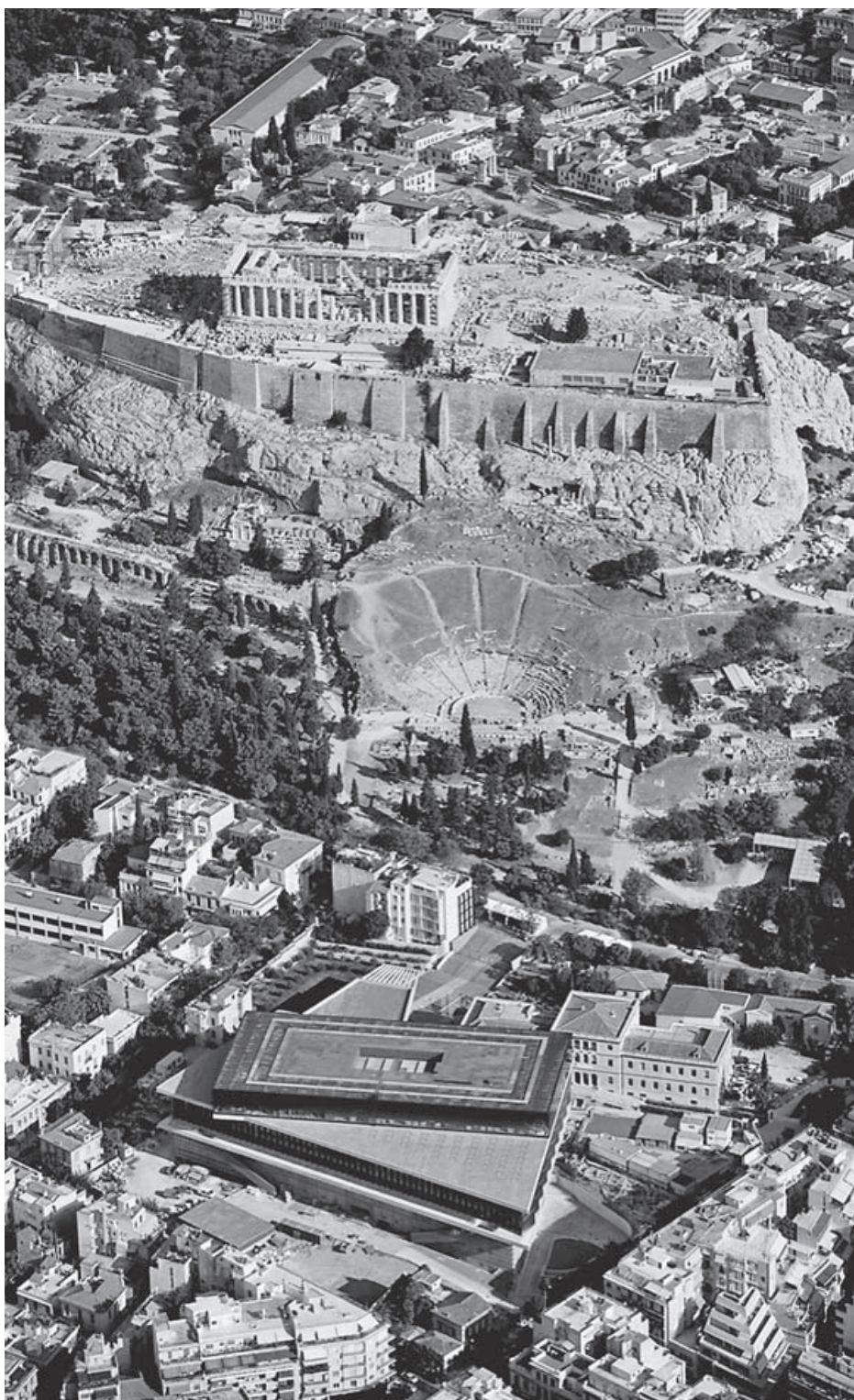POSEBNI OTISAK / SEPARAT OFFPRINT

Fig. 1. Relations
Sl. 1. Odnosi

Ivan Živanović, Milica Malešević

Univerzitet u Banja Luci
Arhitektonsko-građevinsko-geodetski fakultet
BiH – 78000 Banja Luka, Stepe Stepanovića 77/3
ivanzvnvc@yahoo.com
milica1611@yahoo.com

University of Banja Luka
Faculty of Architecture and Civil Engineering
BiH – 78000 Banja Luka, Stepe Stepanovića 77/3
ivanzvnvc@yahoo.com
milica1611@yahoo.com

Concept of Inter(con)textuality in Architectural Discourse and Production
Case Study: New Acropolis Museum

Koncept inter(kon)tekstualnosti u arhitektonskom diskursu i stvaralaštvu
Studija slučaja: Novi muzej Akropole

New Acropolis Museum, Athens
concept
context
intertextuality
inter(con)textuality

Novi muzej Akropole, Atena
koncept
kontekst
intertekstualnost
inter(kon)tekstualnost

The paper focuses on the productive dimensions of inter(con)textuality concept in discourses and production of architecture, based upon Bernard Tschumi's New Acropolis Museum built in 2009 in Athens. Post-structuralism linguistic theories are being analyzed, focusing on concepts of intertextuality, inter(con)textuality, and deconstruction, and the capacities for their architectural application.

