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Conquering Freedom and Identity. Encounters and Convergences in Architecture and Music in the Postwar

Architecture and music, Architecture and social sciences, Postwar architecture, Postwar music, Postwar criticism

/Abstract

Architecture and music's paths in the aftermaths of WWII have been the subject of detailed studies and are well-known in their respective fields. However, beyond the underlying individual expressions, there has been little work on their parallel paths where common themes, experiences, procedures, shared goals, and achievements are analyzed.

In the aftermath of WWII, the idea of progress has faded away, and technology and science are no longer seen as synonymous with progress. Existentialism and the emergence of Social Sciences will be paramount in the new times.

If in the period between the Wars architecture and music saw an overall longing for universality and order, after 1945 nontraditional approaches, in general, the will for change, and the ideas of freedom and identity associated with those of local, community, individuality, participation, etc., will dominate architecture and music's new approaches, manifesting in different ways.

The text proposes (i) to retrace some key junctures in architectural and musical discourses (both practical and theoretical) emerging in the postwar period, (ii) to explain its relevance in cultural terms and (iii) to evaluate some of its later consequences. By exposing some parallels between architecture and music disciplines, the present analysis aims to contribute to a better understanding of its contexts and its disciplinary interrelationships.

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Introduction

The interwar period was marked in most artistic disciplines by the *retour à l'ordre* (return to order) – an expression said to derive from Jean Cocteau's (1889-1963) *Le rappel a l'ordre* (1926) to characterize the artistic situation in the interwar period, in opposition to the period of "euphoria" preceding World War I –, however, "throughout the 1950s," as a general attitude, as stated by Marien and Fleming, "artists and writers attempted to merge art and life."[1] Even if the period immediately after the World War IIr may be considered still orthodox, the 1960s and 1970s will be a reaction to this period that immediately follows the war.

This is the period of the spirit of rebellion, of pushing boundaries and challenging established norms. New approaches in Human and Social Sciences, namely from Existentialism, were paramount, after the rise of macro-deterministic visions and ordering systems, in the first half of the twentieth century, following the path of exact and natural sciences.

In architecture and music, two events are of particular significance. The destruction of the Pruitt-Igoe housing complex **[Fig. 1]** – "celebrated upon its opening [in 1956]"[2] –, in front of its former inhabitants, in 1972 (finalized in 1974), and the destruction, in front of the audience, of a concert piano during Philip Corner's *Piano activities* (1962) performance **[Fig. 2]** (with the noises extracted from this action being part of the composition).

By materializing the destruction of work, of the "thing" itself, it meant that the rejection is no longer a theoretical proposal, but of its corporeal material existence. People's way of living didn't fit within architectural aspirations and the audiences did not adhere to avant-garde music trends (such as Serialism). Thus, the reception of the work and the symbolic destruction of the work played, in both cases, a special role.

In the 1960s and 1970s, the consequences of cultural and anthropological relativism began to be accepted by culture in general and architecture in particular. Western culture began to accept diversity and pluralism, no longer considering itself superior to others, or the center of the world.[3] On the other hand, it was during the 1960s that the great wave of diffusion of modern architecture took place. Before this, it had been the "intellectual property" of a few countries in central Europe, of the United States, and of the Soviet Union. In this context, three main issues were to be solved: 1. " prototypes being transformed into clichéd imitations"; 2. "the relevance of forms in the new context"; and 3. (a consequence of the second) "if new ideas from abroad were accepted, which old or

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1 Mary Warner Marien and William Fleming, *Arts and Ideas* (Belmont: Wadsworth, 2005), 610. The authors follow, specifying: "Abstract Expressionism insisted on making their intuitive experience the center of art. Writers such Ginsberg based their poetry on their impressions and experiences."

2 Kate Nesbitt, ed., *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory, 1965-1995* (New York: Princeton Architectural Press, 1996), 22.

3 Josep Maria Montaner, *Después del Movimiento Moderno: Arquitectura de la segunda mitad del siglo XX* (Barcelona: Gustavo Gili, 1999), 127.

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indigenous ones should be thrown out?"[4] The answer to these questions led to new reflections on this modern architecture. Josep Maria Montaner titles Part I of his book on the second half of twentieth-century architecture – "1945-65: Continuidad o crisis" (Continuity or crisis).[5] As William J. R. Curtis states: "[T]he post-war period in Europe was itself marked by pockets of resistance against sterile aspects of internationalism."[6]

The mid-1960s was a "contentious period in theory characterized by a prodigious publication of books and articles on the professional crisis" in contrast to architectural practice that was reduced to canonical works of Modern Movement's repetitions, technological utopias, and expressionist fantasies.[7]

In *Modern Music and After* (2010), Paul Griffiths describes his book as "not a history of music since 1945," but as "an account of a musical movement that gained huge momentum after 1945 … a movement of radical renewal."[8] In his words, "1945 represents a shift in music. The destruction, havoc, grief, and misery felt across the world … demanded not just reconstruction but an alternative paradigm." And the true instigators of change were the young composers: "peo-

Fig. 1

George McCue, Pruitt-Igoe Demolition, 1976.

Source: George McCue Photograph Collection (S0718). S0718_7064. The State Historical Society of Missouri, Photograph Collection.

Fig. 2

Philip Corner's *Piano Activities*, performed by Philip Corner, George Maciunas, Emmett Williams, Benjamin Patterson, Dick Higgins, and Alison Knowles during Fluxus Internationale Festpiele, Neuester Musik, Hörsaal des Städtischen Museums, Wiesbaden, Germany, September 1, 1962. Unknown photographer for Deutsche Presse Agentur. Gelatin silver print, image and sheet: 8 1/4 x 6 5/16' (20.9 x 16 cm). The Gilbert and Lila Silverman Fluxus Collection Gift. Acc. no.: 2124.2008

Source: Digital image, The Museum of Modern Art, New York/Scala, Florence.

4 William J.R. Curtis, *Modern Architecture Since 1900* (London: Phaidon, 1987), 331.

5 Montaner, *Después del Movimiento Moderno*.

6 Curtis, *Modern Architecture Since 1900*, 334.

7 Nesbitt, *Theorizing a New Agenda for Architecture*, 12.

8 Paul Griffiths, *Modern Music and After* (New York: Oxford University Press, 2010), xvii.

ple just coming to adulthood in a shattered world."[9] An idea followed by Donal J. Grout and Claude V. Palisca, according to whom the music of the 1950s and 1960s was more radically innovative than that of the 1920s.[10]

This paper sets out to reveal and understand the individual paths of architecture and music, their convergences, similarities, and common goals. The aim is to understand these two paths as shared paths, emerging in the context of the same *zeitgeist*, reinforcing the understanding of the role of each of the disciplines. Its ultimate goal is to contribute to a better understanding of architecture and music's contexts and its role in consolidating a specific paradigm. In this case, postwar architecture.

Two main ideas dominate the whole: freedom and identity. Within these, are outlined the themes considered to be, on the one hand, paramount in both disciplines and, on the other hand, a background for a deep relationship between architecture and music. Within freedom: infinity, indeterminacy, daily life, and distant traditions; within identity: vernacular, and individual. The paper is organized into sections following the sequence of those themes. Each section reflects the main theme and elaborates on both architecture and music, therefore contributing to a better understanding of the proximity of both fields. Furthermore, and along with this thematic organization, each theme makes use of authors and works considered as paradigmatic examples, given the limits of the text. Nonetheless, they are mainly instrumental in being related to each other and even concomitants. Some examples could illustrate more than one section, which is symptomatic of how these themes form part of the same paradigm that shapes the postwar period.

Freedom

In the years after 1945, freedom was a central issue. Already in 1935-1937, Edmund Husserl (1859-1938) pointed out that despite "[t]he scientific rigor …, the convincingness …, and their enduringly compelling successes,"[11] there was a crisis in sciences, in general, and of human sciences in particular. By trying to match the "[s]cientific, objective truth" human sciences were occurring in "a positivistic restriction," and, thus, excluding the "questions which man …, finds the most burning: questions of the meaning or meaninglessness of the whole of this human existence."[12] At the center of Husserl's reflections was the question of freedom: "man as a free, self-determining being in his behaviour toward … himself and his surrounding world."[13] More than a philosophical reflection,

9 Griffiths, *Modern Music and After*, 1.

10 Donald J. Grout and Claude V. Palisca, *A History of Western Music* (New York: W. W. Norton & Company, 1988), 808.

11 Edmund Husserl, *The Crisis of European Sciences and Transcendental Phenomenology: An Introduction to Phenomenological Philosophy* (Evanston: Northwestern University Press, 1970), 4.

12 Husserl, *The Crisis of European Sciences and Transcendental Phenomenology*, 5-6.

13 Husserl, *The Crisis of European Sciences and Transcendental Phenomenology*, 6.

freedom became a key issue reverberating largely in the years following World War II, eventually ending up being at the center of both theoretical and practical debates in architecture and music, from 1945 onwards.

From a political and ideological point of view, the outcome of World War II was the victory of freedom over dictatorial regimes – a kind of triumph of good over evil. These were also times when different disciplines and artistic practices were taking distance from some dominant themes from the first half of the twentieth century. This distance can be broadly characterized as a three-fold trend. First, the increasing importance of personal expression instead of the group and, or collective positions. Second, the abandonment, or a more slacked use of the systems (such as serialism in music or the more orthodox functionalist architecture) that were prominent in the late nineteenth and early twentieth century. Finally, the free use and acceptance of forms, expressions, and thinking, outside of the Western intellectual tradition.

