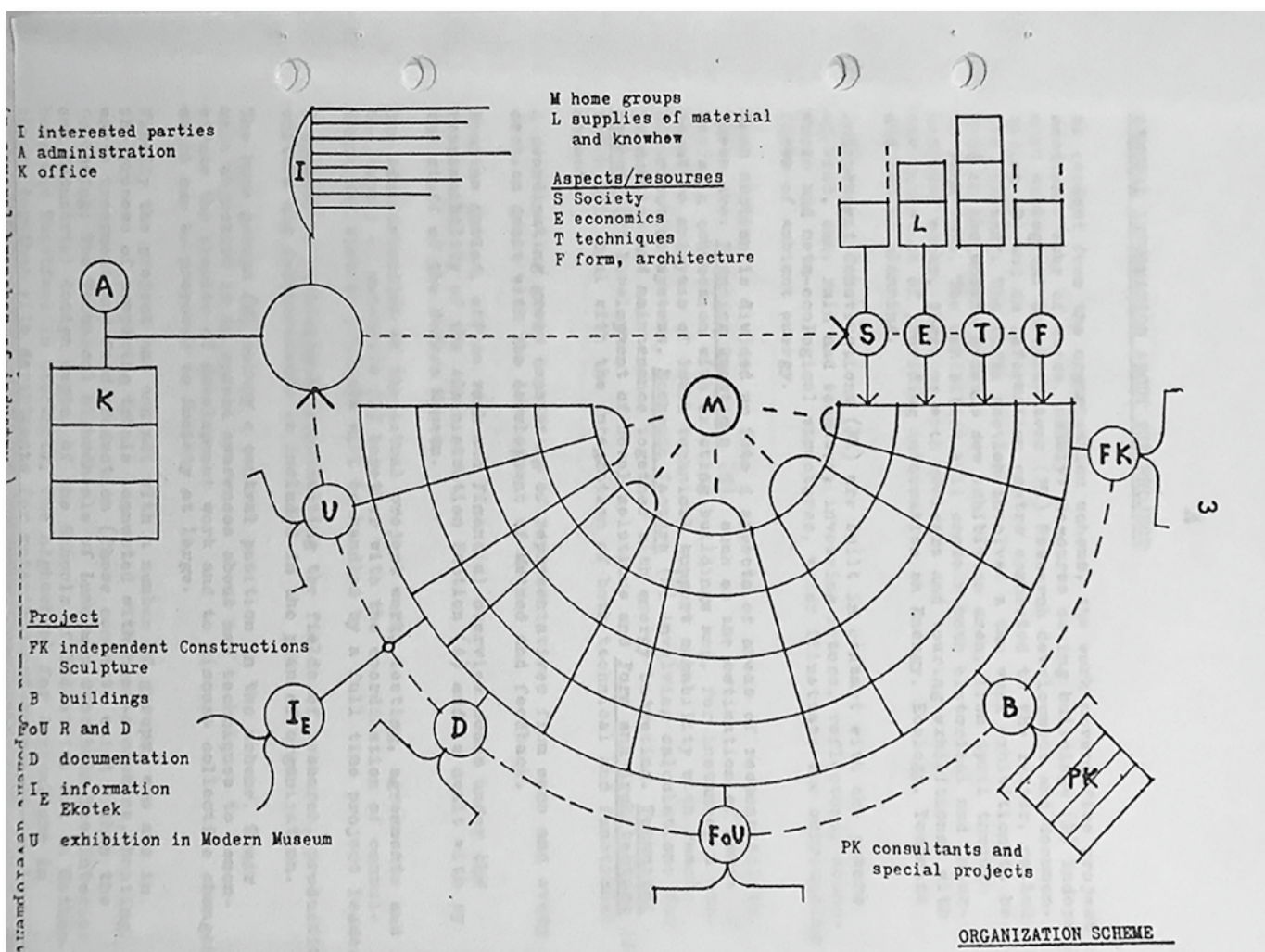
Source Zdroj: Moderna Museet Archive

discussed “the exhibition and the conclusions that can be drawn from it”. This interest on collaborating with institutional actors was a way of broadening the scope of their message. As can be seen already in the preparation work, they compare ARARAT’s scope with the arch-famous 1930 Stockholm Exhibition: “The 1930 World Fair in Stockholm marked Sweden as the country where modern architecture broke through earlier than elsewhere. We hope that the Skeppsholm exhibition will contribute to the development of alternative technology all over the world.”<sup>41</sup>