Rad se bavi produktivnim dimenzijama koncepta inter(kon)tekstualnosti u arhitektonskim diskursima i stvaralaštvu kroz analizu Novoga muzeja Akropole autora Bernarda Tschumija, sagrađenog 2009. u Ateni. Analiziraju se post-strukturalističke lingvističke teorije s osobitim osvrtom na pojmove inter-tekstualnosti, inter(kon)tekstualnosti i dekonstrukcije, te na mogućnosti njihove primjene u arhitekturi.

INTRODUCTION

UVOD

The paper analyses the productive dimensions of the concept of inter(con)textuality in architectural discourse and production based on the assessment of the design-concept of Bernard Tschumi's New Acropolis Museum built in 2009. The focus is on the analogy between poststructuralist linguistic theories and architecture, primarily pointing out the capacities of the concepts of intertextuality and intercontextuality and their implications for the production, evaluation and judgement of architecture.

The primary hypothesis is that the productive side of architectural discourse and production as a text reflects in the concept of inter(con)textuality. In a narrower sense, the aim is to capitalize on this specific case study in order to detect the inter(con)textual nature of architecture. Further considerations of relations among different theoretical frameworks could eventually help reach general conclusions.

ARCHITECTURE AS TEXT AND CONCEPT OF INTER(CON)TEXTUALITY

ARHITEKTURA KAO TEKST I KONCEPT INTER(KON)TEKSTUALNOSTI

To observe architecture as a text means to analyze it through structure of signs that it comprises and the meanings that are being produced. Undoubtedly, architecture has become a subject matter of linguistic theories

but the key question remains whether the concepts of these theories are at all suitable for architectural theories and production?

In a broad sense, semiotics discusses the structure of signs and meanings and is a formal study of "sign and meaning of both linguistic and non-linguistic origins".[1] In a narrower sense, semiology is a study of "the source, transfer, function, and transformation of signs of both linguistic and non-linguistic origin within the social life, which is why semiology may be referred to as semiotics of culture".[2] This was corroborated by Umberto Eco when he stated that "architecture as a cultural artifact logically represents one of the greatest challenges of semiology as semiology is not only a study of sign system but also a study of all the cultural phenomena that are systems of signs in reality".[3] Unlike structuralism, which observes the text as a closed structure, it is post-structuralism that destabilizes this premise by defining the text as an open structure of signs which produce meanings based upon their current relation to other signs or texts within the actual and historical culture.[4] This shift was marked by the so-called poststructuralist linguistic turn initiated at the *Critical Languages and the Sciences of Man Conference* held at Johns Hopkins University in 1966, when Jacques Derrida presented his *Structure, Sign, and Play in the Discourse of the Human Sciences*. This linguistic turn implies the transcendence of the structuralist language theory and the emergence of instability and excessiveness of linguistic meanings along with the resurgence of heterogeneity and differences.[5] At the same time, this is the foundation of deconstruction, one of the most prominent poststructuralist theories, which is most frequently understood as reconceptualization of the logocentric idea of the world that is widely ingrained in the West European philosophy and metaphysics.[6] Opposite to the hitherto dominant phonocentrism which preferred the speech over the text, Derrida points out that "nothing exists outside the text".[7] This famous Derrida's line means that "writing and speech are actually both instances of the text" and that the reader has the authority *to* "derive the meaning" which would be equally valid as that of the author of the text himself.[8] Furthermore, this is how the structure loses its phonocentric character

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1 Šuvaković, 2005: 554
2 Šuvaković, 2005: 554
3 Eco, 1973: 207
4 Šuvaković, 2005: 610
5 Biti, 1997: 48
6 Petrović, 2006: 5
7 Biti, 1997: 48
8 Biti, 1997: 48
9 Biti, 1997: 48
10 Biti, 1997: 48

and the quest for meaning becomes the quest for the perpetually retreating horizon whose centripetal movement results from the constant multiplication of different connotations.[9] Hereby, the master meaning of the text cannot be grasped as each comment on the text actually represents a personal report on its intertextual nature.[10] Along with Derrida, Julia Kristeva and Roland Barthes are considered to be the pioneers of concept of intertextuality. The productive dimension of the concept refers to the formation of the object of the study and Kristeva stresses that "it is not merely the object of study that is 'in process', the process of being produced, but also the subject, the author, reader or analyst. Author, reader or analyst join a process of continual production, are 'in process/on trial' (le sujet-en-procċs), over the text".[11] Speaking of intertextuality and writer-reader positions, Roland Barthes supports the aforementioned hypotheses by saying that the stage of the text has no footlights and that "there is not, behind the text, someone active (the writer), and out front someone passive (the reader); There is not a subject and an object".[12] Nevertheless, opposing in his book *Image, Music, Text,* the classical idea of the author-oriented literature, Barthes goes to the extremes and declares *the Death of the Author*: "We know that to give writing its future, it is necessary to overthrow the myth: the birth of the reader must be at the cost of the death of the Author."[13]

Hence, intertextuality entails the production process in which the sign gets integrated into the text and gains different meanings depending on specific contexts. It is precisely in this manner that the production of meanings is tightly connected with the change of the context in which specific signs are positioned. It is possible to make a connection between this view and the intertextuality in architecture, in which it represents "the poetic theory or a model upon which art of a non-consistent and open visual structure and the structure of meaning is created".[14] Thus, intertextuality in architecture refers to the analysis of all changes of the context which it connotes by switching the barycenter to the concept of intertextuality that manifests how "artistic meanings belong to different artistic and cultural contexts which are in interrelations – in conditions of exchange, presenta-

tion, usage, change, etc".[15] Bernard Tschumi claims that architecture exists only inside the world in which it is located and if this process means the destruction of harmony, it will definitely affect the architecture itself.[16] Accordingly, meanings that architecture produces do not only refer to the change of physical context but rather to all the aspects from which the structure may be observed: "Within contextual art, the work of art is a probe used by an artist in order to test different semantic, receptive, cultural, ideological, and momentous situations. It is the work of art that is being transferred from one context to another in which process it metamorphoses its meanings, sense, value, and system of perceptive conditions."[17] Essentially, the concept of intertextuality entails the concept of intercontextuality, because the assertion according to which text uses its open structure to reach its meanings through its current relation to other signs of texts of culture, also refers to the context-context switch.