These intertwined trends would result in a crucible condition, providing conditions for multiple explorations, where expressions, thoughts, and practices, find new ways with this impetus of freedom as a recurrent basis for thought and action. Architectural and music practices were long since under corsets by the notions of order and system; it is no coincidence that treatises in architecture and music were not only more abundant but had a more significant use than in other arts. With all their will for personal expression, and for exploring new paths, those liberties were taken within the framework of an established system. In Vasari's legendary words "a freedom which … was nevertheless ordained by the rules" [14], as a kind of permanent come-and-go from analogy (the rule) to its contradiction (liberty).

The exercise of freedom will take the form of multiple and open choices, both in architecture and music. This exercise manifests itself from the point of view of the author (in the work's form, in the type of composition, in the choice of materials, in his/her inspiration, etc.), from the point of view of the recipients (the intervention of the residents, in the case of architecture, or the public, in the case of music) or even from the point of view of the interpreter (in the case of music).

It's interesting, and possibly paradoxical, that while on the one hand, the interpreter is given a great deal of freedom, on the other hand, he is consigned to a role without functions (as in the case of electroacoustic music).

Infinity

Being closely linked to the notion of freedom, the idea of infinity is both a cause and a consequence.

The avant-garde from the early twentieth century, the technological revolution

14 Giorgio Vasari, *The Lives of the Artists* (Oxford: Oxford University Press, 1991), 278.

throughout the nineteenth century, and the overall licentiousness and free-spirited atmosphere that aroused from the late eighteenth century onwards, were brought to a kind of climax in the post-World War II. Long-distance journeys now possible without time constraints, the possibilities of exploring astronomic space, the new democratic world, and the new technological achievements, all played a catalyzing role by bringing a sensation of infinite possibilities both in theory and practice. The general idea of expansion in space emerges in music and architecture. The concrete surfaces, by their very shape (and definition) are infinite, the megastructures suggest a discreet and continuous vision of the new place and they propose. Musicians now move around the stage and within the audience, among the spectators; with the implementation of loudspeakers and other devices that allow the multiplication of sound sources in the space, music acquires a corporeal space that didn't exist before; this new music tends to diffuse itself in the space as much as possible; in addition, music that can now be emitted by loudspeakers acquires a non-corporeal aspect – no one sees it being performed –, which emphasizes the previous facts.

In architecture, the idea of incorporating infinity was already present in some of Frank Lloyd Wright's (1867-1959) works immediately after 1900[15], thus defining what would soon become known as the Prairie style, in which the walls and horizontal slabs protruded from the buildings as if trying to escape the normal boxed interior space, integrating the interior (finite) space with the exterior (infinite). In fact, conquering, through this encounter, the infinite space. This conquest or relation with the infinity was to remain an invariant in Wright's architecture. The vertical upward extension of the stone wall counterpointed by the dramatic expansion of the horizontal white slabs suspended over the water stream in Kaufmann House (so-called Fallingwater, Bear Run, Pennsylvania, 1936), the flat roofs with long overhanging cantilevers of the Usonian houses (1930-59) and the Guggenheim Museum (New York, 1956–9) with its spiral opening to the sky, are just a few examples of this long-standing relation of Wright's design buildings with the infinity.

Built to celebrate postwar technological progress, the Philips Pavilion, for Expo 58 (Brussels), is a building whose exceptional and unusual form expresses this willingness to emulate infinity. Instead of a parallelepipedal shape, we enter an interior surface-designed space composed of hyperbolic paraboloids. **[Fig. 3]** Moreover, the building clearly expresses earlier collaborations between Le Corbusier (1987-1965) and Xenakis (1922-2001) (Unité d'Habitation in Marseille, 1947-53; Chandigarh, 1951-9; Monastery of Sainte-Marie de la Tourette, 1953-61), and Xenakis' earlier research on architecture and music interrelations. Indeed, although the building was commissioned to Le Corbusier, the authorship seems to be mainly Xenakis'.[16]

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15 Examples may be Frank Lloyd Wright Home and Studio (Oak Park, Illinois, 1889-1909), Ward Willits House (Highland Park, Illinois,1901), Darwin Martin House (Buffalo, New York, 1903-5), Robie House, (Chicago, Illinois, 1908), Meyer May House (Grand Rapids, Michigan, 1908-9), or Isabel Roberts House (River Forest, Illinois, 1908).

16 Xenakis eventually left Le Corbusier's studio due to this dispute. See Marc Treib, *Space Calculated in Seconds:*

Moreover, Xenakis' later work, namely his series of "polytopes" (1967-85) follows this tendency. The very definition of "polytope" – from Greek *polus*, many, and ***topos***, place,[17] or in Ostwald's words "spatial compositions of light and sound"[18] – is an image and accomplishment of this desire to fill the space and supposedly to infinity. Furthermore, colors are projected through external devices while the electroacoustic part is played. This very well explains the will to expand the music throughout the space. Indeed, these objects are neither architecture nor music. It is symptomatic that, in Iannis Xenakis's Official Website[19], Xenakis's work is divided into architecture, music, writings, and polytopes.

Since infinity is an essentially mathematical concept, everything converges on geometry; a geometry that fills space; to infinity. Indeed, as Alessandra Capanna states, "a compositional process in which it is difficult to say if the mathematical structure precedes or proceeds from the architectural image."[20]

By his side, Le Corbusier took this opportunity to build an object that synthesizes the arts: an "electronic poem" (the definition chosen by Le Corbusier for this building-event). A film made out of Le Corbusier's images was projected inside, accompanied by Edgar Varèse's (1883-1965) eight-minute piece, also

The Philips Pavilion, Le Corbusier, Edgard Varèse (Princeton: Princeton University Press, 1996), 88-89.

17 Iannis Xenakis, *Musique de l'architecture: Textes, réalisations et projets architecturaux choisis, présentés et commentés par Sharon Kanach* (Marseille: Parenthèses, 2006), 287.

18 Philipp Oswalt, "Iannis Xenakis' Polytopes," (http://www.oswalt.de/en/text/txt/xenakis.html) last accessed December 20, 2023.

19 "Iannis Xenakis official," https://www.iannis-xenakis.org/ (last accessed December 20, 2023).

20 Alessandra Capanna, "Iannis Xenakis: Architect of Light and Sound," *Nexus Network Journal* 3, no. 1 (2001): 20, https://doi.org/10.1007/s00004-000-0003-4.

Fig. 3

Philips Pavilion, Expo 1958, Brussels, July 1958. Photo by Wouter Hagens.

Source: Wikimedia Commons, CC BY-SA 3.0.

entitled *Poème électronique* (*Electronic Poem*). Instead of a traditional building as proposed by Philips, the *Poème électronique* – a work of art integrating color, sound, light, and rhythm –, for Le Corbusier a "truly synthetic artwork", put him and his collaborators at the forefront of advanced visual media.[21]

The work of Paolo Portoghesi (1931-2023) emerges as a clear example of the idea of infinity. An architect from the Italian postwar generation, he found inspiration in seventeenth-century baroque architecture for some of his works. In Papanice House (Rome, 1966–8), as well as in Baldi House (Roma, 1959), the plans show a composition in which the spaces could continue, extend, and unfold indefinitely. And in Bevilacqua House (Fontania, Gaeta, 1964-73), although the curved walls give the interior space a strong sense of enclosure, with its concave surfaces, each wall does not join the next one, rather leaving a vertical void that points to the infinity, vertically and horizontally, while the roof has a cupola inspired shape with a spiraled summit that refers to the Borromini's Sant'Ivo alla Sapienza's (Rome, 1643).

Another case where infinity is clearly defined, although in the void form, is Farnsworth House (Plano, IL, 1951) by Mies van der Rohe (1886-1969), in which a clear, void, and undesigned, axis pierces the house guided by the stairs bellow.

In what concerns music, François Bayle's (b.1932) is paradigmatic. One of Bayle's first works is entitled *Espaces inhabitables* (*Unhabitable Spaces*) (1967). A later one, the cycle entitled *Érosphère* (1978-9) while alluding to the same spatiality, is one of the first musical works that uses computer real-time transformations. From 1974 on, he worked on his idea of *acousmonium* (seldom referred to as "*orchestre de haut-parleurs* (loudspeaker orchestra)"), a device designed to play live electroacoustic music that consists of a set of loudspeakers, each with its color, arranged on stage. This set-up is often complemented by lighting or video.[22]

Indeterminacy

In 1958, John Cage gave two lectures entitled "Indeterminacy", one in Darmstadt and one in Brussels. Both had a performance format, combining words, music, and short stories. The word "indeterminacy," while new as a conscious and operative concept in music, was not a new idea in artistic practice. And even if the indeterminacy notion refers mainly to specific procedures in music, the idea was also explored in other arts such as the mobile sculptures of Alexandre Calder (1898-1976) in which objects were hung while moving randomly with the airflow.[23]

In a sense, indeterminacy as a kind of uncertainty was a common notion not

21 Treib, *Space Calculated in Seconds,* xiv.

22 Gaël Tissot, "La musique acousmatique de François Bayle: Entre ombre et lumière, une musique de transparence," *Musurgia* 14, no. 3/4 (2007): 57, http://www.jstor.org/stable/40591495.

23 See as examples, Calder's mobiles *Romulus and Remus*, 1928, and *Ghost*, 1964.

only to arts but also to science. Heisenberg's uncertainty principle, articulated in 1927, and the stochastic processes in mathematics had already broken the assumption of an always fixed result, or form, from a defined set of causes. By introducing the ideas of uncertainty and probability, they preceded the later idea of indeterminacy as formulated and put into practice in music by Cage.

