

Davor Ereš

Institute for Philosophy and Social Theory, University of Belgrade, Serbia

The Influence of Temporality: Exhibiting Architecture and the Prospect of Immediacy of Discipline at the Venice Biennale

Abstract: The state of architecture being exhibited and (re)exposed through formats of public display does not present the central framework of architectural production. However, the condition of exhibiting architecture is opening a set of valuable prospects for the discipline – it creates a specific temporal form of displacement for architecture in which a multifaceted set of connotations and views of this discipline is being provoked. The exhibition and its structure are understood here primarily as a point in time; a specific temporal form with its own tactics of appearance that make the notion of contemporaneity occur.

Taking the context of the Venice Biennale of Architecture as the most prominent platform for global overview of architectural practice, this paper will reflect on today's relevance of architecture as an aesthetic discipline related not only to designing (projection and production of architecture), but to its post-production (exhibiting architecture) as well. Claiming that architectural contemporaneity is motivated primarily by the urge for actuality – setting the new emerges as the formative property of the discipline.

This paper aims to prove that the specific temporal form of exhibition reveals a proposition for regenerating the competency of architectural discipline. This proposition about being present manifests itself as a prospect for the immediacy of the discipline, as the qualitative evidence of architecture's immanency to continuously reconstitute and actualize, maintaining the passage to keep its influence in shaping our world.

Keywords: exhibiting architecture; temporality; contemporaneity; Venice Biennale of Architecture; discipline of architecture.

The Venice Biennale of Architecture – a Case of Temporal Immediacy of the Discipline

La Biennale di Venezia is a twentieth-century phenomenon that has established itself as a platform for new tendencies in various fields of art production.¹ Almost a century after the founding of the Venice Art Biennale, the Architecture Biennale, officially established in 1980,² quickly became the most important stage for the presentation of a comprehensive panorama of current architectural practices. By expanding its scope of interest and broadening its audience over the years, the Venice Biennale of Architecture has evolved from an international manifestation of architecture into a global event. Accordingly, the significance of the Biennale lies in its increasingly global audience. The audience is shaped by a promise that it will be kept up to date through the display of architecture's most current state.³ Engaging a wide professional and non-professional audience, the Architectural Biennale made a particular influence on the course of the profession, acting as a new disciplinary agent in architecture. This has been confirmed over the years, during which the exhibition has embodied the birth of the network of influential global star architects, "transforming of architecture culture from an auto-referential field mainly concerned with form and materials to a much more interdisciplinary and international discipline focused on media, image, and representation."⁴

In addition to the chronological perspective on the Biennale as an on-going transformation of architectural culture, its strictly structured interval requires it to be approached primarily as a point in time; as a specific temporal form with its own set of tactics of appearance that make the notion of contemporaneity "occur" referring specifically to the experience of *contemporaneity*. The exposing capacity of the Venice Biennale of Architecture can be recognized as a wide-ranging disciplinary outline. The Biennale as an event performs as a multifaceted setting for questioning (re-examining) the contemporaneity of architecture as the broader cultural landscape of the relational globalized context in which architecture alternates (every two years) with other arts, in parallel with film, theatre, and dance.

As Brett Steele notes: "The history of successive biennales isn't just its register, as if a windsock, or architectural fashion, taste or interest [...] The biennale has itself become a kind of living record – of architecture's own contemporary struggle as a form of cultural production on the one hand, and that production on (and not

¹ Cecilia Alemani et al., *The Disquieted Muses. When La Biennale di Venezia meets History* (Venezia: La Biennale di Venezia, 2020).

² Marco De Michelis and Alta L. Price, "Architecture Meets in Venice," *Log* 20 (2010): 29–34; Léa-Catherine Szacka, "The 1980 Architecture Biennale. The Street as a Spatial and Representational Curating Device," *Exhibitions. Showing and Producing Architecture* OASE 88 (2012): 14–25.

³ Léa-Catherine Szacka, *Biennials/Triennials: Conversations on the Geography of Itinerant Display* (New York: Columbia University, 2019), 21.