(CON)TEXT – NEW ACROPOLIS MUSEUM

(KON)TEKST – NOVI MUZEJ AKROPOLE

Being one of the most relevant world's ancient monuments, the Acropolis of Athens was built on a steep calcareous cliff (Greek *akros* = upper, *polis* = city) in 5th century BC. This compound of antique temples, which was the biggest sanctuary of ancient Athenians, is dominated by the Parthenon – the temple of the goddess Athena built between 447-438 BC which symbolizes the zenith of Doric style and classical Greek art.[18] During the course of history, the monuments of the Acropolis have been exposed to different types of damages on several occasions. The active preservation of the Acropolis has had an aim to protect the art from further decay so it nowadays represents an open training ground for innovative conservation techniques, targeted at the protection of marble sections that suffered large damages due to atmospheric pollution.[19]

The original Acropolis Museum was designed and built by Panages Kalkosas at the site of the Acropolis in 1874 and whose additional reconstruction followed in 1950s. It was back then that archaeological excavations and protection of the remaining Parthenon sculptures proved that the Museum lacked the required spatial capacity so the competition for a New Acropolis Museum started in 1976. It took five public competitions until 2001 when Bernard Tschumi's project was finally selected and the realization of the New Acropolis Museum started at the foot of Acropolis. Although the initial plan was to open the museum until the 2004 Athens Olympics, it was only in 2009 that the museum ultimately started to work.[20]

11 ALLEN, 2000: 34

12 BARTHES, 1975: 16

13 BARTHES, 1977: 148

14 ŠUVAKOVIĆ, 2005: 284

15 ŠUVAKOVIĆ, 2005: 318

16 TSCHUMI, 2004: 141

17 ŠUVAKOVIĆ, 2005: 248

18 NESTOROVIĆ, 1974: 283

19 http://whc.unesco.org/en/list/404 [27.4.2015.]
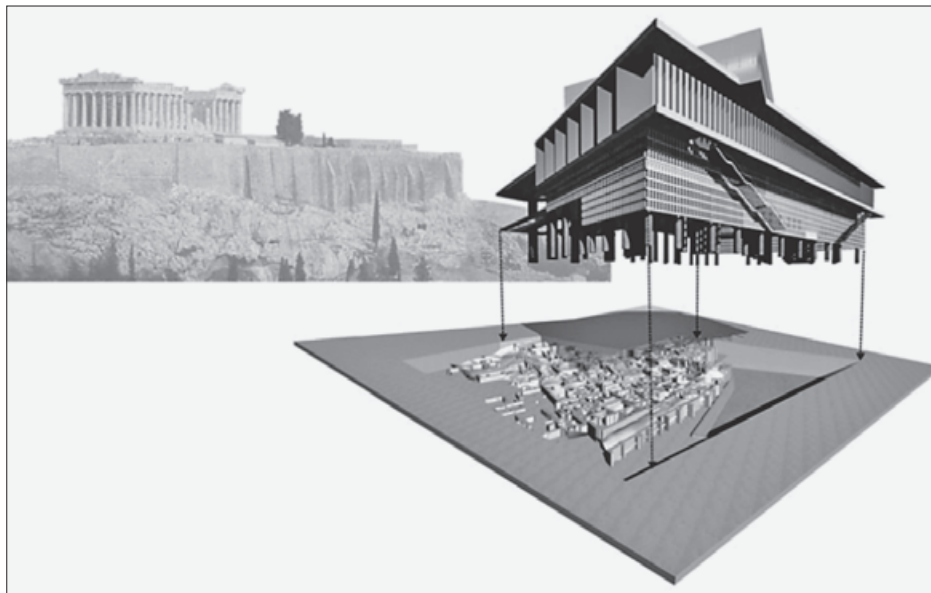
20 KOSTRENČIĆ, 2010: 20-24

FIG. 2. CONCEPT/CONTEXT
SL. 2. KONCEPT / KONTEKST

The construction itself was rather controversial. Criticism from the part of both the experts and outsiders targeted the ownership and that of the relocation of the old museum from the Acropolis; the locals did not want a modern building in their vicinity: archaeologists opposed the construction within a pertinent archaeological site, and finally, the politicians disputed.[21] Tschumi himself, however, did not see all that as a problem as he said that "the building was at the center of a controversy".[22] Yet somehow, it was the building itself that was leaning against the controversy. For Tschumi, it was important to merge the old and the new in a provocative manner: "I have often argued that a city is a mound of successive layers. Instead of juxtaposing them, we were layering them, floating one above another. A building is not of one single moment in time. One of the most important aspects of architecture is that it be able to bring together things of different times."[23] (Fig. 1)

