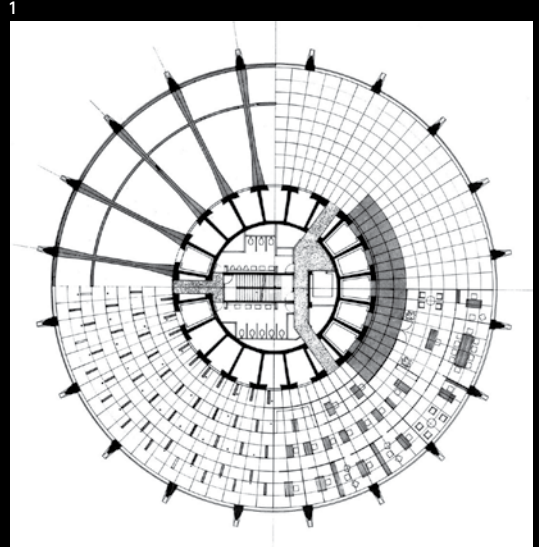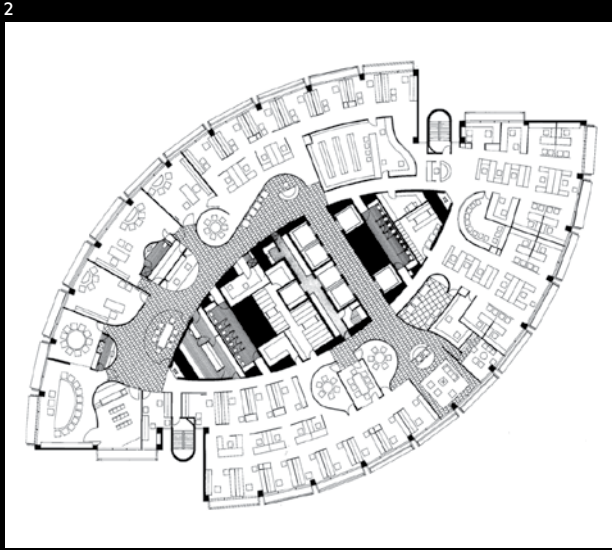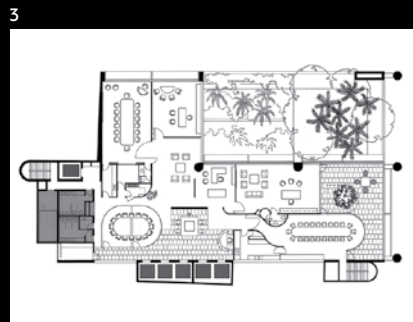# Expanded Architecture

Temporal Spatial Practices

Edited by Claudia Perren and Sarah Breen Lovett

Cover Images
1. Harry Seidler & Associates, *Australia Square,* floor plan, designed 1964 (diagram date ca. 1969).
2. Harry Seidler & Associates, *Grosvenor Place,* typical office floor plan for I.E.L. tenancy Level 44, 1987.
3. Harry Seidler & Associates, *Capita Centre*, 9 Castlereagh Street, plan of top executive floor Level 31, 1984–89.

Endpaper Images (Prolog)
1.1 *Australia Square,* tower as viewed from AWA Tower with Sydney Opera House in rear, Photo: Max Dupain, 1968.
1.2 *Australia Square in construction*, 1965.
1.3 *Australia Square tower "keyhole shot",* viewed through the opening from stairs from plaza level, Photo: Max Dupain, 1968.
2.1 *Grosvenor Place,* tower and Sydney Harbour in rear, Photo: Eric Sierins, 1989.
2.2 *Grosvenor Place,* tower and north plaza entry from George St. March, Photo: Max Dupain, 1990.
2.3 *Grosvenor Place,* tower as seen from the curved screen wall of the north plaza, Photo: Eric Sierins, 1992.
3.1 *Capita Centre,* executive roof terrace, Photo: Max Dupain, 1990.
3.2 *Lobby of Capita Centre,* showing porcelain mural by Lin Utzon, Photo: Max Dupain, 1990.
3.3 *Façade of Capita Centre,* 9 Castlereaght Street, Photo: Max Dupain, 1990.