ARARAT wanted to change the construction industry and the procedures of planning processes. For achieving it, they collaborated with a complex network of actors: “We will consequently work across disciplinary boundaries in contact with several fields of knowledge. We intend to work with several media forms and attempt to introduce new techniques in Art and Technology. We shall work democratically, utilizing practical experience”.<sup>42</sup> The complex network of actors ranged from politicians to industrialists who started to share interests with formerly alternative environmental ideas and appropriated their language and tactics, inevitably redefining them in a more institutional sphere. This shows the ongoing process of cooptation.

### Assimilation and Transformation: XVI Venice Biennale, Nordic Pavilion

“Sweden shows the most environmentally conscious exhibitions; for example, the eastern states have completely disregarded the unpleasantness of the common theme, like Japan, the most environmentally destructive country...” With these words, the art critic Bengt Lärkner headed an extended article about the 1976 Biennale at *Dagens Nyheter*, one of the most widely circulated Swedish newspapers. His words show the geopolitical dimension of the Venetian art fair, where national pavilions function as embassies, where each country showcases the art it believes best represents



**ORGANIZATIONAL SCHEME INCLUDED IN THE APPLICATION THAT ARARAT SUBMITTED TO THE MODERNA MUSEET. IT SHOWS THE EXTENSIVE NETWORK OF ACTORS AND ACTIVITIES DISPLAYED**

ORGANIZAČNÁ SCHÉMA, KTORÁ BOLA SÚČASŤOU PRIHLÁŠKY ARARAT-U DO MODERNA MUSEET. ZOBRAZUJE ROZSAHLU SIŤ PREZENTOVANÝCH AKTÉROV A AKTIVÍT

Source Zdroj: Moderna Museet Archive

the national state-of-art.<sup>43</sup> At the cooptation stage in our model, the third step is described as when the institutions assimilate both the individuals and goals of the challenging movement. States and vested interests develop or sponsor reform programs for attracting movement leaders to participate at the new institutional initiatives.<sup>44</sup> After the success in terms of participation at the Moderna Museet, Sweden chose ARARAT to represent the country at the most important international-political-cultural art event, as a way of revealing the environmental concerns of the nation.

The Venice Biennale had been a showcase for the arts since the end of the nineteenth century, but it was only after 1968 that it began to include architecture, first among the visual arts and later as an autonomous discipline in 1980, when the First International Architecture Biennale started.<sup>45</sup> The 1976 exhibition is considered a shifting point within the biennale's history,<sup>46</sup> when the influential architect and theorist Vittorio Gregotti was appointed as director of visual arts with the aim of turning the Biennale into an international platform for critical debate.<sup>47</sup> Pontus Hultén, whom had been the director of the Moderna Museet until the 1973, together with Eduardo Arroyo, Maurizio Calvesi, De Grada, and Silvano Giannelli completed the Visual Arts Commission. They introduced two major changes: the biennale would be organized around a general theme to which participants and countries should react (unlike the previous laissez-faire approach), and the spatial condition of art would be encouraged. The latter condition allowed architecture as a discipline to be included in parallel to visual arts for the first time.<sup>48</sup> 'Environment, Participation, Cultural Structures' – '*Ambiente, Partecipazione, Strutture Culturali*' in Italian – was the theme chosen for setting a common ground for the conversation. All activities, national pavilions and participants were addressed to consider it as the basis for their proposals. Here, 'environment' was intended as a notion purely related to the link between space and social context (*ambiente* in italian)<sup>49</sup> and aligned with the