Some analog procedures would also be developed in architecture such as structures left open to further determinations by future users and/or inhabitants. By way of illustrating the discussion on the idea of structure, Herman Hertzberger refers to the spontaneous occupation over centuries, with different uses to the original ones, of pre-existing structures, such as the Bastille Viaduct in Paris, Diocletian's Palace in Split, and the Amphitheatre Square in Lucca.[24] This set of examples emerges as an illustration of what could be considered indeterminacy in architecture: precisely this discussion on the idea of structure induces the idea of indeterminacy in architecture.

Although Hertzberger refers to the spontaneous occupation of preexisting buildings in these examples, his architecture is a priori thought to be "occupied". For him, the architect's job is to provide users a structure, a support that can be filled in by them. In *Lessons for Students in Architecture* (1991), Hertzberger thus defines structure:

> "Broadly speaking, 'structure' stands for the collective, general, (more) objective, and permits interpretation in terms of what is expected and demanded of it in a specific situation. One could also speak of structure in connection with a building or an urban plan: a large form which, changing little or not at all, is suitable and adequate for accommodating different situations because it offers fresh opportunities time and again for new uses."[25]

Hertzberger also compares the structure to a tree that loses its leaves every year: while the tree remains the same, the leaves are renewed every spring.[26]

His ideas are put into practice in, for example, De Drie Hoven Residence for the Elderly in Amsterdam (1964-74) – a fixed structure that allows for different occupations of the space and different formal variations. The initial form can adapt to multiple functions and take on numerous appearances, while the structure remains fundamentally the same maintaining visual and organizational coherence.[27] The possibilities are thought of a priori by the architect as part of the project. It is not about the public's participation in the project, or in the final work, as is the case with Lucien Kroll's work (cf. below).

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24 Herman Hertzberger, *Lessons for Students in Architecture* (Rotterdam: 010 Publishers, 2001), 98-103.

25 Hertzberger, *Lessons for Students in Architecture*, 94.

26 Hertzberger, *Lessons for Students in Architecture*, 132.

27 Hertzberger, *Lessons for Students in Architecture*, 131-32.

In Steven Holl's (b. 1947) later "hinged space", as shown in Parallax[28], object-walls move around fixed axes, like a mobile. Space changes when the user interacts with objects. The possibilities are random, and unlimited in their combinations. These "participating … rotating-walls"[29] resemble Calder's mobiles.[30]

Paradoxically, indeterminacy arises in the same period in which, in fully electronic works, the composer controls the entire piece, and the performer is dismissed. According to *The Concise Oxford Dictionary of Music*, indeterminacy in music, close to aleatory, means that a decision by the performer replaces a decision of the composer.[31] Indeed, indeterminacy is a term introduced by John Cage, replacing aleatory,[32] a more restricted term, covering all situations: from improvisation, within a previously established framework, to cases in which the composer only gives a minimum of indications to the performer or exercises himself the choices at the minimum.[33] Along with previous Cage's works, such as *Imaginary Landscape No. 4* (1951), *Music of Changes* (1951), and the silent *4'33"* (1952), other musicians such as Henry Cowell (1897-1965), Morton Feldman (1926-1987) and Christian Wolff (b. 1934) had already used indeterminate structures in their compositions. Stockhausen and Xenakis wrote pieces, in the 1950s, in which time length is left to the performer's discretion.

One of the most significant works from John Cage is *4'33"* (1952), a work "for any number of players, any sounds or combinations of sounds produced by any means, with or without other activities."[34] A fact of major importance is that the score has empty pages.

Fontana Mix (1958), one of Cage's emblematic works, is a composition indeterminate of its performance. Furthermore, it is, as Griffiths explains, a "kit composition."[35] The score consists of ten sheets of paper and twelve transparencies. The sheets of paper contain drawings of 6 differentiated (as to thickness and texture) curved lines. Ten transparencies have randomly distributed points. Another transparency has a grid, measuring 2 x 10 inches, and one last contains a straight line. By superimposing these transparencies, the player creates a structure from which a performance score can be played: one transparency with dots is placed over one of the sheets with curved lines, and over this one

28 Steven Holl, *Parallax* (New York: Princeton Architectural Press, 2000), 226-251.

29 Holl, *Parallax*, 226-233.

30 For the specific relation between architecture and music in Holl's teaching activity, see https://www.stevenholl.com/architectonics-of-music/ (last accessed December 20, 2023).

31 Michael Kennedy, *The Concise Oxford Dictionary of Music* (Oxford and New York: Oxford University Press, 1996), 357.

32 See Grout and Claude Palisca, *A History of Western Music*, 873. In the original English version, "aleatory" is used. A more recent version of the book uses the term "chance" instead of "aleatory": "chance music". Cf. J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music* (New York: W. W. Norton, 2010), 942. It is interesting to note that in the Portuguese translation of the former edition of the book – Donald J. Grout, Claude V. Palisca, *História da música ocidental* (Lisbon: Gradiva, 1994), 749 – "*aleatório*" (aleatory) is the word used, which is explicit concerning the Latin term *alea* (dice, in English). Indeed, "chance" has a wider range of acceptance than "aleatory".

33 Grout and Palisca, *A History of Western Music*, 873.

34 Burkholder, Grout, and Palisca, *A History of Western Music*, 943.

35 Griffiths, *Modern Music and After*, 154.

places the grid. A point enclosed in the grid connects with a point outside, using straight-line transparency. Horizontal and vertical measurements of intersections of the straight line with the grid and the curved line create a time-bracket along with actions to be made. *Fontana Mix* may be performed with parts written for Cage's *Concert for Piano and Orchestra*, *Aria*, *Solo for Voice 2*, and/or *Song Books*.

In "Lecture on Nothing" (1959), John Cage considers structure "a discipline which, accepted, in return accepts whatever,"[36] very much in line with the idea of structure as proposed by Hertzberger.

Christian Wolff's work is also a paradigmatic case of indeterminacy in music. Performers are offered numerous choices in his music, based on two main ideas: music exists only in performance, and "the freedom and dignity of the performers" is paramount.[37]

Another approach to indeterminacy is that of electroacoustic music. In this type of music, sounds are manipulated acoustically, generating music in which there is no stable temporal reference system. In this respect it is interesting to refer that, in some cases, in the music of non-Western oral traditions, this issue also seems to be present. This is the case with certain Eskimo or Pygmy songs, for example. In these songs the drumming is not isochronous – the duration of a given event when repeated is not constant – when two recordings of the same song are superimposed, the same beats are not superimposed.[38]

Daily life

The incorporation of daily life in its diverse and multiple dimensions is another aspect that dominates postwar architecture and music, with the use of new, non-conventional/non-traditional materials being paramount in both architecture and music therefore, expressing a sense of freedom while exercising it and moving away from tradition. From now on, low-price materials, industrial materials, ordinary materials, as well as every sound or (former) noise – even silence – were to be considered as legitimate as those consecrated by tradition as materials. Antecedents of this were already in place in Gaudi's (1852-1926) use of broken glassed tiles, Le Corbusier's grass in roof gardens, exposed iron structures such as Pierre Charreau's (1883-1950), Maison de Verre (with Bernard Bijvoet, (1889-1979), Paris, 1928-32), not to mention Picasso's (1881-1973) and Bracque's (1882-1963) use of *papier collé* as early as the first decade of the twentieth century or Duchamp's (1887-1968) "ready-mades". In music,

36 Cage, John. "Lecture on Nothing," in *Silence: Lectures and Writings* (Middletown, CT: Wesleyan University Press, 1961), 111. The full quotation is: "Structure is simple be–cause [sic] it can be thought out, figured out, measured. It is a discipline which, accepted, in return accepts whatever, even those rare moments of ecstasy, which, as sugar loaves train horses, train us to make what we make."

37 Norman Lebrecht, *The Companion to 20th Century Music* (New York: Da Capo Press, 1996), 385.

38 Jean-Jacques Nattiez, "Tonal/ atonal", in *Enciclopedia Einaudi* (Lisbon: Imprensa Nacional - Casa da Moeda, 1984), 305.

electronic sounds and recorded noises were used already in the 1930s as is the case of the Futurists. But the period after World War II's overall atmosphere would provide momentum and openness to include new materials. As stated by Pierre Boulez (1925-2016), new materials were the key element for post-war innovations, new ideas were always following the invention of new materials.[39]

Notwithstanding their great success, radicalities from the first half of the twentieth century were seen as eccentricities, avant-garde, and exceptions. Democratic ideals, the faith in progress, and the belief in a "Brave New World" formed the crucible for the appearance and the extensive use of non-conventional materials after 1945. With the new mindset emerging, radicality became a new normality. In this respect, technological inventions as well as everyday, non-conventional materials came to prominence. This acquires even more relevance if one considers that artistic practice had long since been in a world apart from normal, daily life, even if with some exceptions such as the everyday life scenes in seventeenth-century Dutch painting and the case of the sublime – with the terrible and ugly being considered as a theme. The monolithic triple relation – unique objects had to be created for individuals with uncommon power, capable of summoning exceptional artists to produce works of unrepeatable beauty – started to show clear fractures all over the nineteenth century.

The fact that the nineteenth century was in a sense marked by the "apotheosis of art"[40] and by the consecration of the "system of systematic grouping together the five major arts, which underlies all modern aesthetics and is so familiar to us all," [41] already carried the seeds of its disintegration. The minor, subsidiary, or applied arts, usually linked to the everyday practical needs of life, were soon to claim their autonomy and invade the realm of the major arts. And if Realism, par excellence, portraits of daily life, Picasso's and Braque's go further by including these subjects in their material form as well. Their use of the *papier collé* or Duchamp's "ready-made" or "found objects" were signs of the latter. Moreover, practices like photography, film, jewelry, fashion, and design find their way in the first half of the twentieth century to a growing acknowledgment as part of the arts field.