Endpaper Images (Epilog)
1.4 Alexander Calder, *Crossed Blades*, Australia Square, 1967, Photo: Max Dupain, date unknown.
1.5 *Australia Square*, Photo: Max Dupain, 1968.
2.4 *Grosvenor Place*, Photo: Max Dupain, 1990.
2.5 *Grosvenor Place*, Photo: Max Dupain, 1990.
3.4 *Capita Centre*, 9 Castlereagh Street, Photo: Max Dupain, 1990.
3.5 Max Dupain, *Capita Centre*, 9 Castlereagh Street, Photo: Max Dupain, 1990.

Expanded Architecture –
Temporal Spatial Practises

Contents

DEFINING THE EXPANDED
Sarah Breen Lovett

Since the 1960s, interdisciplinary crossovers amongst art, cinema, performance and architecture have been referred to as "expanded." Thus, the title of this exhibition series, Expanded Architecture, was developed within the lineage of such practices as expanded art, expanded cinema, expanded field, and expanded spatial practice. In each of these practices, the term *expanded* was first used in very specific ways, but then was broadly employed in a less-defined manner as the terminology became adopted, morphed and adapted to suit various interpretations. Rather than leading to the dilution of the original intention, the process of expanding the definition created multiple avenues for further definition, with ever-increasing richness and myriad of levels of inquiry to draw upon. Further, the avenues of inquiry associated with the term *expanded* do not imply expansion by moving away from the concerns of one's own discipline, but instead they offer an interrogation of one discipline by reframing it through another.

Expanded art was one of the first adaptations of the term *expanded* in relation to art practices. It can be traced back to 1946, in reference to an exhibition of paintings exploring new visual patterns in urban contexts, including "aerial views, cloverleaf highways, electric power lines, skyscrapers, giant airports and factories, a world of new scientific theories and processes, relativity, atomic power, radar, psychoanalysis, motion pictures and television."[1] It is interesting to note the aesthetic links between these works of expanded art and the early Bauhaus experiments in photography by László Moholy-Nagy.[2]

The term *expanded art* was then popularized by the Lithuanian-born American Fluxus artist George Macinuas in the mid-1960s through the "Expanded Arts Diagram."[3] In this diagram, the expanded arts are first viewed as encompassing a variety of practices, including verbal theatre, happenings, neo-baroque theatre, collage, expanded cinema, kinesthetic theatre, acoustic theatre, events/neo-haiku theatre, anti-arts, and political culture. From a second perspective, the diagram cites broadened use of *expanded art* as an umbrella term to include not only various types of media, but also assorted content, intents, and experiences. Evidenced through this diagram, the historical use of the term *expanded* was adapted to redefine the parameters of art practice.

Expanded cinema was coined in the 1950s by the American experimental filmmaker Stan Vanderbeek to describe multiple, shared cinematic experiences, whereby people in one cinematic space have the same experience as people in another cinematic space.[4] Ultimately, Vanderbeek

1   Edith Weigle, "Expanded Art Exhibition," *Chicago Daily Tribune,* 17 June 1946, p.27.

2   Laszlo Moholy-Nagy, *Painting, Photography, Film,* trans. Janet Seligman (Cambridge, Mass., 1927).

3   George Maciunas, "Expanded Arts Diagram," *Film Culture: Expanded Arts,* no. 43 (1966), p. 7.

4   Mark Bartlett, "Socialimagestics and the Visual Acupuncture of Stan Vanderbeek's Expanded Cinema," *in Expanded Cinema: Art, Performance, Film,* ed. David Curtis et al. (London, 2011), p. 52.

5   Ibid., p. 54; Stan Vanderbeek, "Expanded Cinema: A Symposium, N.Y. Film Festival, 1966," *Film Culture: Expanded Arts,* no. 43 (Winter 1966), p. 1.