In order to comprehend this complexity, i.e. to comprehend the historic context upon which the New Acropolis Museum concept was based[24], it is crucial to consider what we refer to as history, i.e. the past. Dana Arnold, a professor at the Southampton University, wrote a book titled *Reading Architectural History* in which she stated: "If we accept architecture as a cultural artifact then we must also see its histories as a text open to a variety of readings. The process of location the text within its appropriate contexts is not merely to provide a historiography; it is to begin the process of interpretation."[25]

The design-concept of the Museum are largely based upon the relation with the historic

FIG. 3. ENTRANCE
SL. 3. ULAZ

context, and the New Acropolis Museum only intensifies this arrangement. However, what is specific in Tschumi's approach is also a deviation from this relationship. He believes that if urbanism might be taken as the essence of modernism, which is a new historical-anthropological core of men, then it is only urbanism from which the new forms of human existence can develop.[26] The issue that he creates is the change in the role of architecture which "stops serving the conservative society that affects our cities and starts affecting the society by the cities".[27] This is precisely what makes the "rhetorical act" and "symbolical value of the architectural social actions".[28] For the author, the dialogue between the old and the new is highly important and it is the New Museum project that should bring freshness to this type of discourse: "The Museum shows how the contemporary can give, retroactively, a new value to the historical and architectural."[29] In other words, we may say that the design-concept of the New Acropolis Museum is the author's interpretation of the context, which targets a much wider discourse.

As he attempted to translate the physical and cultural context into a creative one, Tschumi designed a whole range of conceptual subversions that might be analyzed through the spatial organization of the New Museum within its urban setting. In a fully contemporary manner, the design-concept of the New Museum leans against the arithmetical and conceptual clarity of the ancient Greek architecture (Fig. 2). The slender pillars, which are located above the archaeological site in order not to affect the delicate archaeological relics, give a special touch to the effect of *floating layers* (Fig. 4). This floor accommodates the main entrance, the lobby and temporary exhibit rooms, but at the same time the glass floor reveals the archaeological relics located beneath it, which are a sort of permanent exhibition. Inclusion of archaeological relics into the permanent exhibition enables a completely new way of their exposure, which at the same time, destabilizes the ubiquitous ways of their preservation and the experience of entering a museum whatsoever (Fig. 3). Namely, the Museum entrance becomes a transfer from a city street into a his-

21 http://heritage-key.com/greece/interview-new-acropolis-museum-architect-bernard-tschumi-building-home-missing-marbles [27.3.2013.]

22 http://heritage-key.com/greece/interview-new-acropolis-museum-architect-bernard-tschumi-building-home-missing-marbles [27.3.2013.]

23 http://heritage-key.com/greece/interview-new-acropolis-museum-architect-bernard-tschumi-building-home-missing-marbles [27.3.2013.]

24 WALKER, TSCHUMI, 2006: 155

25 ARNOLD, 1974: 7

26 TSCHUMI, 2004: 13

27 TSCHUMI, 2004: 14

toric space involving various periods of time. We may say that the floating layers of the facility indicate the sensation of *floating throughout history*. Even the Acropolis itself was based on *layers of history*: the Old Acropolis from the era of Pisistratus was reconstructed under the reign of Pericles by replacing the small Propylaia with new ones, Parthenon was built in the place of old temple of the goddess Athens, and the Erechtheion was built in the place of another old temple.[30] Tschumi transfers the idea of a city as a mound of successive layers into his concept of the Museum in a very similar way. The glass ramp that displays the archaeological fossils beneath, leads towards the double-sized central part which continues the permanent exhibition ranging from the Archaic to the late Roman period. The building culminates in the Parthenon Gallery, a rectangular glass room, naturally lit space, which is rotated 23 degrees in comparison with the rest of the building, and thus placed in a parallel position with the Parthenon. The exterior glass envelope let visitors keep a constant view of the antic temples and the neighbouring parts of the city. Within the Gallery, a rectangular core displays the Parthenon moulding, original panels, and plaster replicas positioned identical as at the original monument (Fig. 5).

Moving through the Museum constantly brings both visual and sensual relations with the Acropolis, i.e. the original location of the displays. The travel through these layers forms a three-dimensional extrovert loop, which guides the visitors through the collection organized so as to follow the chronology in a completely modern way. The movement line, the dismissal of floors, the interaction of outer and inner space formed by the terrace, and the hierarchy that reaches its culmination with the Parthenon Gallery all set a connection with the *vivacious effect* of the urban concept of the Acropolis. The *vivacious effect* is obtained by disabling the planned building construction because buildings used to be built in empty sites among the existing monuments in order to adjust to the terrain. Although the building distribution differs as we move from the Propylaia, the most relevant monuments dominate because they are surrounded by other minor monuments. All the buildings dominated by the Parthenon are arranged in different levels because the Acropolis has an irregular base in the shape of a terrace, which only contributes the vivacity.[31]

Equalizing the New Museum program and the complex context of historical layers in this manner always calls for the temporal and spatial dislocations. The natural sunlight of the Museum enables the conditions that are typical of the displays, during which process the light and shadows over the day set the dynamics and intensify the relation between space and time. The natural ambient light in the Museum that covers the upper floor of the Parthenon Gallery is filtered through the glass floor into the two-storied Atrium of the gallery beneath. All this allows the light flow through the building and supports the *floating layers* effect (Fig. 6).

This type of relation among the physical, cultural, and creative contexts opens various issues about the production of meaning with reference to historical, actual, and future time. Hence, the time continuity may be simultaneously regarded as discontinuity because the construction of the Museum was largely initiated in order to exhibit what was eventually not exhibited after the opening ceremony.