ONE OF THE ARARAT  
COLLABORATORS 'TESTING'  
THE GADGETS OF THE FUTURE  
ECOLOGICAL SOCIETY SCULPTURE  
AT THE NORDIC PAVILION.  
PHOTOGRAPHER: OLOF ANTELL

JEDEN ZO SPOLUPRACOVNÍKOV  
ARARAT-U PRI TESTOVANÍ  
ZARIADENÍ INŠTALÁCIE  
EKOLOGICKEJ SPOLOČNOSTI  
BUDÚCNOSTI V SEVERSKOM  
PAVILÓNE

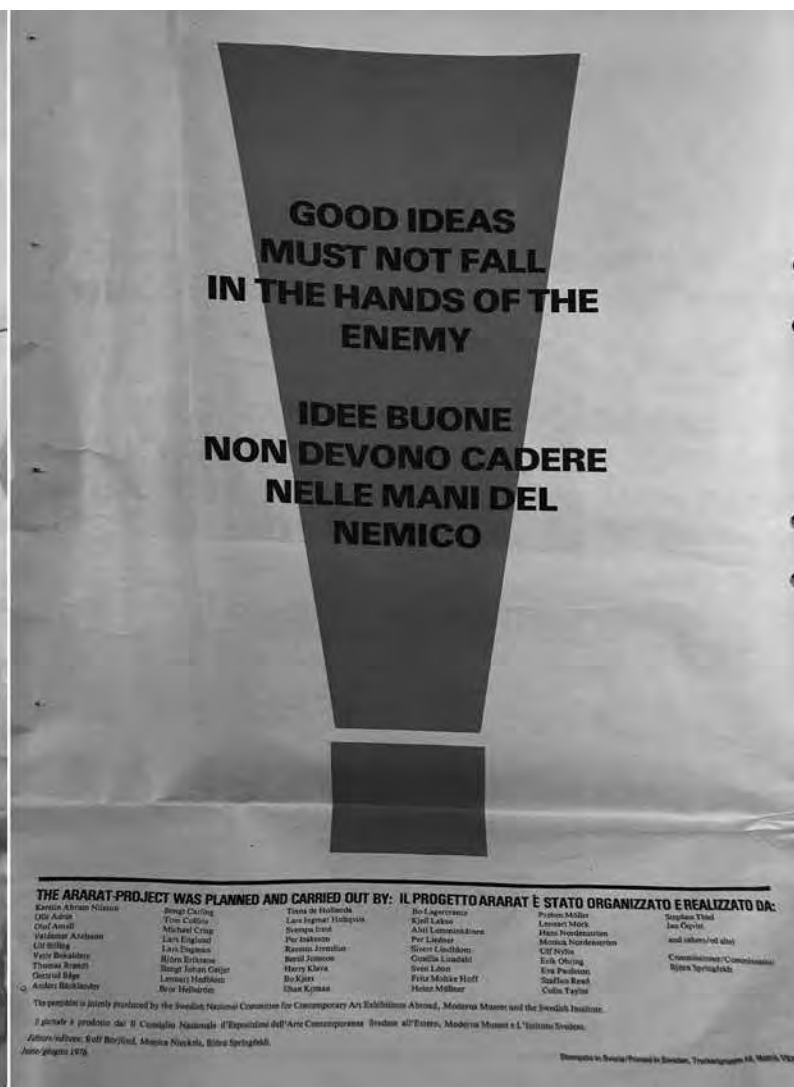
Source Zdroj: Moderna Museet Archive

emergence of participative art, but not directly related to nature. Therefore, although the environmentalist approach of ARARAT was not inevitably connected to the topic, its spatial proposal and the active participation of the visitor turned out to match the proposed framework.