6   Jonas Mekas, *Movie Journal: The Rise of New American Cinema, 1959–1971* (New York, 1972), pp. 188–222.

7   Jonas Mekas, introduction, *Film Culture: Expanded Arts,* no. 43 (Winter 1966), p. 1.

8   Gene Youngblood, *Expanded Cinema* (New York, 1970), p. 41.

9   Malcolm Le Grice, "Around 1966," *Abstract Film and Beyond* (Cambridge, Mass., 1977), p. 121.

10   Jackie Hatfield and Stephen Littman, eds., *Experimental Film and Video: An Anthology* (Eastleigh, 2006), p. 237.

11   See Sarah Breen Lovett, "Expanded Architectural Awareness through the Intersection of Expanded Cinema and Architecture" (PhD diss., University of Sydney, forthcoming).

12   Jonas Mekas, "Movie Journal," *Village Voice,* 27 September 1973, 61.

13   Le Grice, "Around 1966," p. 122.

14   Duncan White, "Expanded Cinema," *Vertigo* 4, no. 2 (2009), https://www.closeupfilmcentre.com/vertigo_magazine/volume-4-issue-2-winter-spring-20091/expanded-cinema/ (accessed 21 May 2015).

saw expanded cinema as a device for communicating between cultures.[5] Beginning in the 1960s, as documented by Mekas, the term became used in reference to cinema mixed with performance-based mediums, happenings, and kinesthetic theatre.[6] Vanderbeek, however, dismissed this practice as inter-media, not expanded cinema, as the focus was not on intercultural exchange.[7] In 1970 the American theorist Gene Youngblood also defined expanded cinema by its inter-social implications: "When we say expanded cinema we mean consciousness … man's ongoing historical drive to manifest his consciousness outside of his mind, in front of his eyes."[8]

Another faction of expanded cinema was created by British film artists' multiscreen, live-action events, including those by the group Filmaktion. Although these artists did not initially define their practice as expanded cinema, such influential film figures as the Lithuanian-born American film critic Jonas Mekas and the Austrian artist Peter Weibel did.[9] Stemming from a background in structural cinema, this form of expanded cinema was more focused on the processes of film-making and audiences' critical engagement, rather than the creation of spectacle or illusion. As British film theorist Jackie Hatfield notes, this type of expanded cinema aimed to interrogate the parameters of the discipline of cinema through "notions of conventional filmic language (for example dramaturgy, narrative, structure, technology) that are either extended or interrogated outside of the single-screen space."[10]

These artists are of particular interest because they engaged with architecture to examine a formal, structural type of expanded cinema.[11] As Mekas notes, "The London School is deep into structural researches, into process art, and formal explorations of space relationships."[12] The British artist Malcom Le Grice defined this type of expanded cinema as formal expanded cinema and compared it to expanded cinema, which aimed to create visual immersive projection environments that he called total expanded cinema.[13]

The formal and total approaches to expanded cinema outlined above are much more specific than the general contemporary understanding of expanded cinema as a variety of experimental film and projection practices that expand physically and visually beyond the frame of the screen and the traditional cinema framework. This broad understanding of the term is described in the contextual diagram of expanded cinema by Duncan White.[14] The diagram includes 1920s Bauhaus filmic experiments, 1960s happenings, as well as contemporary immersive interactive environments and internet art.

Expanded field was coined by the American artist Robert Morris, but popularized by the American theorist Rosalind Krauss in 1979.[15] Both Morris and Krauss use the term to define a set of postmodern sculptural practices that extend beyond the plinth and context of the gallery. Krauss notes that artists of that time "operate directly on the frame of the world of art. The term *expanded field* is one way of mapping that frame."[16] According to Krauss, artists such as Morris, Carl Andre, Bruce Nauman, Richard Serra, and Robert Smithson established their work off the plinth and in context with their surroundings. In Krauss's Klein group diagram, the expanded field navigates the archipelago of architecture, non-architecture, landscape, and non-landscape. These elements are the chosen parameters, because in the quest for autonomy, modernist sculpture had rejected the context in which sculpture sat, such as landscape and architecture. It therefore became crucial to include them in creating a field for postmodern practices.[17] As the British theorist Jane Rendell says, sculpture, therefore becomes a practice suspended between a series of oppositions that categorize art practices not by their similarities but by their differences.[18] In this way the expanded field is defined as much by what it is as what it is not.