Long before the idea of construction of New Museum emerged, this archaeological monument had suffered an international dispute between Greece and Great Britain. It is well-known that the sculptures from the Parthenon have been exhibited in London National Museum for a long time. The English government bought them from lord Elgin, a long-term English ambassador in Turkish Empire in 1816 after he had purchased them upon the approval of Ottoman authorities.[32] The British Museum is also in control of more than half of Parthenon Marbles made by Fidia in 4th century B.C., and parts of the marble are placed in French Louvre Museum.[33] The Greeks publicly appealed for the return of the marble since Melina Merkuri, Greek Minister of Culture, started a campaign in early 1980s. Even before that, Greek government had announced competition for the project of a museum in which those relics could be displayed. Dimitris Pantermalis, the New Museum manager, said the following lines at the opening ceremony: "Naturally, it is rather uncomfortable having both originals and copies in the museum but we have decided to fill the missing gaps with plaster and we now have an interesting outcome. If you look in front of you, you will see horses whose heads are in Athens, bodies in London, and tails in Athens. The Parthenon frieze belongs here because Parthenon itself is here."[34]

Fig. 4. Floating layers
Sl. 4. Lebdeća razina

Fig. 5. The Parthenon Gallery
Sl. 5. Galerija Partenon

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28 Tschumi, 2004: 14

29 http://heritage-key.com/greece/interview-new-acropolis-museum-architect-bernard-tschumi-building-home-missing-marbles [27.3.2013.]

30 Nestorović, 1974: 308

31 Nestorović, 1974: 281-310

32 http://heritage-key.com/greece/interview-new-acropolis-museum-architect-bernard-tschumi-building-home-missing-marbles [27.3.2013.]

33 http://www.bbc.co.uk/serbian/news/2009/06/090621_greece-sculptures.shtml [27.4.2015.]

34 http://www.bbc.co.uk/serbian/news/2009/06/090621_greece-sculptures.shtml [27.4.2015.]
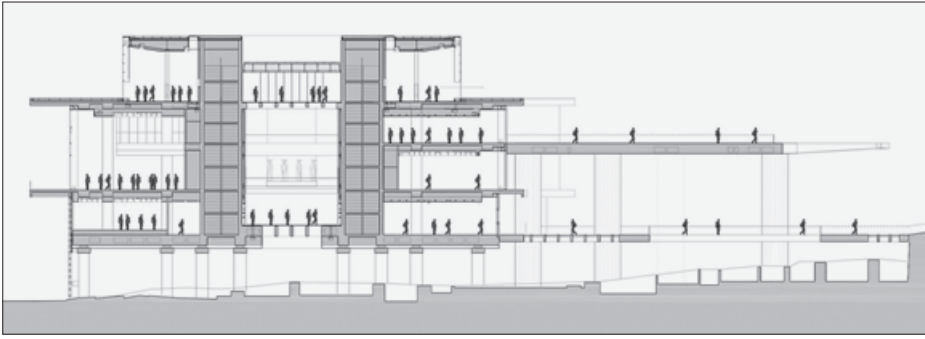
FIG. 6. SECTION
SL. 6. PRESJEK

The opening ceremony welcomed Bonnie Greer, deputy Chairman of the Steering Board of British Museum, who used her opportunity to remind us why parts of the Parthenon frieze should remain in London: "British Museum is not just a building. It is rather a notion representing various world cultures and their mutual relations; it displays the humankind achievements throughout history. The Parthenon figures are a part of that notion in 21st century", she explained.[35]

Logically, Tschumi used this political-historical dispute and turned it into the benefit of his concept, which strongly calls for the solution. On one side, he does not think it wrong that marble was transferred to London at one point because there were many instances of national artifacts needing protection – for example the National Museum of Afghanistan in Kabul: "It's never a case of absolutes; Never an ideological statement; That's why I don't like the nationalistic approach."[36] According to him, Lord Elgin's act was justified because, as Parthenon was used as an ammunition storage, more than half metopes were destroyed by Ottomans. On the other hand, he claims that some artifacts belong to one specific place and it is offensive for both artists and historical period that they are separated. Simultaneously, regardless of legal arguments, he absolutely believes that metopes will be returned. This takes time necessary for revision of the 21st century museum definition.[37]

ARGUMENTATION

ARGUMENTACIJA

The design-concept of the New Acropolis Museum may be interpreted in different levels as we consider its analogy with linguistic theories on inter(con)textuality. As the design-concept fully relies on the strong presence of Acropolis, especially the Parthenon, we may say that the discourse the museum produces along with the Acropolis is being fully acquired. Nevertheless, the contextuality of a wider urban matrix within the foot of Acropolis might be characterized as *non-con-*

FIG. 7. NEW NARRATIVE
SL. 7. NOVA NARATIVNOST

textual. Furthermore, "*non-contextuality* does not neccesarily mean *anti-contextuality*"[38] (Fig. 8). This is where interaction and tension come into force and the concepts of deconstruction and disjunction come to stage. According to Bernard Tschumi, deconstruction in architecture refers to *disjunction* which "represents the inner strength and subversive power of architecture... Architecture is, by definition, in its very nature, dismantled and disociated".[39] Tschumi prefers the concept of intertextuality because it makes architecture a complex human activity, it introduces the multiplicity of heterogeneous discourses and a constant interaction between the sensual experience and conceptual acrobatics.[40] This reveals the productive dimension of intertextuality which refers not to the representational but rather to the conceptual background of architecture: "If it is the writers who can manipulate the structure of story by distorting the vocabulary and grammar, could it not be the architects who can do the same thing by organizing reality in an objective, unbiased, or imaginative manner? If architects can consciously use repetition, distorsion, or juctaposition in a formal elaboration of walls, why could not they do exactly the same thing with the activities taking place behind these walls."[41]