These antecedents were enhanced by the dramas of the World War II (partially already announced with Modernism in the 1910s). Dreams of art as a redeeming revelation and of the spiritual elevation of man were ended, or at least interrupted, by the human brutalities of the war. It is in this context of a certain loss of the art's aura that the fact that daily life was brought to the center of artistic practice became an instrumental one and acquired an all-new importance.After World War II, the quintessential place of daily life is the street, or the urban public space. Art and architecture had long since been the realm to produce stan-

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39 *Arena Series*, season 8, episode 12, "Boulez Now," directed by Barrie Gavin, aired February 8, 1983, on BBC.

40 Larry Shiner, *La invención del arte* (Barcelona: Espasa Libros, 2004), 175.

41 Paul Oskar Kristeller, *Renaissance Thought and The Arts: Collected Essays* (Princeton, NJ: Princeton University Press, 1990), 165, 225.

dalone objects. However, the public contemporary imagery became increasingly populated with street images, a fact only stressed by the appearance of television. Exceptional and significant moments were no longer associated with the private spheres of palaces and families but with the street. Riots, protests, demonstrations, strikes as well as festivals, celebrations, sports events, and other mass moments increasingly become points of encounter between "triviality and splendour – seriousness and play – reality and dreams"[42]. In his *Critique de la vie quotidienne I: Introduction* (1947) Henri Lefebvre (1901-1991) was about to launch what would become an action "programme", in the intellectual circles as well as in artistic and political movements, as it would be lately confirmed by his influence in the May 68[43]. The "programme" could be summed up in the book's premonitory question: "how can the 'masses' – whether masses of moments or masses of human beings – 'participate' in a total vision?"[44]

Ten years after Lefebvre's book, in 1957 (at Cosio d'Arroscia, Italy), Situationist International was founded. Loosely inspired by the avant-garde movements, libertarian Marxist and left-inspired politics and Lefebvre's ideas, one of its main fields of action was everyday life. Their revolutionary program proclaimed that art should be a driving force for social change, calling for spontaneous action and adopting playfulness to articulate alternative ways of living and working.

Concerning architecture, Situationist International stated that it should emerge from the street and its inherent multiplicity of forms, its movements, validities, and contradictions, with the variety of environments acting as a central determining force, and the street as the space of liberation. In direct contrast to former modern architects, the Situationist International wanted to embrace the fluidity of modern life, not the imaginary fluidity of "free movement" but the fluidity in which all the chaotic upheavals of reality emerge – the body as it sweeps against and is dented by its context. The Situationist International structured architecture on such concepts as noise, and dissonance, inherent in the "natural" conditions of urban life. More than a sequence of cause-effect actions, several works show a diffuse nevertheless related set of works. Gordon Cullen's (1914-1994) *The Concise Townscape* (1961) called for an understanding of the urban space beyond the individual qualities of buildings:

> "One building standing alone is experienced as a work of architecture, but bring a dozen buildings together and an art other than architecture is made possible … the space created between the buildings is seen as having a life of its own."[45]

42 Lefebvre, *Critique of Everyday Life*, 251.

43 For an outline of Lefebvre relations and influences, see Michel Trebitsch, "Preface," in Lefebvre, *Critique of Everyday Life*, ix-xxviii; Lukasz Stanek, *Henri Lefebvre on Space Architecture, Urban Research, and the Production of Theory* (Minneapolis: University of Minnesota Press, 2011); Lukasz Stanek, "Introduction. A Manuscript Found in Saragossa: Toward an Architecture," in Henri Lefebvre, *Towards an Architecture of Enjoyment* (Minneapolis: University of Minnesota Press, 2014), xi-lxi.

44 Lefebvre, *Critique of Everyday Life*, 250.

45 Gordon Cullen, *The Concise Townscape* (London: Architectural Press, 1961), 7.

For Denys Lasdun (1914-2001), as Montaner points out, more than the buildings themselves, the most important thing is the space between them. This is the true urban and collective space par excellence. In Lasdun's buildings, staggered and cut out, the plane of the façade gives way to the environment, the urban space, the open platforms, and the city being created. Examples of some of the buildings are the Royal College of Physicians (London, 1960) and the Royal National Theatre (London, 1967-1973). The same attitude – which gives the building itself and the public space that surrounds it the same importance – is also revealed by Alison and Peter Smithson (1928-1993 and 1923-2003) in the headquarters of *The Economist* (London, 1963-67), thoughts very much in line with Jane Jacobs's (1916-2006) book, *The Death and Life of Great American Cities* (1961) and Henri Lefebvre's *Le Droit à la ville* (1968) (*The Right to the City*).[46]

One further example that fits in with this spirit is the study cited by Toby Morris as a reaction to the uniformity of architecture imposed by the International Style: Douglas Haskell (1899-1979), in "Jazz in Architecture: It Makes More Fun and Better Sense" (*Architectural Forum*, no. 3 (Sep1960)) suggested that architecture should be inspired by jazz and reject the regular rhythms of structure and fenestration in favor of syncopated rhythms and dissonant proportions.[47] It should be noted that this call to jazz is also related to the affirmation of an emerging American culture (jazz presents itself as something genuinely American or, at least, non-European). This also means a sense of identity.

Relation with daily life was expressed also in the use of non-conventional materials. A clear example is the usage of *béton brut* (raw concrete) after 1945 as a non-conventional material.[48] Until then, it remained a hidden non-visible material apart from a few exceptions such as Church of Notre-Dame at Le Raincy (near Paris, 1923) by Auguste Perret (1874-1954), or military fortifications. It is in this context that the turning from the structural, hidden concrete, to the visual, visible concrete can be seen as the appearance of a non-conventional material in architecture. Le Corbusier's extensive use of visible concrete in the exterior of his buildings became a trademark of his architecture from 1945 onwards. The Unité d'Habitation (Marseille, 1947), Villa Shodhan (Ahmedabad, India, 1951-6), Convent of Sainte Marie de La Tourette (Éveux, France, 1953-60), Chandigarh buildings (1951-1962), National Museum of Western Art (Tokyo, 1954-9), Carpenter Center for the Visual Arts (Cambridge, Massachusetts, 1960–63), and his last building Gymnasium (Baghdad, 1956-65, built 1978-80), all show the same extensive and almost exclusive use of *béton brut* as the only visible material in the exterior walls. This use of concrete as a raw, visible material became part of a more general trend to use other raw construction materials such as

46 Montaner, *Después del Movimiento Moderno*, 37, 77-78, 82.

47 Toby E. Morris, "Musical Analogies in Architecture," *Structurist*, no. 35-36 (1995-1996): 68.

48 A natural association must be established with Art Brut (raw art) as proposed by Jean Dubuffet (1901-1985) in which qualities like vitality, childlike, and inclusion of materials such as gravel, ashes, sand, etc, are the main features.

exposed in what became known as "New Brutalism"[49] characterized by the clear exhibition of the inherent qualities of materials "as found" (Reyner Banham, *The Architectural Review*, 1955) leading to the creation of an image where the coherence of the building was sustained by a visual entity where exterior volumes were defined and emphasized by materials. While this unconventional use of materials had developments in the works of mainstream architects such as Alison and Peter Smithson, Denys Lasdun, James Stirling (1926-1992), James Gowan (1923-2015), and Paul Rudolph (1918-1997), it will echo also in other geographies such as Eastern European and Far East countries.

A different attitude is the use of non-conventional materials, in the strict sense, for their precarity, by Frank O. Gehry. His incorporation of non-building materials – corrugated metal sheets, chain-link fences, unfinished ceiling beams, and plywood –, all exposed and as final finishing of surfaces, had the first architectural formulation, in his own house in Santa Monica (1977-9), where he wrapped an existing 1920s colonial style house with corrugated metal sheets and chain-link fences. His subsequent works remained highly experimental while exploring the sculptural expressiveness of non-conventional materials, even if not as cheap anymore such as the titanium cladding of the Guggenheim Museum (Bilbao, 1998).

During the 1940s, several musicians explored ways of incorporating daily sounds into music. Those were not entirely new attempts, as previously stated. However, it was Pierre Schaffer (1910-1995) who all over the 1940s explored, developed, and defined what he will designate, in 1952, as *musique concrète* (concrete music).[50] He considered the entire world of sound as potential material for music.[51] With his musique concrète,[52] Pierre Schaffer fought for the same inclusion of daily life noises in his music.[53] Simply put, musique concrète proposed a radical change in musical composition. The basic materials were common everyday sounds recorded on magnetic tapes with a microphone. These were later transformed by using electronic and magnetic devices and finally mixed and assembled on a tape or recording. Music notes were replaced by daily sounds, instruments were replaced by microphones and tape recorders, and interpreter musicians were now sound technicians. In terms of composition, a whole new system with no relation to previous ones was born. Dodecaphonic and serial music parted ways with traditional systems but kept using traditional notation, musical notes, and traditional techniques, such as counterpoint and harmony, even if proposing whole new systems. Musique concrète, on

49 Reyner Banham, "The New Brutalism," *The Architectural Review*, (December 1955); Reyner Banham, *The New Brutalism* (London: Architectural Press, 1966).

50 See Pierre Schaeffer, *A la recherche d'une musique concrète* (Paris: Éditions du Seuil, 1952). Schaeffer used the designation "*musique concrète*" "because the computer worked with concrete sounds themselves rather than with music notation." Burkholder, Grout, and Palisca, *A History of Western Music*, 947.