What is most significant about Krauss's expanded field for the development of expanded architecture is the way in which architecture is situated. The term *axiomatic structures* sits between architecture and non-architecture. Krauss describes this as "some kind of intervention into the real space of architecture, sometimes through spatial reconstruction."[19] She calls the American Nauman's *Live-Taped Video Corridor* (1967) "a process of mapping the axiomatic features of the architectural experience—the abstract conditions of openness and closure—onto the reality of a given space."[20] Today, the term *expanded field* is no longer used to refer only to sculpture in the context of architecture and landscape, but also to architecture and landscape in the context of art, writing, cultural conditions, and social networks. The intensity of disciplinary inquiry into the expanded field is, as the American historian Hal Foster has described it, an implosion, as opposed to an explosion, despite the appearance of an ever-expanding nature.[21] This is evidenced through interdisciplinary conferences, such as "Retracing the Expanded Field," where there has been a constant working and reworking of the expanded field.[22] Expanded spatial practice is arguably more closely linked to expanded architecture than the expanded field, because of its implied relationship to the spectator and situated-ness within various contexts. Rendell coined the term *expanded spatial practice* in 2009 as "an expanded consciousness of space: thinking and practicing space in an expanded sense might

15   As noted in Michael Archer, *Art since 1960,* World of Art (London, 1997), p. 94; Rosalind Krauss, "Sculpture in the Expanded Field," *October,* no. 8 (Spring 1979): 38.

16   Rosalind Krauss et al., *Art since 1900: Modernism, Antimodernism, Postmodernism* (London, 2004), p. 544.

17   Ibid., p. 543.

18   Jane Rendell, *Art to Architecture: A Place Between* (London and New York, 2006), p. 41.

19   Krauss, "Sculpture in the Expanded Field," p. 41.

20   Ibid.

21   Chrissie Iles, "Inside Out: Expanded Cinema and Its Relationship to the Gallery in the 1970s," in *Expanded Cinema: Activating the Space of Reception* (London, 2009); also see Foster, quoted in Jane Rendell, "Site-Writing: Critical Spatial Practice," paper presented at "Expanded Spatial Practices: A Symposium Exploring the Conditions and Possibilities for Cross-Disciplinary Approaches to Spatial Practice," 10–12 September 2009, p. 5.

22   Spyros Papapetros and Julian Rose, eds., *Retracing the Expanded Field* (Cambridge, Mass., 2006).

23 Rendell, "Site-Writing," p. 7.

24 Rendell, *Art to Architecture,* p. 2.

25 Rendell, *Art to Architecture,* p. 101.

26 Ibid., pp. 54–56.

27 Ibid., p. 43.

28 Ibid., p. 85.

29 Hal Foster, "Post Critical," no. 139, October 2012, p. 7.

30 Ibid.

then place emphasis on interior spaces of the psyche as well as those external landscapes, but also on what it means to operate spatially … establishing a relation between the two."[23] An expanded spatial practice could also be considered less politically and socially motivated than Rendell's other term, *critical spatial practice,* which she describes as work that has "spatial, temporal and social considerations."[24] In Rendell's definition of critical spatial practice, there is arguably a fine line between art that evokes an effect and art that critically engages with its disciplinary context.[25]

An interesting example of this delicate definition is Rendell's account of the material and phenomenological investigations of the French associates Jean-Gilles Decosterd and Philippe Rahm as critical spatial practice. Rahm's work is characterized by Rendell as questioning the parameters of its own discipline and not just the effect of a space.[26] Also of relevance is Rendell's description of critical spatial practice that is "at the edge of between and across different disciplines, … adopting methods that call into question disciplinary procedures."[27] That is, the expanded nature of the inquiry is done specifically to interrogate the parameters of one's own discipline. Rendell offers the works of the British artists Tacita Dean and Jane and Louise Wilson as examples of self-reflexive and critical spatial practices that reframe understandings of architecture through filmic installation.[28] Foster describes contemporary art and architecture practices as post-critical. By this he means practices that do not situate themselves in terms of any critical inquiry and may have a heightened concern with "subjecthood." In relation to installation that engages with architecture, Foster wrote that a post-critical practice produces "spaces that confuse the actual with the virtual and/or with sensations that are produced as effects yet seem intimate, indeed internal, nonetheless."[29] Foster cites the works of the American artist James Turrell, Danish-Icelandic artist Olafur Eliasson, Swiss architects Jacques Herzog and Pierre de Meuron, and Phiippe Rahm as examples of post-critical practice. He argues that through these works, "the phenomenological reflexivity of 'seeing oneself see' approaches its opposite: an installation or a building that seems to do the perceiving for us."[30] Because expanded architecture focuses on a reflexivity of one's relationship to architecture, according to Foster's definition, it could be viewed as fetishizing the subjective experience of architecture through post-critical practice.