Intertextuality as a poetic model of construction of an open visual structure in Bernard Tschumi's approach refers to *strategic design* (French *dessein* meaning the strategy of intention), which is dynamic, and not to the design composition, which is static and introduces visual criteria only when it completely exhausts the conceptual process.[42] Thus, the strategic design produces a sort of intertextual tension between an author and a reader, i.e. the space and the user. The New Acropolis Museum produces this tension by confronting the existing object, i.e. *Objet trouve,* to reality.[43] *Objet trouve* refers to both historical and physical contexts as well as to social, cultural, and political contexts related to the Acropolis and the New Museum. The experience of space is formed by conceptual setting which simultaneously exposes all these contexts. The dynamics of experience produced by the positive tension starts with

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35 http://www.bbc.co.uk/serbian/news/2009/06/090 621_greece-sculptures.shtml [27.4.2015.]
36 http://heritage-key.com/greece/interview-new-acropolis-museum-architect-bernard-tschumi-building-home-missing-marbles [27.3.2013.]
37 http://heritage-key.com/greece/interview-new-acropolis-museum-architect-bernard-tschumi-building-home-missing-marbles [27.3.2013.]
38 MRDULJAŠ, 2007: 52-73
39 TSCHUMI, 2004: 20
40 TSCHUMI, 2004: 93
41 TSCHUMI, 2004: 115
42 WALKER, TSCHUMI, 2006: 117

the entrance into the inter-space of historical layers, moves along the extravert loop that constantly interacts with the Acropolis, and it culminates within the multilayered experience at the Parthenon gallery. This means that the experience of the space results from the constant perceptive relocation from one context to another and the production of multiple meanings, which directly implies the concept of inter(con)textuality.

This concept could be best identified through the settings of the Parthenon frieze in relation to its original location. The glass envelope of the Parthenon gallery occasionally reflects the frieze, pointing its original position on the Acropolis by virtual image. This moment depicts the inter(con)textual nature of the Museum as the signified starts a multiple play of the signifier by the historic-modern, existing-potential, material-immaterial, and real-unreal relationship production. Gaston Bachelard spoke of the necessity to add the function of unreal to the function of real and said that "in its vivid actions, imagination separates us from both past and presence".[44] The concept of the Parthenon frieze setting, which has the identical dimension, orientation, and natural light source as the original site, along with the prominent white plaster replicas assembled with the patina of the original marbles and the virtual image directed towards the original site all produce a whole range of associations and possible interpretations. It is a multiple narrative (Fig. 7, 9) that does not threaten the primary, historical narrative and strongly impresses each visitor by suggesting that the New Museum has a task to reunite the British and French metopes with the Greek ones. Process of continual production of intertextuality that Kristeva implied was now initiated by imagination through the author-reader relations. Hence, imagination becomes a tool of inter(con)textual production as a quality of advanced architectural production: "Imagination transforms reality, and establishes unsuspected relations; It signals other paths from which to attack the problems. Imagination, however, needs to have memory and a certain knowledge base; it is a player that always plays with the rebound, against what

is."[45] Inter(con)textuality within an actual moment of experience means the deconstruction of what once was and what at first sight seemed to have been finished, and also what the future might bring. Hereby, the production of meanings is based upon both the deviation and connection among the past, present, and future.

Apart from imagination, metaphor is also a conceptual tool of inter(con)textual production of architecture. Umberto Eco claims that in a certain intertextual and cultural universe there are metaphores that cannot exist within any other universe: "The metaphore makes us wonder about the complete intertextuality and, at the same time, it makes a context vague and open to multiple interpretations. Intertextuality also consists of previous metaphores so we can talk about the metaphores of metaphores, which can be interpreted only due to sufficient intertextual knowledge."[46] Generally speaking, the Museum is essentially a metaphore because it transfers meanings of what belonged to past into the present. Tschumi uses metaphores as a most persuasive visual tool of mass consumption beause in a society crowded with a fast information exchange, the metaphores lead directly to an answer and do not pose new questions.[47] The multiple narration produced within the Parthenon gallery is a sort of metaphore play that, at the same time, enables both dislocation of sense and dislocation of time. This metaphoric play is being induced by the productive tension between the architectural concept and the spatial experience. This brings us to Tschumi's basic theoretical position according to which architecture is defined as *pleasure,* which represents "the cross section between spatial experience and its conceptual aspects"[48], and sometimes it is the "violent clash of space and action, which represents a metaphor of intensive relation between individuals and the space surrounding them".[49] One such theoretical background may be rooted in what Roland Barthes refers to as *pleasure of the text*: "The pleasure of text is that moment when my body pursues its own ideas — for my body does not have the same idea as I do."[50] Both the author and the reader joined the inter(con)textuality of architecture and Barthes's thesis on *Death of the Author* is left aside along with the position that architectural objects may be greatly imprecise becoming the marker of something else, which would make them temporary and provisional.[51] Tschumi confirms this by saying that "architecture of pleasure starts at a point where the space concept and experience violently collide and the architecture culture is infinitely deconstructed".[52] In case of the New Acropolis Mu-

Fig. 8. Non-contextuality
Sl. 8. Nekontekstualnost

Fig. 9. New narrative
Sl. 9. Nova narativnost

43 Walker, Tschumi, 2006: 117

44 Bachelard, 1969: 22

45 Gausa, 2003: 330

46 Eco, 2001: 157

47 http://humanscribbles.blogspot.com/2010/11/communication-in-architecture.html [25.2.2013.]