Consequently, ARARAT was selected with the Finish and Norwegian proposals to display their 'artistic pieces' at the iconic Nordic pavilion designed by Sverre Fehr. By then, the three countries no longer shared a common exhibition but had independent curators. While the other two Scandinavian countries had chosen a selection of paintings and sculptures exhibited as a classic 'stand-and-look' show, Sweden filled the space with the 1:1 sculpture depicting 'The Future Ecological Society' built by ARARAT. Both, the format and the content were a statement *per se*. As the group declared on the Biennale's catalogue, the main purpose was to "demonstrate things"<sup>50</sup> rather than exhibiting objects.

Nothing special was produced for Venice: the exhibition offered just a sample of what happened in Stockholm. The inhabited sculpture was disassembled from the Moderna Museet and re-assembled with adaptations to the new spatial conditions. The visitor could move through the different levels and experience the many interconnected devices displayed along the self-proclaimed "ecological carnival".<sup>51</sup> The sculpture linked domestic routines to alternative technologies. A pile of artistic objects and practical machinery was exhibited: from an aga-oven cooking organic food through a thermal process, and connected to a gas installation whose power came from a domestic methane gas station fed with compost; to a toilet that separates urine from recycled water for field irrigation; or samples of sand and stones from the Natural History Museum. The scaffolding





**COVER AND BACK-COVER  
OF THE CATALOGUE**

OBÁLKA A ZADNÁ STRANA  
KATALÓGU

Source Zdroj: Moderna Museet Archive

holding the monument, the D-I-Y aesthetics and the mix of raw tradition and advanced technology contrasted with the clean, ordered and museum-like of the rest of the exhibitions, enhancing the radicality of the proposal: "Ararat would like to be the clenched first that knocks some sense into us. It has collected enough revolutionary material to do it."<sup>52</sup>

The catalogue was the only *ad hoc* production for Venice. It was styled as a newspaper and entitled *A Question of Survival!* containing a much more provocative content than the one for Stockholm. As manifested in the title, they stressed the urgency of environmental protection and launched a call to act fast: "how is the environmentalist to live while he waits?" In the publication, ARARAT openly showed its anti-capitalist foundations and a clear refusal towards authoritarianism: "We must support the people who are fighting against oppression by a ruling upper class. We must come out openly against fascism, even at close quarters, both neonazism in Germany as well as the exercise of power by transnational companies in our country. We must choose our enemies!"<sup>53</sup>

In general terms, the newspaper was a synopsis that explained, part by part, the material exhibited in Stockholm, "one of the most important of Sweden's exhibitions ever"<sup>54</sup> they stated.

Interestingly, it contained an extended text about their participatory experience. Formulated as an interview, the interviewee (Hans Nordemström) highlights the processes and the obstacles found through their co-creation process. The text mainly focuses on describing the problems of communication between the extensive network of actors, and the solutions for overcoming them. The overall idea was to display the great achievement made by the group and stress the relevance

of participatory processes for the future: "The ARARAT project was the first large manifestation in our country of participatory research. A self-evident work method which in the long run serves as the only feasible direction towards a tolerable future."

One could say that, beyond the anti-capitalist rhetoric and the *bricolage* aesthetics, ARARAT's aim for the Biennale was to demonstrate that participative (co-creation) processes and the environmentally friendly household were leading paths for future developments. In that sense, through exhibiting ARARAT, Sweden had placed itself as an environmentally concerned country, indeed a country that had already started taking actions towards mitigating the environmental collapse.

## Conclusion

Today Sweden is considered one of the most sustainable countries in the world with strong environmental policies in terms of urban development and architecture. This paper has contributed to unravelling one part of its environmental history by analysing the ARARAT exhibition. Besides casting light on the exhibition itself, the paper has situated ARARAT in a broader international context, scrutinising its content as the result of a process of cooptation.

Considering the flow of environmental ideas and spatial practices in the 1970s, two deductions can be extracted from this research.