⁴ Léa-Catherine Szacka, "Biennale di Architettura di Venezia 1980," in *Exhibit A. Exhibitions That Transformed Architecture 1948–2000*, ed. Eva-Liisa Pelkonen (New York: Phaidon Press, 2018), 228–233.

only of) display on the other.”⁵ The temporality of exhibition here does not imply an exhibition as a durational form that has developed with the introduction of time-based media, but rather a form with a distinct temporal character exposed through its presentness, its prominent relation to the present, rather than its (later) historical implication.⁶

By grasping the Biennale through architectural discourse, what is considered here is the case of increasingly global scale production that conceives contemporaneity. Thus, contemporaneity is exposed from this context as a phenomenon of globality or the temporal product of *our time*.⁷ More specifically, the notion of contemporaneity should not be reduced to a historical a category within the classification of art and architecture production (modern – postmodern – contemporary), but as a more universal category of time, or being-in-time, and its experience that exceeds historical periodization.

Exposing Architecture – the Discipline and Its Expanded Field

Among the recent academic debates about the phenomenon of exhibiting architecture, the symposium held at the Yale School of Architecture in 2013 gathered different viewpoints on the notion of paradox the practice of exhibiting architecture produces, raising a vital set of questions, such as: “What does it mean to exhibit architecture? Isn’t architecture, once it is built, always already on display? The ambition to exhibit architecture always entails a paradox: how to exhibit something as large and complex as a building or a city, and how to communicate something as elusive as an architectural experience that unfolds in space and time? To be sure, architecture poses a challenge to exhibition as a medium - indeed, what do we exactly exhibit when we exhibit architecture? To what extent did the phenomenon of displaying architecture change the very nature and possibilities of architecture?”⁸ Addressing the exhibition not only as a medium, these debates challenge the stability of the conventional understandings of architecture as a discipline.

Following this, Lesley Lokko’s curatorial statement for the central exhibition of the *Biennale Architettura 2023: The laboratory of the future*, once again, makes visible the constant uncertainty between the realities of the architectural discipline and promises of the exhibition formats:

⁵ Aaron Levy and William Menking, *Architecture on Display: On the History of the Venice Biennale of Architecture* (London: AA Publications, 2010), 37.

⁶ Boris Groys, “Present, Presence, Presentation,” in *Aesthetic Temporalities Today: Present, Presentness, Re-Presentation*, ed. Gabriele Genge, Ludger Schwarte and Angela Stercken (Bielefeld: transcript Verlag, 2020), 31–38.

⁷ See Cox and Lund, *The Contemporary Condition*, 14.

⁸ Eva-Liisa Pelkonen, “Mining the Paradox,” in *Exhibiting Architecture: A Paradox?*, ed. Eva-Liisa Pelkonen, Carson Chan and David Andrew Tasman (New Haven: Yale School of Architecture, 2015), 9–10.

An architecture exhibition is both a moment and a process. It borrows its structure and format from art exhibitions, but it differs from art in critical ways which often go unnoticed. Aside from the desire to tell a story, questions of production, resources and representation are central to the way an architecture exhibition comes into the world yet are rarely acknowledged or discussed. From the outset, it was clear that the essential gesture of ‘*The Laboratory of the Future*’ would be ‘change’ [...] What do we wish to say? How will what we say change anything? And, perhaps most importantly of all, how will what we say interact with and infuse what ‘others’ say, so that the exhibition is not a single story, but multiple stories that reflect the vexing, gorgeous kaleidoscope of ideas, contexts, aspirations, and meanings that is *every* voice responding to the issues of its time?⁹

This tension is biennially publicized as the theme of the Venice Biennale of Architecture, constructing operational modus for reinvention of the exhibition *volume* as a sort of *void of possibility* for the architectural discipline that should be *filled in*. This thematization structure aims at continuous regeneration of the competence of the architectural discipline by exposing it against the current cultural, socio-economic, and geo-political backgrounds, where the diverse interests of architecture are being reflected, interlinked, and revealed.

Following the thematization as the disciplinary field, the philosophical discourse debates the condition for the disciplinarity of architecture through three constitutive elements (necessity of collective intentionality, necessity of collective production of public responsibility protocols, and need of continuous thematization and self-reflection) positioning the third element “as the constant thematization and reflection of its own field and its own boundaries, that is, the thematization of the border about what is and is not architecture, what architecture was and what it will become.”¹⁰ On the other hand, from the perspective of architects and the needs of the profession, architecture as a practice includes two essential components that encompass projection (project) and production (object) as a form of the fulfilment of an architectural idea through knowledge.¹¹ Within the core of this coherence is a firm connection that places architecture in the sphere of existence in both the immaterial and material realms, engaging explicit and implicit knowledge that is confirmed by its materiality grounded in knowledge of skills. Inside this order, architecture as a practice is embodied throughout the material appearance, and architecture as a theory is signified through the knowledge of a discipline, both synchronically defining the architectural discourse as well as presence of the profession.