In summation, all the terms discussed above had various influences on the selection of the title Expanded Architecture for this exhibition series, situating it among this lineage of creative practices that questioned disciplinary parameters. There is evidence of two previous uses of the term *expanded architecture* that predate the Expanded Architecture series

of exhibitions. The first was in 1966, in the American journal *Progressive Architecture,* where "expanded architecture" was used specifically to refer to the various experiments of designing architecture while under the influence of LSD.[31] The second example is from 1971, when a group of radical architects, including Superstudio and 9999 in Italy, adopted the term *expanded* in relation to architectural interventions and their notion of the Separate School for Expanded Conceptual Architecture.[32] To be considered expanded architecture today, in relation to this series of exhibitions, something must be defined by an interrogation of the discipline of architecture.

This paper has illustrated that, despite the unarguable expansive connotations of the term *expanded,* when used in association with interdisciplin-ary practices, it does not refer to an indefinite expansion into other disciplines.[33] Rather, it is used to refer to an inter-nal interrogation of one's own discipline through the lens of other disciplines.[34] That is, expanded architecture questions what the parameters of architecture are and how they can be examined through other practices, such as installation, performance, moving image, sound art, and so on. Therefore, it is useful not to think of expanded as something that infinitely expands outward in $x, y,$ and z dimensions, but perhaps infinitely in those of y and z shored up by the perimeters of x. It is an eternal expansion of depth into the unknown that can be considered infinitely richer than expanding in all directions. This is not to say the terminology will always be used in this way; in fact, to attempt to define, control, and monitor the term could potentially negate its very potential. It is hoped that if *expanded* continues to be used as a term, expanded architecture will shed new light on architecture, opening up new cracks in the wall to reveal and reconstruct our spatial, material, sensorial, mental, social, cultural, and metaphysical relationships to it in built form and as a discipline.

31 Jan Rowan, "L.S.D.: A Design Tool?" *Progressive Architecture,* August 1966, pp. 147–153; Jan Rowan, "Expanding Architecture," *Progressive Architecture,* September 1966, pp. 185–187.

32 9999 and S-Space, *Vita, morte e miracoli dell'architettura = Life, Death and Miracles of Architecture* (Florence, 1971).

33 *Oxford English Dictionary,* 2nd ed. (Oxford, 2010), 261.

34 The disciplinary context refers to the quotidian surroundings of a discipline. It can be broadly interpreted as social and cultural influences, but more specifically the context consisting of medium, space, and spectator relations.

BAUHAUS DESSAU

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The book comprises discussion of site-specific works and essays exploring diverse notions of an expanded architecture through artistic experimentation, public participation, and interdisciplinary scholarly discourse contextualized in three high-rise buildings in Sydney's central business district designed by Harry Seidler, who studied under Walter Gropius at Harvard University. Following the Bauhaus tradition, Seidler is also well known for his extensive collaborations with such artists as Josef Albers, Alexander Calder, Sol LeWitt, Frank Stella and Lin Utzon, relationships that are a backdrop to this project.

Expanded Architecture –
Temporal Spatial Practises is devoted to Australian architectural icons of modernism by Harry Seidler, casting current artistic perspectives on Bauhaus ideas and its advocates.

Contributors include
Bellemo & Cat, Vladimir Belogolovsky, Thea Brejzek, Amanda Cole, Cottage Industries, Karen Cummings, Campbell Drake, Elizabeth Drake, Kate Dunn, Paola Favaro, Tina Fox, Ryuichi Fujimura, Phillip Gough, Billy Gruner, Eduardo Kairuz, Francis Kenna, Ainslie Murray, Kate Sherman, Nina Tory-Henderson, Elena Tory-Henderson, Lawrence Wallen, Lindsay Webb et al.

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