The first is the cooptation process itself: in the 1970s, environmental ideas travelled from the margins to the core of the cultural institutions. This analysis has demonstrated that ARARAT aimed to bring environmentalist claims inside the museum using the cultural institution as a vehicle for influencing the socio-economic powers. The journey of the ideas has been tracked using Coy & Hedden's step model for cooptation: starting with the UN Summit in 1972 as a 'moment of inception and engagement' of global environmental ideas, following with the 'appropriation' of its meaning and objectives at the exhibition itself, and concluding with its 'assimilation', when Sweden showed up as the most environmentally concerned nation at the Biennale. The paper has not included the last step of the model called 'regulation and response', because it was not considered relevant for the exhibition. Nonetheless, it would be pertinent if I were to extend the analysis up to the current state of sustainability and participation policies for urban planning in Sweden, and thus describe when actors from the protest movements are incorporated to institutions, gaining power for decision-making and thus influencing laws and regulations.

The second deduction regards the journey of environmental ideas across national borders. As the paper has demonstrated, first the ideas were imported from an international alternative scene, predominantly the American counterculture; then they were digested and reinterpreted for the national realm through the ARARAT exhibition; and finally exported again to the international audience labelling Sweden as an environmentally concerned country at the Venice Biennale.

In conclusion, two questions that animate planning and architecture today can be traced back to the alternative ideas displayed at the messy tent city in the outskirts of Stockholm and the ARARAT exhibition: the question of participative planning and the broad question of sustainability.

1 SCOTT, Felicity, 2016. *Outlaw Territories: Environments of Insecurity/Architectures of Counterinsurgency*. Cambridge: The MIT Press, pp. 115 – 166.

2 MATTSOON, Helena, 2016. Revisiting Swedish Postmodernism: Gendered Architecture and Other Stories. *Konsthistorisk tidskrift/Journal of Art History*. (85)1, pp. 109 – 125.

3 SELZNICK, Philip, 1949. *TVA and the Grassroots. A Study in the Sociology of Formal Organisation*. Berkeley: University of California Press, pp. 3 – 16.

4 MONTAMBEAULT, Françoise, 2016. *The Politics of Local Participatory Democracy in Latin America: Institutions, Actors, and Interactions*. Palo Alto: Stanford University Press.

5 See: EISENSTEIN, Hester, 2009. *Feminism Seduced: How Global Elites Use Women's Labor and Ideas to Exploit the World*. Boulder CO: Paradigm; FRASER, Nancy, 2009. *Feminism, Capitalism and the Cunning of History*. *New Left Review*. 56, pp. 97 – 117; McROBBIE, Angela, 2009. *The Aftermath of Feminism: Gender, Culture and Social Change*. London: Sage.

6 KRIESBERG, Louis, 2003. *Constructive Conflicts: From Escalation to Resolution*. Lanham, Maryland: Rowman and Littlefield.

7 FORBES, Linda C. and JERMIE, John M., 2002. The Institutionalization of Voluntary Organizational Greening and the Ideals of Environmentalism: Lessons About Official

Culture From Symbolic Organizational Theory. In: Hoffman, A. J. and Ventresca, M. J. (eds.). *Organizations, Policy and the Natural Environment, Institutional and Strategic Perspectives*. Palo Alto: Stanford University Press, pp. 194 – 213.

8 COY, Patrick G. and HEDEEN, Tim, 2005. A Stage Model of Social Movement Cooptation: Community Mediation in the United States. *The Sociological Quarterly*. 46(3), pp. 405 – 435.

9 The action was organized by Alternative Stad in cooperation with Powwow, a group created in the circles of the event called *Almbråket* or 'The Battle of Elms', an important episode of protests in Stockholm in 1971 against the construction of a metro

stop. Actions such as the exhibition 'For Technology in People's Service' in the Moderna Museet; or 'Olympics of Pollution' where companies as Toyota, Saab and General Motors received the lead, mercury and cadmium medals respectively for their 'pollutant contributions', were displayed in parallel with the 'official' UN programme. 'Alternative Stad' was a group of activists based in Stockholm, a "non-party political movement working for a better environment" as they described themselves in 1972.