51 Burkholder, Grout, and Palisca, *A History of Western Music*, 947.

52 We follow the English terminology as in Burkholder, Grout and Palisca, *A History of Western Music*, 947, A12.

53 A parallel between International Situationist and musique concrète is proposed by Brandon LaBelle in "Architecture of Noise," in *Site of Sound: Of Architecture and the Ear*, ed. Brandon LaBelle and Steve Roden (Los Angeles: Errant Bodies Press, 2002), 47-55.

the other hand, had no relation whatsoever with the existing elements of music. No music notes, no new systems to ordering them, no instruments, and no virtuosity to show. Notions taken for granted till then – melody, harmony, rhythm, and tempo – suddenly disappeared. Just existing sounds and new ways to manipulate them.

After a few years of experimentation with sounds, in Studio d'Essai de la Radiodiffusion Nationale (renamed Club d'Essai de la Radiodiffusion-Television Française in 1946),[54] the year 1948 saw the first Pierre Schaffer's work of musique concrète *Cinq études de bruits* (Five studies of noises), and by the early 1950s musique concrète became a well-known trend, at least in the avant-garde musical circles. Notable composers like Olivier Messiaen (1908-1992), Edgar Varèse, and Arthur Honegger (1992-1955), as well as emerging key names from the postwar generation such as Luc Ferrari (1929-2005), Iannis Xenakis, Pierre Boulez, Karlheinz Stockhausen, were attracted to these studios where they explored the possibilities of the new genre and its technologies.

Another of these pioneers of musique concrète, Pierre Henry (1927-2017), started, in 1946, working in the Club d'Essai studio. Of those first years of experimenting and collaborating with Pierre Schaeffer, a major work of musique concrète, *Symphonie pour un homme seul* (*Symphony for One Man Alone*), was composed by the two men in collaboration. The work was a main influence outside of musical circles, as in the case of Maurice Béjart (1927-2007) namely with the eponymous ballet in 1955, a sign of what Pierre Schaeffer would later call creation "across disciplines"[55], and the first of a long series of collaborations between Béjart and Henry.

Schaeffer and Henry's initial tour de force to establish the new genre was underpinned by the theoretical work mainly from Schaeffer. If *À la recherche d'une musique concrète* (*In Search of a Concrete Music*), published in 1952, was, along with other short texts, mainly an account of the discoveries and experiments from the 1940s, the *Traité des objets musicaux* (*Treatise on Musical Objects: An Essay across Disciplines*), published in 1966, presents concrete music as an established genre, with a defined vocabulary, and its specific musical forms and types.

The term musique concrète slowly dissolved into the more general notion of electroacoustic, however, the specific use of daily sounds in music became a well-defined and precise influence in the late 1960s and 1970s, not only in eru-

54 See Carlos Palombini, "Machine Songs V: Pierre Schaeffer: From Research into Noises to Experimental Music," *Computer Music Journal* 17, no. 3 (1993): 14, https://doi.org/10.2307/3680939. The Studio d'Essai de la Radiodiffusion Nationale was founded in 1942 by Jacques Copeau (1879-1949) and his pupils along with Pierre Schaeffer. (It became a center of the Resistance movement in French radio, being responsible, in August 1944, for the first broadcasts in liberated Paris.) It was renamed in 1946 to Club d'Essai de la Radiodiffusion-Television Française, where in 1948, Schaeffer started research into noises in what would become publicly known as *musique concrète* in 1949. In 1951, along with Pierre Henry, and sound engineer Jacques Poullin, the Groupe de Recherches de Musique Concrète, Club d'Essai de la Radiodiffusion-Television Française was born, denoting official recognition.

55 Pierre Schaeffer, *Treatise on Musical Objects: An Essay Across Disciplines*, trans. Christine North and John Dack (Oakland, CA: University of California Press, 2017).

dite music but in popular music as well. It was the case of many obscure, experimental, underground, alternative, and indie music scenes[56], but daily sounds also started to appear in the core of mainstream music, the radio pop song. Frying eggs, ticking clocks, cash registers, barking dogs, sheep bleats, truck doors, trains, metallic clashes, roosters crowing, creaking doors, voices in the street, bombs, and crashing planes, become common and sometimes iconic defining sounds of hit songs.[57]

A key and radical moment concerning the use of a non-conventional material is John Cage's use of silence. His acceptance of silence as the exclusive musical material is an absolutely revolutionary attitude and one of the most revolutionary ever. He states: "Thanks to the silence, noise has definitely entered my music"[58] and "[t]he more you discover that the noises of the outside world are musical, the more music there is."[59] His *4'33"*'s score has empty pages, showing that the outside noise is now part of the music.[60]

In a parallel point of view and referring to painting, the very same idea can be found in the work of Helena Almeida (1934-2018), *S/título* (Untitled) (1969, Fundação Calouste Gulbenkian, Lisbon), in which the (blue) frame, supporting a (orange) canvas shifted to the side in its frame, allowing you to see the wall behind.

Distant traditions

After World War II, exoticism, and distant traditions (non-Western traditions) became a common feature in architecture and music, thus expressing a sense of freedom and a tie-cutting with the past. Once more, there were already earlier signs of this attitude. Indeed, the search and use of non-Western traditions came to the foreground of arts from the nineteenth century onwards; even if classical art with its elements and codes remained a constant presence during the nineteenth century, the desacralization of classicism was an ongoing process, giving way to other historical references and slowly dissolving into a general eclecticism. It is in this context that the "discovery" of exotic art elements from faraway places became instrumental in the artistic renovation of the early twentieth century, even if episodically (Orientalism, Japanism, Chinoiserie, etc).

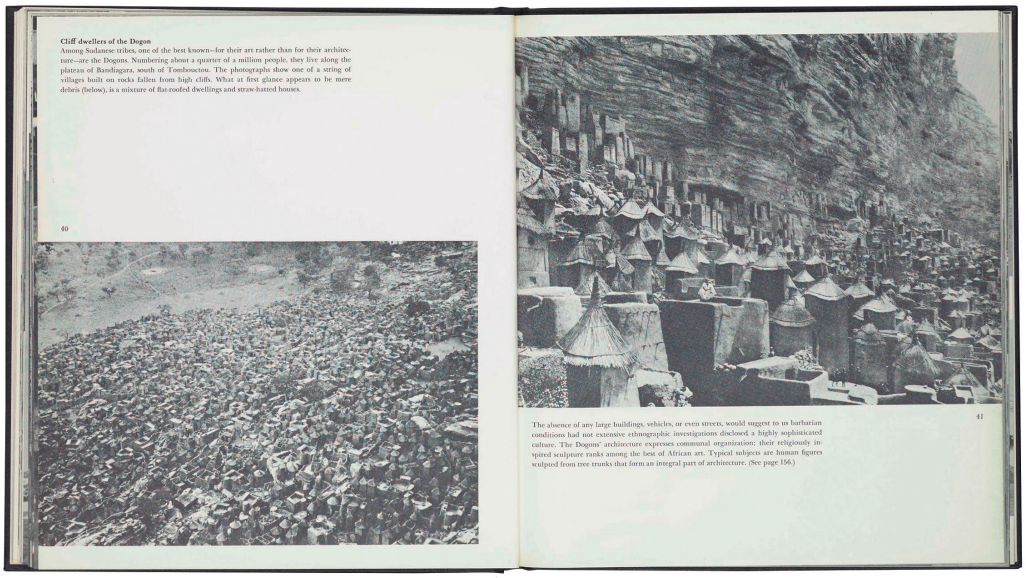
56 As examples of this, see the records of Cabaret Voltaire, Throbbing Gristle, Test Department, Psychic TV, Einstürzende Neubauten, and early Pink Floyd.

57 See, as examples, The Beatles ("Good Morning", "Back in the USSR", "Revolution 9", "A Day in a Life"), Pink Floyd ("Alain's Psychedelic Breakfast", "Time", "Money", "Sheep", "Dogs", "In the Flesh"), Kraftwerk ("Autobahn", "Trans Europe Express"), Joy Division ("Insight"), Peter Gabriel ("Intruder", "Biko") and The Smiths ("Last Night I Dreamed").

58 John Cage, *Pour les oiseaux: entretiens avec Daniel Charles* (Paris: Belfond, 1976), 112, quoted in Jean-Jacques Nattiez, "Som/ ruído," in *Enciclopedia Einaudi* (Lisbon: Imprensa Nacional - Casa da Moeda, 1984), 213 (our translation).

59 John Cage, *Pour les oiseaux*, 222 (our translation).

60 It is surely symptomatic that Cage wrote a piece for solo prepared piano entitled *Music for Marcel Duchamp* (1947). (The work was originally written for the Duchamp portion of Hans Richter's film, *Dreams That Money Can Buy*.)



Before World War II, Frank Lloyd Wright's early buildings showed various vernacular influences such as Midwestern, the Shingle style, or Mayan revival as a way to broaden his horizons; the Japanese influence was a constant from his early years throughout his whole career, first through his Japanese prints collection then by direct knowledge of Japanese architecture. Apart from Frank Lloyd Wright, Bruno Taut (1880-1938) and Richard Neutra (1892-1970) were among the architects who before World War II explored the influence of Japanese architecture – one of the most faraway influences in Western architecture –, in which they found similar principles to those of modern architecture.