⁹ “Introduction by Lesley Lokko Curator of the 18th International Architecture Exhibition,” La Biennale di Venezia, <https://www.labiennale.org/en/architecture/2023/introduction-lesley-lokko>, acc. March 23, 2023.

¹⁰ Petar Bojanić, “Disciplinare l’architettura/pensare l’architettura,” *Aut Aut* 368 (2015): 54–55.

¹¹ See more in: Andrzej Piotrowski, “On the Practices of Representing and Knowing Architecture,” in *Discipline of Architecture*, ed. Andrzej Piotrowski and Julia Williams Robinson (Minneapolis and London: University of Minnesota Press, 2001), 40–60.

Concerning these disciplinary properties of architecture, its appearance synthesizes the correlation between architectural practice and knowledge as an unavoidable epistemological component of its presentness.¹² What emerges here is the argument that the exhibition system reveals the ways in which the architecture discipline incorporates new knowledge in its range of influence, making the condition of exposure a crucial case for debates about the present and future relevance of the architectural field. Considering this complex multiplicity of architecture as a practice and as a discipline, as well as the implications for the impact of its appearance, the condition of architecture being exhibited can open up critical questions about the position of architecture in and with *our world*.¹³

Exposure as a Temporal Form – Contemporaneity and the Matter of Architectural Modernity

Exploring questions of circulation and temporality,¹⁴ the question of architectural contemporaneity, observed from a historical perspective, is inseparably linked to the condition of modernity.¹⁵ Although the terms contemporaneity and modernity do not function as synonyms, they are interconnected through their relationship with the category of time in the cultural frame in which circulation fundamentally determines the state of modernity.¹⁶ In her study of the key propositions of architectural modernity, Beatriz Colomina interprets architecture of modernism through the method of a quest toward defining the impact of the new constellations between public and private, which was triggered by the emergence and the impact of mass media as a paradigmatic shift within the architectural project. She argues that architecture exhibitions could be a tool to challenge the fundamental assumption that modern architecture has predominantly been *fueled* by historical events. Instead, Colomina points out that modern architecture has been shaped equally by buildings as well as by

¹² For Peter Eisenman “the use of the term presentness also begins from an idea of spacing, a spacing which is required in the loosening of the relationship of the architectural object from its thought-to-be natural condition of instrumentality. Thus, in one sense, presentness, is precisely the opposite of the Fried definition. [...] Precisely because this relationship is so predetermined in architecture, the term presentness offers a means to loosen the inexorable relationship of the architectural object from its thought to be natural condition of instrumentality.” In Peter Eisenman, “Presentness and the ‘Being-Only-Once’ of Architecture,” in *Deconstruction Is/In America: A New Sense of the Political*, ed. Anselm Haverkamp (New York and London: NYU Press, 1995), 140.

¹³ “We are not in the world, we become with the world; we become by contemplating it. Everything is vision, becoming.” In Gilles Deleuze and Félix Guattari, *What Is Philosophy?* (New York: Columbia University Press, 1994), 169.

¹⁴ Mari Lending, “Circulation,” in *Place and Displacement: Exhibiting Architecture*, ed. Thordis Arrhenius et al., (Zürich: Lars Müller Publishing, 2014), 168–169.

¹⁵ On the notion of time in modernity see Sanford Kwinter, “Beat Science,” in *Paradoxes of Appearing: Essays on Art, Architecture and Philosophy*, eds. Michael Asgaard Andersen and Henrik Oxvig (Baden: Lars Müller Publishers, 2009), 150.; Peter Osborne, “Modernity: A Different Time,” in *The Politics of Time, Modernity and Avant-garde* (London, New York: Verso, 1995), 1–29.