10 ESPIN-ANDERSEN, Gosta, 1990. *The Three Worlds of Welfare Capitalism*. Cambridge: Polity Press. For information about the Swedish welfare state and its intimate connection to the built environment see MATTSOON, Helena

- and WALLENSTEIN, Sven-Olov, 2010. *Swedish Modernism. Architecture, Consumption and the Welfare State*. London: Black Dog Publishing Limited.
- 11 KUMBLIN, Staffan, 2004. *The Personal and the Political: How Personal Welfare State Experiences Affect Political Trust and Ideology*. New York: Palgrave Macmillan.
- 12 ARRHENIUS, Thordis, 2010. Preservation and Protest. Counterculture and Protest in 1970s Sweden. *Future Anterior*. (7)2, p. 106 – 123.
- 13 BERRY, Stephen, 1972. A Special Report – What happened in Stockholm. Voices from the Gallery. *Science and Public Affairs. Bulletin of Atomic Scientists*. September pp. 26 – 29.
- 14 Four years later, the first UN Conference on Human Settlements (Habitat I) took place in Vancouver 1976. It was dedicated to housing, shelter and other infrastructures for life. The Stockholm conference paved the way for this thematic Conference.
- 15 The UN Report for preparing the conference was: WARD, Barbara and DUBOS, René, 1973. *Only One Earth. The Care and Maintenance of a Small Planet*. London: Penguin Books. Words quoted on: GOLDSMITH, Edward, 1972. The Ecologist looks at Stockholm. *The Ecologist*. (2)6, pp. 5 – 9.
- 16 SACHS, Wolfgang, 1992. One World. In: Sachs, W. (ed.). *The Development Dictionary: A Guide to Knowledge as Power*. London: Zed Books, 1992, p. 108.
- 17 WARD, Barbara and DUBOS, René, 1973. *Only One Earth. The Care and Maintenance of a Small Planet*. London: Penguin Books.
- 18 PYLA, Panayiota, 2002. *Ekistics, Architecture and Environmental Politics 1945 – 1976*. Doctoral dissertation. MIT, p. 133.
- 19 Scott, F., 2016, pp. 115 – 166.
- 20 PYLA, Panayiota, Summer 2009. Planetary Home and Garden: Ekistics and Environmental-Developmental Politics. *Grey Room Inc. and MIT*. (36), pp. 6 – 35.
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- 22 SOLERI, Paolo, 1969. *Arcology: The City in the Image of Man*. Cambridge: The MIT Press.
- 23 Filialen, a space annexed to the Moderna Museet, was used for experimental activities, critical exhibitions and new forms of communication. Moderna Museet Archive, *Filialen Rapporten vid Moderna Museet i Stockholm 1/3 1971-1/7 1973*. Chapter 5, summary: *Filialen som provokation i museivärlden*.
- 24 *Undercurrents* was a British zine with focus on environmentalism and technology published between 1972 and 1983 and edited by Godfrey Boyle, Chris Squire and Peter Harper.
- 25 SCOTT, Felicity D., 2012. Woodstockholm. In: McLagan, M. and McKee, Y. *Sensible Politics: the Visual Culture of Nongovernmental Activism*. Cambridge: Zone Books, pp. 396 – 427.
- 26 CHAITKIN, William, 1982. The Alternatives. In: Jencks, Ch. (ed.). *Architecture Today*. New York: Harry N. Abrams, pp. 220 – 283.
- 27 COY, Patrick G. and HEDEEN, Tim, 2005. A Stage Model of Social Movement Cooptation: Community Mediation in the United States. *Sociol Q*. 46, pp. 405 – 435.
- 28 Chaitkin, W., 1982, pp. 222 – 223.
- 29 JOHANSSON, Stig, 1976. *Svenska Dagbladet*. 17. 4. 1976.