Another reason for this incorporation of distant traditions was expressed by Aldo Van Eyck (1918-1999). His study of Dogon mud communities in the pre-Sahara **[Fig. 4]** as well as linguistic anthropology was a consequence of his quest for "timeless qualities." According to Curtis, Van Eyck's approach to vernacular form was mystical: "he saw them as expressions of coherent spiritual mythologies which he felt were sorely missing from most industrial building. His analysis focused on the cosmic meaning of symbolic elements … and on the hierarchies of spaces."[61]

Music was perhaps the artistic field where encompassing distant traditions had a larger outreach and wide range. A comprehensive account would go far beyond this text's scope and limits, but some key moments and protagonists are worth pointing out. The USA-based artistic experimental forum Fluxus while more concerned with the inclusion of everyday into art – with a parallel approach concerning its European counterpart Situationist International –, had in its events' participants well-established names such as John Cage, and emerging ones. Among these are La Monte Young (b. 1935) and Terry Reily (b. 1935). Both were heavily influenced by music from India, Japan, and the Indonesian Gamelan and were involved in defining what would become known as

Fig. 4
Cliff dwellers of the Dogon communities, in Bernard Rudofsky, *Architecture Without Architects: An Introduction to Non-Pedigreed Architecture* (New York, NY: The Museum of Modern Art, 1964), ill. 40-41.
Source: www.moma.org/calendar/exhibitions/3459.

61 Curtis, *Modern Architecture Since 1900*, 291.

minimal music, by using repetitive melodic patterns and drone notes, largely inspired by non-Western distant traditions. Another key figure in the minimal music scene is Steve Reich (b.1936) who stated, in 1970:

> "Non-Western music in general and African, Indonesian and Indian music in particular will serve as new structural models for Western musicians. Not as new models of sound. (That is the old exoticism trip.) Those of us who love the sounds will hopefully just go and learn how to play these musics."[62]

In *Telemusik* (1966) Stockhausen (1928-2007) also includes recordings of indigenous music from Spain, Vietnam, Bali, the southern Sahara, Japan, and Hungary. The piece was composed in Tokyo, with him adding that he aimed to create "not 'my' music but a music of the whole earth, all lands, and races."[63]

Besides the erudite tradition, and in the context of the growing importance of popular culture after the 1950s, the rise of popular music had its roots in the Western song tradition but soon began to explore distant traditions by mainstream musicians such as The Beatles (*The White Album*, 1968), Jimi Hendrix (*Foxy Lady*, 1967), John McLaughlin and Mahavishnu Orchestra (*The Inner Mounting Flame*, 1971), Miles Davis (*Filles de Kilimanjaro*, 1968), and Led Zeppelin (*Kashmir*, 1974). This widening of possibilities paved the way for what was coined in the 1980s as World Music, with the WOMAD (World of Music, Arts and Dance) festival becoming one of its most well-known public events since 1982.

Identity

In a text published initially in 1954, Siegfried Giedion states that,

> "first and foremost, [the architect] must make a careful—one might almost say a reverent—study of the way of life (the climate of living) of the place and the people for whom he is going to build. This new regionalism has as its motivating force a respect for individuality and a desire to satisfy the emotional and material needs of each area."[64]

Significantly, this appeal to regionalism and individuality comes precisely from Giedion, one of the International Style's heralds, and one of the organizers and founders, in 1928, of CIAM (International Congresses of Modern Architecture). It was not a turnback to the universal architectural conception, but a claim to the "regional [and local] contributions" and that the architecture and cities:

> "must … recover those values that have been lost to our period: the human scale, the rights of the individual, the most primitive security of

62 Steve Reich, "Some Optimistic Predictions (1970) About the Future of Music," 1970, quoted in Paul Griffiths, *Modern Music* (Rev. ed. London: Thames and Hudson, 1996), 130.

63 Karlheinz Stockhausen, *Texte* (Cologne: DuMont, 1971), 75, quoted in Griffiths, *Modern Music and After*, 176.

64 Siegfried Giedion, *Architecture, You and Me: The Diary of a Development* (Harvard University Press, 1958), 145.

movement, within the city. How can one overcome the isolation of the individual …? How can one stimulate a closer relationship between the individual and the community?"[65]

Giedion's claims were in line with time's trends. If it is true that the desire and aspiration for the universal marked contemporaneity, it is also true that it was also the time of nationalisms. In its modern sense[66], nationalisms are intertwined processes, with one of its prominent features being the difference, the individuality, and the construction of identity signs of distinction.

It was only natural that the years following World War II were characterized by rising tensions between universal and local values. Universality was directly connected with the West spreading its values and achievements through all continents. This implied a colonial relation between Western and other territories, an idea challenged by a new international reality, by the fall of the empires, by the colonies' independencies, and by the consensual understanding that all peoples were equal. Also, the Eurocentric universality had been unable to avoid two major world conflicts, each with millions of deaths, which originated precisely in the birth of universality, Europe. The individual freedom, as well as the collective one, led to new choices with countries having to define identities and national symbols. In Europe, architecture faced a new quite specific challenge: reconstruction of destroyed cities. The simple fact of deciding between the reconstruction of old historical areas destroyed, or rebuilding them with modern models, led to reflections, and discussions, ultimately on the relations, similarities, and oppositions, between universal, regional, traditional, vernacular, folk, and local values.

It is therefore important to consider identity as a multi-folded notion, "on which the novel appeal of political nationalism could build"[67], to preserve historical Western cultures, as well as to enable the rise and claim of now equal nations all over the world. As pointed out in the next two sections, vernacular expressions and the role of the individual were to play a fundamental role.

Vernacular

Explorations of the vernacular never ceased to be present in the contemporary era. Vernacular was instrumental to what Eric Hobsbawm (1917-2012) named the "nationalism program"[68] that spread in Europe during the nineteenth century. The "new nations" needed a sense of sharing a common past, and vernacular had a key role in this construction. By the end of the nineteenth century, most

65 Giedion, *Architecture, You and Me*, 159.

66 Eric J. Hobsbawm, *Nations and Nationalism since 1780: Programme, Myth, Reality* (Cambridge: Cambridge University Press, 1990), 14-45.

67 Hobsbawm. *Nations and Nationalism Since 1780*, 45.

68 Hobsbawm. *Nations and Nationalism Since 1780*.

European nations engaged in a quest to define the specifics of a national style, namely in architecture. If, on the one hand, monumental-historical styles of the past (Classicism, Romanesque, Gothic, etc.) were essential to the nation-state's power affirmation, on the other hand, the vernacular-folk features had a key role since they could provide a widespread sense of sharing between the population. The rising of the vernacular was, in a sense, seen as a return to a programmatic use of forms, structures, and sounds, in contrast with the universal value of forms and sounds proclaimed by both classicism and modernity.

Along with the ideological uses of the different nationalist traditions, vernacular has had another relevant purpose in modern times. Vernacular was frequently invoked as having a kind of timeless qualities, above the contingency of the historical styles and places. More than a monolithic trend, the vernacular was, and is, a converging place encompassing different dimensions: primitivism (the ancient timeless past), organized national folklore (the timeless oral tradition), or informal Indigenous cultural forms. On the one hand, it was an ideal companion to the avant-garde and modern program of cutting ties with the past and tearing apart historical styles, and, on the other hand, it was used by conservative figures as a counterpoint to modernist and avant-garde trends. The latter can be seen in the appearance of surveys and studies on vernacular architecture and folk music in most of the European countries, the former in the interest and use of vernacular sources of avant-garde figures such as Le Corbusier or Igor Stravinsky (1882-1971). Before 1945, the interest in vernacular architecture acquired a discreet visibility in several European countries, paving the way to exerting a more decisive influence after 1945. Surveys, inquiries, and studies became frequent from the 1930s onwards in Italy, Spain, France, England, and Portugal,[69] among others. Soon after, the strict interest in vernacular turned throughout the 1950s and 1960s to a more operative approach with several attempts to blend modern architecture with local and vernacular traditions. There were lessons to be learned about incorporating the environment, climate, traditions, available techniques, materials, etc., in contrast to the International Style faith in technology and progress, having men (and not the individual) as a monolithic category.[70]

Curtis rehashes the already afore-mentioned statement of Giedion on "New Regionalism," synthesizing that "[t]he idea was [now] to cross-breed principles of indigenous building with the language of modern design," with peasant vernaculars becoming a fashion for its capacity to evoke a pre-industrial world in which things, men and nature lived as one unit.[71]

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69 Giuseppe Pagano, and Daniel Guarniero, *Architettura rurale italiana* (New York: The Museum of Modern Art, 1936); Associação dos Arquitectos Portugueses. *Arquitectura popular em Portugal* [Popular architecture in Portugal] (3rd ed. Lisbon: Associação dos Arquitectos Portugueses, 1988).

70 "On the whole, the necessities of life are the same for the majority of people." Walter Gropius, "Principles of Bauhaus Production," in *Programs and Manifestos on 20th-Century Architecture*, ed. Ulrich Conrads (Cambridge, MA: MIT Press, 1971), 96.

71 Curtis, *Modern Architecture Since 1900*, 296.

These turns would soon be at the very center of debates in modern architecture. In the 1959 CIAM congress in Otterlo, Aldo van Eyck stated: "The time has come to gather the old into the new; to rediscover the archaic qualities of human nature, I mean the timeless ones."[72] It was these "timeless qualities" that led Van Eyck (besides studying Dogon mud communities in the pre-Sahara as said (see above)), to a mystical approach to vernacular form as he saw them, in Curtis's words, as "expressions of coherent spiritual mythologies which he felt were sorely missing from a most industrial building.[73]

In other geographies, and maybe precisely for their former marginality, vernacular architecture was paramount in the new approaches of modern inheritance. Examples of this new attitude are found in México in, for example, Luis Barragán's (1902-1988) work, O'Gorman's (1905-1982), and Carlos Lazo's (1914-1955) UNAM Central Library with its indigenous art-based mural-facade; in Brazil in, for example, Oscar Niemeyer's (1907-2012) vast work; in Uruguay in, Eladio Dieste's (1917-2000) work, where local and traditional materials and techniques are applied in new forms.