48 Tschumi, 2004: 12

49 Tschumi, 2004: 97

50 Barthes, 1975: 17

51 Barthes, 1997: 158-172 (161)

52 Tschumi, 2004: 76

seum, the multiple signifier play is a part of inter(con)textual nature of architecture but the suggestion is potent enough to keep the signifiers from being weak and temporary but rather being expanded to their full capacity. Consequently, the productivity of inter(con)textuality concept in architecure reflects in the strategic role of the design-concept of the New Acropolis Museum by giving architecture a whole new dimension and supporting Tschumi's thesis that "architecture stops being the background of an action and becomes the action itself".[53] In other words, analogue to deconstruction, the inter(con)textuality in Bernard Tschumi's architecture reflects in disjunction, which is the inner productive capacity of architecture. These are the capacities that are tightly connected with the terms promoted by Derrida as he spoke of architecture of heterogeneity, interruption, non coincidence: dissociation, disjunction, disruption, difference, destabilization, deconstruction, dehiscence.[54] Fragments of *architectural text* are dissociated and observed through its ideas and readers' experience without the necessity to equalize these two or insist on the author's dominacy. Hence, it is clear that the concept of inter(con)textuality derived from post-structuralist linguistic theories may serve as a productive model for both architectural discourses and architectural production.

CONCLUSION
ZAKLJUČAK

The productive side of the concept of inter(con)textuality within architectural discourses and production reflects itself in reconsideration of complex psychological, sociological, political, and physical effects that architecture has on both people and community by producing multiple changeable meanings through relations of context, concept, and spatial experience. This sort of productivity does not refer to the representation of architecture as a text but rather to the capacity of turning the signified into an active play of the signifiers that are being produced within the inter(con)textual world. Unlike the observation of inter(con)textuality in art in which the open structure means the production of meaning between the visual object and the reader, it is in architecture that this concept refers to a much wider domain because it directly affects the activity of everyday usage. Inter(con)textual nature of architecture implies the production of meanings, which emerges at the intersection of conceptual architectural determination and the unstable nature of its perceptive abilities.

53 TSCHUMI, 2004: 116
54 DERRIDA, 1968: 566-587 (578)

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[Translated by: NEVENA VUČEN,
Senior teaching assistant
at University of Banja Luka,
Master of philosophy in Anglo Linguistic]

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Summary
Sažetak

Koncept inter(kon)tekstualnosti u arhitektonskom diskursu i stvaralaštvu
Studija slučaja: Novi muzej Akropole

Rad se bavi analogijom između lingvističkih teorija i arhitekture na temelju analize Novoga muzeja Akropole autora Bernarda Tschumija, sagrađenog 2009. u Ateni. Temeljna je hipoteza rada da se produktivna strana arhitektonskog diskursa i arhitektonske produkcije putem teksta odražava u konceptu inter(kon)tekstualnosti. On je sličan konceptu intertekstualnosti, pri čemu se naglašava mogućnost njegove umjetničke primjene u području arhitekture. Analiza arhitekture kroz ovaj koncept obuhvaća složene značenjske odnose unutar povijesnoga fundusa, a generiranje novih značenja iznova preispituje ulogu muzeja i arhitekture u kontekstu društvenih promjena 21. stoljeća.

U prvome se dijelu rada iznosi pregled lingvističkih i semiotičkih principa koji mogu biti od koristi u analizi zadane teme. Lingvističke teorije teksta kroz semiologiju prožimaju i druge discipline zbog činjenice da se tekst promatra kao bilo koji sustav znakova. Za razliku od strukturalističkoga poimanja teksta kao zatvorenoga sustava, u poststrukturalizmu tekst se promatra kao otvoreni sustav, tj. kroz odnose koji proizlaze iz njegova suodnosa s drugim tekstovima. Drugim riječima, označeno se pretvara u brojne označitelje, što se zatim reproducira kroz odnose s užim i širim kulturnim i povijesnim kontekstima. Prijelaz iz strukturalizma u poststrukturalizam označio je tzv. *lingvistički zaokret ('linguistic turn')*, inicijalno potaknut konferencijom pod naslovom *Jezici kritike i znanosti o čovjeku* održanoj 1966. godine na Sveučilištu John Hopkins, na kojoj je Jacques Derrida održao svoje izlaganje pod naslovom *Struktura, znak i igra u diskursu humanističkih znanosti*.

Jedna od temeljnih postavki odnosi se na nemogućnost odvajanja teksta i njegova stvarnoga značenja od njegovih mogućih interpretacija. Upravo je odnos stvarnoga i mogućega ono na čemu se temelji teorija intertekstualnosti i predmet je diskusije istaknutih zagovornika dekonstruktivizma, kao što su Jacques Derrida, Julia Kristeva i Roland Barthes. Prema ovim teorijama struktura gubi svoju čvrstoću, čime i autor teksta i čitatelj zadobivaju podjednaku važnost, a značenje postaje nestabilna kategorija. Drugim riječima, struktura je podložna brojnim interpretacijama koje ne odražavaju objektivnu stvarnost, nego konstruiraju našu vlastitu interpretaciju stvarnosti. Metafore su također sastavni dio intertekstualnosti, budući da teže multipliciranju i spajanju.