- 30 Already in 1972, Hans Nordenström, an architect and lecturer at Lund University, had applied for a similar project to the Swedish Research Council but it was rejected. For more detailed ARARAT members' biographies, see: PECH, Christina, 2011. *Arkitektur & motstånd: Om sökandet efter alternativ i svensk arkitektur 1970 – 1980*. Stockholm: Makadam Förla.
- 31 Lennart Mörk was already a rising scenographer and artist. He became the most prominent figure from the ARARAT group. Some of his most prominent works were his collaborations with director Ingmar Bergman or the design of Stockholm's Technical University metro station.
- 32 Pontus Hultén is considered the initiator of this strategy for the Moderna Museet. He was appointed as director from 1968 to 1973, when Philip von Schantz took over. For more details about the critical shift within the museum, see: MATTSO, Helena. *Demonstrations as a curatorial practice: The Swedish exhibition scene from She to ARARAT, 1966 – 1977*.
- 33 ARARAT, 1975. *Byggande energi och ekologi. Rapport från en resa i USA*. Stockholm, p. 10.
- 34 Pech, Ch., 2011.
- 35 ARARAT, 1976. *Flyer for the Exhibition Catalogue*. Stockholm: Moderna Museet.
- 36 ARARAT, 1976.
- 37 ARARAT, 1976.
- 38 ARARAT, 1976.
- 39 Probably there were more than sixty. I found precisely fifty-seven from different sources: Moderna Museet archives, ArkDes Library Archive and the personal archive of Christina Pech.
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- 41 Ararat Archives, 1976.
- 42 Ararat Archives, 1976.
- 43 STAAL, Jonas, 2014. Art Democratism Propaganda. *e-flux journal*. (52) february 2014. [Accessed 21. 04. 2020]. Available at: <https://www.e-flux.com/journal/52/59931/art-democratism-propaganda/>
- 44 Coy, P. G. and Hedeén, T., 2005, pp. 405 – 435.
- 45 MARTINI, Vittoria, 2014. The Space of the Exhibition: the Multi – Cellular Structure of the Venice Biennale. In: *Pavilions. Art in Architecture*. Brussels: La Muelle, pp. 145 – 167.
- 46 CATENACCI, Sara, 2015. L'ambiente come sociale alla Biennale di Venezia 1976»: note da un libro mai realizzato. In: Nicolaci, M. et al. (eds.). *In corso d'opera. Ricerche dei dottorandi di Storia dell'Arte della Sapienza*. Roma: Campisano Editore, pp. 317 – 324.
- 47 Catenacci, S., 2015, pp. 317 – 324.
- 48 Architecture assumed a predominant role, and three architecture exhibitions were displayed during the event. Two of them focused on a critical perspective on historical and ideological origins of modern architecture: *Werkbund 1907. Alle origine del design and il razionalismo and l'architettura in Italia durante il fascismo*; and a third one, reflected about contemporary architecture and the dialectical relationship between Europe and America, urban centers and peripheries, and theory and practice: *Europa-America. Centro storico-suburbio. 25 architetti contemporanei*. For further detail on these three exhibitions see: SZACKA-MARIER, Lea Catherine, 2014. Debates on Display: EA at the 1976 Biennale. In: Lending, M. et al. (eds.). *Place and Displacement: Exhibiting Architecture*. Zürich: Lars Müller Publishers, pp. 97 – 112.
- 49 Szacka-Marier, L. C., 2014, pp. 97 – 112.
- 50 ARARAT, 2016. *Exhibition Catalogue for the Venice Biennale*. Stockholm: Moderna Museet.
- 51 ARARAT, 2016.
- 52 ARARAT, 2016.
- 53 ARARAT, 2016.
- 54 ARARAT, 2016.





ARCHITEKTÚRA & URBANIZMUS

ČASOPIS PRE TEÓRIU  
ARCHITEKTÚRY A URBANIZMU

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