Within twenty years, two new concepts would come into play. More than texts, Bernard Rudofsky's (1905-1988) *Architecture Without Architects*,[74] and Kenneth Frampton's (b.1930) "Critical Regionalism"[75] would prove their effectiveness in consolidating the relevance of the vernacular and local values in the face of the more universal trends of modern architecture.

Rudofsky's *Architecture Without Architects: An Introduction to Non-pedigreed Architecture*, published in 1964 after the exhibition of the same name at MoMA (November 1964 to February 1965), is one of the most important works on vernacular architecture. **[Fig. 5]** Both the title and the subtitle are strong and radical statements, a radicality that continues in the opening lines: "Vernacular architecture does not go through fashion cycles. It is nearly immutable, indeed, unimprovable, since it serves its purpose to perfection. As a rule, the origin of indigenous building forms and construction methods is lost in the distant past." And "Architectural history, as written and taught in the Western world, has never been concerned with more than a few select cultures." The unfamiliar world of non-pedigreed architecture "is so little known that we don't even have a name for it. For want of a generic label, we shall call it vernacular, anonymous, spontaneous, indigenous, rural."[76]

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72 Aldo van Eyck quoted in Curtis, *Modern Architecture Since 1900*, 290.

73 Curtis, *Modern Architecture Since 1900*, 291.

74 Bernard Rudofsky, *Architecture Without Architects: A Short Introduction to Non-Pedigreed Architecture* (New York: The Museum of Modern Art, 1964).

75 The expression "critical regionalism" first appeared in the early 1980s in essays by Alexander Tzonis and Liane Lefaivre. Kenneth Frampton followed this approach systematizing it in his first essay on the subject: Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (New York: New Press, 1983). "It is helpful to appropriate the term Critical Regionalism as coined by Alex Tzonis and Liliane Lefaivre," Frampton, "Towards a Critical Regionalism," 20.

76 Bernard Rudofsky, *Architecture Without Architects*

The book features examples so diverse as Isfahan vaults in Iran, arcades and granary structures from Portugal and Spain, movable huts in Vietnam, and bamboo structures in Polynesia, and it was a kind of celebration of anonymous vernacular architecture from different geographical locations in a time and a place where architecture was seen as a reflect of the superstar-architect.

Kenneth Frampton's "Critical Regionalism" was an attempt to re-visit and interpret some mainstream Western architecture along with peripherical works, by encompassing them under a common concept. For Frampton, this tendency emerged an "anti-centrist consensus – an aspiration at least to some form of cultural, economic and social independence."[77]

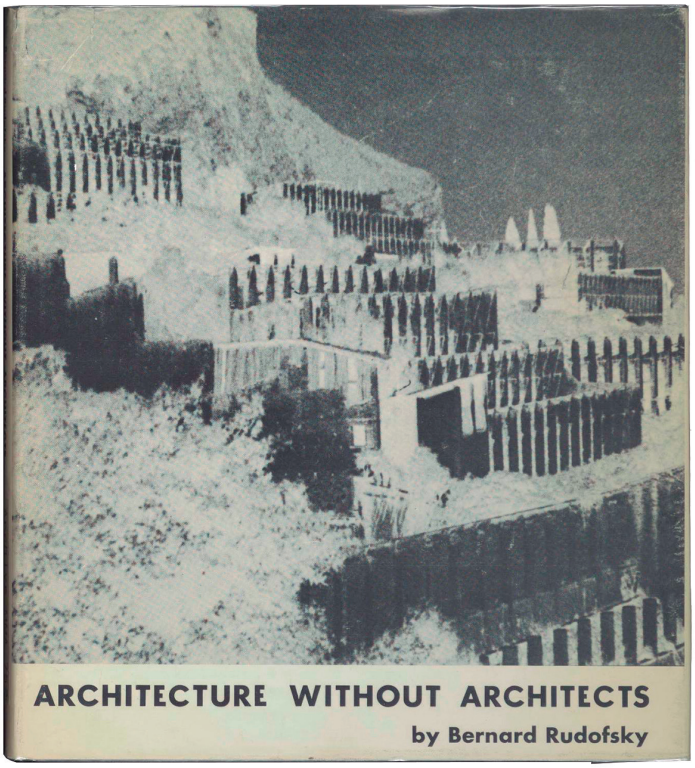

Fig. 5

Front cover of Bernard Rudofsky, *Architecture Without Architects: An Introduction to Non-Pedigreed Architecture* (New York, NY: The Museum of Modern Art, 1964).

Source: www.moma.org/calendar/exhibitions/3459.

Both concepts of local culture and national culture were paradoxical. On the one hand, rooted culture and universal civilization are antithetic; however, on the other, every civilization is a product of cross-fertilization with other cultures. Frampton highlights that these ideas emerged when global modernization continued to undermine all forms of traditional, agrarian-based, autochthonous culture. Concerning critical theory, one should regard regional culture not as immutable, something merely understood as given, but as something that should be self-consciously cultivated.

In music, vernacular references' usage emerged after World War II. First with a growing interest in the music exterior to the erudite Western tradition: popular music is understood as music outside the Western intellectual tradition. Fieldwork recordings started in the nineteenth century as soon as the first wax cylinders, gaining momentum as new recording devices became available during the first half of the twentieth century. More than a theoretical understanding, these were a means to preserve memories of disappearing traditions and to use them as an effective raw material instead of a transformed one through the lens of the Western tradition. It was an approach combining the study of music and people, and of perspectives from disciplines such as folklore, cultural anthropology, comparative musicology, music theory, and history.[78]

The development of magnetic tape recorders in the early 1930s became an open field of opportunities for ethnomusicologists in their fieldwork. Namely,

77 Kenneth Frampton, *Modern Architecture: A Critical History* (London: Thames and Hudson, 1992), 314.

78 See Jonathan McCollum and David Hebert, eds., *Theory and Method in Historical Ethnomusicology* (Lanham, MD: Rowman & Littlefield, 2014); Carole Pegg et al., "Ethnomusicology," in *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001).

Alan Lomax (1915-2022)[79] started systematic recordings first in the USA with folk musicians **[Fig. 6]** for "American Patchwork" (recordings since 1948), and later from other continents turning "his intelligent attentions to music from many other parts of the world, securing for them a dignity and status they had not previously been accorded."[80]

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This new availability of sounds became instrumental for several generations of musicians. As above stated, in *Telemusik* (1966), Stockhausen included recordings of Indigenous music from diverse geographies. The crossings between vernacular sources and classical music were soon to expand to the popular music domain. Mainstream names like The Beatles, Pink Floyd, and Led Zeppelin, were later followed by other more obscure such as Sonic Youth, 23 Skidoo, Test Department, and Raincoats.

Individual

A challenge faced by artistic practices was the growing participation and intervention of the public. In the nineteenth century, the very notion of "public" underwent significant changes. The growth of the cities' population, the end of the ancient regime, and the subsequent decline of the aristocracy as art's main propellant led to greater access by the people to art. The French salons that

Fig. 6

Alan Lomax, Stavin' Chain [Wilson Jones] and Wayne Perry performing, Lafayette, LA, USA, 1934-50.

Source: Alan Lomax collection of photographs. Library of Congress photo via https://www.loc.gov/item/2007660072/.

79 From 1936 to 1966 he recorded thousands of tradition-bearers in the United States, the Caribbean, and Europe.

80 Brian Eno, "Liner Notes," Alan Lomax, *Alan Lomax Collection Sampler*, Rounder Records, 1997.

became prominent were an arrival point of a process that had slowly started still in the seventeenth century. Still, art remained an exclusive practice of the artist, with its meanings accepted as being determined by the artist and his work. Even with the innovations and subversions from the early twentieth century, art remained within its realm; it's significant in this context Duchamp's assumption that only after his choice and decision can a common object – a bicycle wheel, a bottle rack, or a urinal – became art. In the same line, Le Corbusier's proclamation "Architecture or Revolution" was a statement of architecture as a civilizational pinnacle and the only art with demiurgic capacity to avoid what he called a class-based revolution, a kind of order from the top.

The end of World War II marked – at least in Western public opinion for a few decades – the end, or the suspension, of the belief in the major ordering political systems as a way to accomplish major social achievements. At the same time, democracy seemed a final achievement, a civilizational standing point from where future progress could be made. This spirit of time was but a short-circuit to the appearance of the public – and of people – as a possible intervener in accomplishing artworks. The works of Hannah Arendt (1906-1975), Jurgen Habermas (b. 1929), and Henri Lefebvre (1901-1991)[81], also provided theoretical support for the growing importance of the public domain and the common people's participation. It will be a matter of time until the architects and musicians find a way to incorporate in their works the possibility of public intervention. Instead of "Architecture or Revolution" it was like "Participation or Annihilation."

As said above, for Hertzberger the structure is prepared to support later and various uses. In the case of Lucien Kroll (1927-2022), the idea was furthered and extended. There is no sense of a pre-defined structure that supports different uses while maintaining an abstract, impersonal sense: unlike Hertzberger's structure, what is unfinished in the building is not a layer, but a part; and this part is completed by the actual person who will be using the building. It depends on his/her will, his/her habits, and his/her taste. In his Medical School of the Catholic University of Louvain (1970-76), Lucien Kroll included the students in the design process, thus applying the idea of participatory architecture, with future users finishing the building. Ralph Erskine (1914-2005), in Byker Wall housing (Newcastle upon Tyne, 1969-82), followed a similar approach with the architectural design developed with the residents and future users. In these cases – Kroll and Erskine –, the change does not depend on what is initially proposed by the architect. Unlike Hertzberg's practice, the choice is made by the building's end-user. The concept of participatory architecture involves meeting with future residents to understand their expectations, with architects opening offices on-site to develop communication and trust between the existing residents.