Drugi dio rada prikazuje kontekst unutar kojeg se pojavila potreba za izgradnjom Novoga muzeja Akropole. Kontekst obuhvaća složenu interakciju nekoliko čimbenika, kao što su zahtjevi same lokacije, stručnu i javnu kritiku, te državne političke ambicije na koje bi Novi muzej trebao svratiti pozornost. Stoga se (kon)tekst u ovome slučaju ne odnosi samo na fizičku strukturu i vizualne parametre već i na sve kulturne, društvene i ekonomske aspekte projekta. Nadalje, naglasak je i na načinu na koji se složeni kontekstualni impulsi prevode u neku vrstu strategijskog koncepta. U slučaju Bernarda Tschumija to se odnosi na kreiranje društveno aktivne arhitekture temeljene na intenzitetu koji podjednako proistječe iz suprotstavljenih iskustava konteksta, koncepta i prostora.

U koncepciji Novoga muzeja to se postiže kroz niz asocijativnih i direktnih veza s Akropolom, tj. kroz tzv. dinamičan efekt koji karakterizira njegovu morfologiju, dinamiku i hijerarhiju unutar njegove prostorne dispozicije, kao i dominantnu poziciju Partenona unutar šire gradske strukture. Osim specifičnog očuvanja povijesnih objekata i njihovih višestrukih veza s originalnom Akropolom, strateška strana ovoga projektantskog koncepta ima također i svoju političku dimenziju. Stoga se u ovome radu iznosi čitav niz konceptualnih podvarijanata kroz koje Muzej označava obvezu vraćanja mramora što je bio uklonjen iz Akropole zbog povijesno-političkih prilika, a koji je sada pohranjen u muzejima u Velikoj Britaniji i Francuskoj.

Treći dio rada bavi se daljnom razradom koncepta inter(kon)tekstualnosti na osnovi teorijske pozadine i analize značenja povezanih s konceptom Novoga muzeja iz prethodna dva poglavlja. Da bi se utvrdio potencijal primjene takva koncepta u arhitekturi, rad se bavi sličnostima i razlikama između koncepata intertekstualnosti, inter(kon)tekstualnosti i dekonstrukcije. O ovim sličnostima i razlikama govori i Tschumi u svojoj knjizi *Arhitektura i razdvajanje* govoreci o arhitekturi promatranoj kroz tekst. Prema autoru, dekonstrukcija u arhitekturi odražava se kroz razdvajanje koje predstavlja njezinu unutarnju snagu i subverzivnu moć. Jezgra dekonstrukcije je sama dekomponirana i rastavljena priroda arhitekture.

Kroz dekompoziciju arhitektura kreira prostor u kojem se stvaraju nove veze; u slučaju Novoga muzeja, ali i općenito, ove veze spajaju prošlost, sadašnjost i budućnost. Takve veze sadrže i međuodnos i otklon od ovih vremenskih kategorija. Dekonstruktivistički pojmovi – kao što su nestabilnost jezičnih značenja, stvaranje heterogenosti i razlika – ono su što se u arhitekturi podrazumijeva pod pojmovima ekscentričnosti, dezintegracije, razdvajanja, izbacivanja, diskontinuiteta itd. Koncept inter(kon)tekstualnosti profilira se putem analize projekta – koncepta inter(kon)tekstualnosti Novoga muzeja Akropole i putem višestrukih paralela između lingvističkih i arhitektonskih teorija koje se ponajviše odnose na dekonstrukciju. Neke su od njih prisutne već u djelu Rolanda Barthesa *The Pleasure of the Text* i u djelu *The Pleasure of Architecture* autora Bernarda Tschumija ili u sintagmi Umberta Eca *metafora kao čimbenik intertekstualnosti*, odnosno sintagmi *metafora kao čimbenik potrošačkog društva*, na koju se i Bernard Tschumi referira u svome radu. Stoga je inter(kon)tekstualnost neka vrsta modela za postkonceptualizaciju i arhitektonski diskurs općenito, no ona je ujedno i budući koncept vezan za arhitektonsku produkciju.

Ivan Živanović
Milica Malešević

Biographies
Biografije

Ivan Živanović, senior teaching assistant, Department of Architecture, Faculty of Architecture and Civil Engineering, University of Banja Luka; currently finishing a PhD thesis at the Faculty of Architecture in Belgrade, research field: architectural design and contemporary architecture.

Milica Malešević, senior teaching assistant, Department of Architecture, Faculty of Architecture and Civil Engineering in Banja Luka; PhD scholar at the Faculty of Architecture in Belgrade.

Ivan Živanović je viši asistent na Odsjeku za arhitekturu Arhitektonsko-građevinskog fakulteta Sveučilišta u Banjoj Luci. Trenutačno dovršava svoju doktorsku disertaciju na Arhitektonskom fakultetu u Beogradu. Područje istraživanja: arhitektonsko projektiranje i suvremena arhitektura.

Milica Malešević je viša asistentica na Odsjeku za arhitekturu Arhitektonsko-građevinskog fakulteta Sveučilišta u Banjoj Luci. Doktorandica je na Arhitektonskom fakultetu Sveučilišta u Beogradu.