Of relevance is the case of BEST showroom stores, built in the 1970s in the

81 See Hannah Arendt, *The Human Condition* (1958; repr., Chicago: The University of Chicago Press, 1998); Jurgen Habermas, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* (1962; repr., Cambridge, UK: Polity Press, 1989); Henri Lefèbvre. *Critique of Everyday Life* (London: Verso, 1991).

USA, designed by the SITE (Sculpture in the Environment) architectural office between 1972 and 1984. In these years about a dozen showrooms stores for the BEST chain were built. In these, the brand image was precisely the individual distinctiveness of each store. Each of them was recognizable as a BEST store, and each one was a unique artistic building, with the facades exhibiting whole surfaces of bricks peeling or cascading as if they were falling apart. If indeterminacy was explored in these designs, a strong sense of the individual was also at stake.

In *Piano Activities*: (Pr.: International Festival of the Newest Music at Wiesbaden Festum Fluxorum, 1962) a piano is destroyed in front of the audience. As said, if before what was meant to be destroyed was the music that emanated from the piano, now, what is destroyed is the piano itself – the corporeal agent of that music. This attitude may be understood as a symbolic death of the Western musical tradition – at least, as a significant and personified part of its significance, "personified" in the piano. Furthermore, this same audience is invited to take part in this destruction. It is also noteworthy how some people in the audience exhibit a combination of laughter and smiles while looking at and hearing the piano being destroyed. Later, in *Sounds out from Silent Spaces* (1972-79), Philip Corner (n.1933) also invites the public – the listeners – to take part in the performance, in what can be understood as a similar and parallel process with that of inhabitants' participating in the architectural design process. If the idea of concrete (as proposed by Schaeffer's "*concrète*") is present in the act of creation, here the idea of the concrete permeates the act of destruction.

The idea of participation is also present in the works of artists such as Rirkrit Tiravanija (b.1961) who creates installations to be used by the public.

The individual's intervention in music is an intertwined feature. Indeterminacy as stated above implies in many cases the intervention of the individual performer, which, of course, is different from one performance to another. In a sense, it is the human intervention opposite to the infinity that usually relied on impersonal electronic devices for performances. Apart from erudite music, jazz was a domain where individuals manifested. The improvisation sequences were a "first large-scale revolt within the frame of popular music, against art as mass production,"[82] and a sign of the "revolt of the individual."[83]

A fundamental aspect of identity is man's identification with nature and how he exists within the world. After centuries of discovery, knowledge, and domination, humans needed to understand themselves and their relationship with nature. The world was to be understood no more as an abstract concatenation of systems, numbers, and coordinates, but as a concrete domain, where senses and sensorial values were at the forefront. In this sense, Messiaen's interpretation of birds' chants, Pink Floyd's performances in Pompeii (1971) and Venice

82 Eric J. Hobsbawm, *The Jazz Scene* (London: Faber & Faber, 1993), 67.

83 Hobsbawm, *The Jazz Scene*, 68.

(1989), and the return, in architecture, to regional values and a sense of place are part of the same trend.

By incorporating the characteristics of the vernacular, freedom is used to show the individual. In other words, identity becomes predominant. The work is freed from its universal character. It also frees itself, sometimes, from its erudite and systematic character. This more universal and abstract paradigm, linked to the erudite tradition, gives way to another, more specific and concrete paradigm, related to popular and local traditions. Paradoxically, however, vernacular is kept at distance, since in most cases it's seen through scholarly readings.

Some Interdisciplinary Remarks

One of the most relevant features of the postwar period is the crossings and interchanges between disciplines, arts, and theories. Collaboration between different arts was not a novelty, being explored in the above-mentioned cases of Corbusier with Varèse and Xenakis and of Pierre Henry with Maurice Béjart. However, what the overall climate of freedom and individuality in postwar years brought was a freedom where each person could adopt procedures, ideas, and theories from quite different fields. When, in 1966, Roland Barthes declared that "objectivity, good taste and clarity … do not belong to our time,"[84] he was claiming the individual freedom and the autonomy of the critic to consider his work with the same kind of freedom as in the literary creation. By doing that he was claiming to literary studies the same sense of infinity explored in arts: "There have been Marx, Freud, Nietzsche. Elsewhere, Lucien Febvre and Merleau-Ponty have also claimed the right to rewrite endlessly the history of history and the history of philosophy"[85]; "endlessly" or infinitely.

The discipline that perhaps had the larger echo in different fields was linguistics and its later consequence, structuralism. After its early developments with Ferdinand de Saussure and Roman Jakobson, linguistics and structuralism gained momentum after 1945, becoming prominent in theoretical thinking in many fields, including architecture[86] and music[87]. If in the beginning, structuralism became a stronghold disciplinary open to analysis across different fields, it also opened the way for the endless variations and to the end of what Paolo Portoghesi called "the unfeasibility of the grand, centralized systems with which one once attempted to explain everything,"[88] ultimately leading to "a time of

84 Roland Barthes, *Criticism and Truth* (London: Continuum, 2007), 13.

85 Barthes, *Criticism and Truth*, 15.

86 Concerning the ascension of theory in architecture, see Nesbitt, *Theorizing a New Agenda for Architecture*, 12.

87 Jean-Jacques Nattiez, "Linguistics: A New Approach for Musical Analysis?," *International Review of the Aesthetics and Sociology of Music* 4, no. 1 (June 1973): 51-68.

88 Paolo Portoghesi, *After Modern Architecture* (New York: Rizzoli, 1982), 106.

ephemeral beliefs, in which images are reduced to 'semblances,' copies without originals – a time when culture is no longer a double for reality."[89]

The overall atmosphere in the postwar years was characterized by a sense of freedom, a quest for identity, and the urgencies and needs of Europe's rebuilding. If this led to a strong sense of experimentation, it would also become the last strong breath of what can be called a manifestation of the systems and the intellectual tradition. The radical experiments were, in many cases, an extent of the avant-garde movements from the early twentieth century and were maintaining strong ties with those. But soon after, new actors "no longer had this tradition within them and changed an ideal into a positively false factor."[90] If from the 1960s onwards, several trends tended to highlight the elitist and intellectual radicalities, freedom and identity were, on the other hand, introducing some new and corrosive seeds. One of the most relevant is relativistic thinking, a convergent point that became evident in the late 1960s and was preceded by a series of works and events. In architecture, Robert Venturi's book *Complexity and Contradiction in Architecture* (1966) "opened a Pandora's box,"[91] later followed by *Learning from Las Vegas* (1973), both advocating the right to subjectivity, or even to arbitrariness, and to common pop culture to influence architecture. By the same years, Sontag publishes his famous essay *Against Interpretation* where she claimed that "in place of a hermeneutics we need an erotics of art"[92] after stating that "in a culture whose already classical dilemma is the hypertrophy of the intellect at the expense of energy and sensual capability, interpretation is the revenge of the intellect upon art," and that "the most celebrated and influential modern doctrines, those of Marx and Freud, actually amount to elaborate systems of hermeneutics, aggressive and impious theories of interpretation."[93]. The quick ascension of youth culture to the foreground through the radio and TV media provided a planetarian dimension to pop cultural phenomena such as the Beatles, the anthropological studies[94] stating that every culture could only be understood through its institutional forms, its system of ideas, and the personality of individual human beings. These were just a few of those first seeds that a few years later would lead to the punk explosion and the post-modern ways of thinking and acting. From the 1970s onwards, tonal music, after decades in the background, resurfaced, figurative painting re-acquired its status, and, in architecture, ornament, historical, and figurative features re-appeared as mainstream and were no longer ostracized.

All in all, the postwar years were characterized as a back-to-revolution: artistic practices, radical experiments, use of new technologies, social and political ide-

89 Portoghesi, *After Modern Architecture*, 107.

90 Theodor Adorno, quoted in Portoghesi, *After Modern Architecture*, 110.

91 Kate Nesbitt, *Theorizing a New Agenda for Architecture*, 12.

92 Susan Sontag, *Against Interpretation and Other Essays*, (New York: Picador, 1966), 10.

93 Sontag, *Against Interpretation and Other Essays*, 4-5.

94 Marien and Fleming, *Arts and Ideas*, 610.

als, ecological concerns, cultural changes, and new publics, all were both causes and effects of that back-to-revolution after 1945. If the years before World War I were those of the avant-garde revolutions, the period between World War I and World War II was characterized as a return to order, and to the re-appearance of systems and classical features.[95] It is in this sense that the return to revolutionary trends is of relevance in the postwar period.

Freedom and identity were two driving forces in postwar architecture and music. More than separate entities, they were like different poles acting at a social and cultural level. As already mentioned, "artists and writers attempted to merge art and life,"[96], an attempt that could only be undertaken through the assumption of freedom and identity. Merging life with art implied that life should merge with art's freedom and art with life's individuality.

95 Of relevance is the case of artists strongly engaged in avantgardes from the 1900s and 1910s, such as Stravinsky, Braque and Picasso's neoclassical trends, after 1920.

96 Clifford Geertz, *The Interpretation of Cultures: Selected Essays* (New York: Basic Books, 1973).

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