¹⁶ See Hal Foster et al., “Questionnaire on ‘The Contemporary,’” *October* 130 (Fall 2009), 122–123.

different media, such as photography, magazines, advertising, films, and exhibitions, which exist, in part, outside historical time. She goes even further, claiming that the traditional perception of space and subjectivity have been permanently changed by modern media of communication and that modern architecture is produced within the mass media culture. Advocating the increased influence of publicity on architecture as the visibility of architecture, Colomina places exposure as a constitutive element of the state of its modernity.¹⁷

In the transition to late modernism, the institutionalization of architecture has accelerated through exhibition practices that accompanied the postmodern crisis dedicated to the search for new means of representation for architectural practices. Since the late 1960s, architecture has entered a phase in which the historicism of early modernism was established through the institution of the exhibition.¹⁸ The failure of architecture to address the urban crisis in the 1970s provoked the postmodernist turn toward projection by drawing, which has become the main medium of research and experimentation of architecture, at the same time, a philosophical discourse has joined in the quest for the autonomy of architecture. When the philosopher Petar Bojanić recently wrote about disciplinarity and the possibility of architecture as an autonomous discipline, he argued that “institutionalization (of architecture) always taking place as resistance to the institution (through resistance to architecture), as contre-institution (counter-architecture). In other words, the thematization or self-thematization of the architect (or architecture; in another context, it is ‘the autopoiesis of architecture’) de facto continuously institutionalizes the project of architecture as an autonomous discipline.”¹⁹ In this context, Bojanić is paraphrasing Jacques Derrida from the point that “an institution or discipline causes itself to distance itself from itself, but also to actively transform and change itself.”²⁰ Within this proposition, the exhibiting apparatus as a set-up of architectural content mediated through formats of the museum, archive and the exhibition display, should therefore be perceived as an index of symptoms and a possible trigger for a new turn in architecture. Following this line of thought, the exhibition (as a place of dispersion) starting in the 1980s throughout the 2000s, abolishes the distinction between exhibition and architecture,²¹ establishing a relationship between the total representation of architectural projection and introducing the non-representative representational principle of architecture towards the exhibition of architectural projection as a model of communication and the need for architecture to address itself as a presentation of itself.²²

¹⁷ Beatriz Colomina, *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge and London: MIT Press, 1996).

¹⁸ See Geoff Cox and Jacob Lund, *The Contemporary Condition: Introductory Thoughts on Contemporaneity and Contemporary Art* (Berlin: Sternberg Press, 2016), 11.

¹⁹ Bojanić, “Disciplinare l’architettura,” 54–55.

²⁰ Ibid.

²¹ See Sandra Zalman and Philip Ursprung, “An Architectural Perspective: Conversation with Philip Ursprung,” in *Walls Paper 1972 by Gordon Matta-Clark* (London: Tate Research Publication, 2017), <https://www.tate.org.uk/research/in-focus/walls-paper/an-architectural-perspective>, acc. on March 23, 2023.

²² Stephan Trüby, “Architecture in the Age of Curating,” in *The Architecture of Exhibition: How to Expose the Spectator to the Audience?*, ed. Marko Todorović (Belgrade: Poligon, 2009), 21–22.



Figure 1. Vaporetto sails with the official banner of the 59th International Art Exhibition of *La Biennale di Venezia* 2022, titled *The Milk of Dreams*, photo: Davor Ereš

Biennial Form of Exhibition and the Condition of Contemporaneity

As an experience, the notion of contemporaneity is based upon a profound dissonance, as interpreted by Agamben: “Contemporariness is, then, a singular relationship with one’s own time, which adheres to it and, at the same time, keeps a distance from it. More precisely, it is that relationship with time that adheres to it, through a disjunction and an anachronism.”²³ According to him, to be *contemporary* is to experience a state of immediacy with one’s temporality. Here the concept of contemporaneity is understood from an ahistorical standpoint, as a state of auto-reflexive, critical alignment against one’s own time. In other words, to be contemporary is to be able to make a critical association with the present. Following Agamben’s argumentation about the necessity of being “against the time,” intensions of architecture as the form (i.e., the object) are losing the metaphysical character and becoming more disposable. In reference to the Venice Biennale of Architecture, “what really appears is a reflection of self-reflection, created both, by the inherent need (of architecture as discipline) to expose, and an in-forced effort to display.”²⁴

²³ Giorgio Agamben, “What Is the Contemporary?” in *What is an Apparatus? and Other Essays*, trans. David Kishik and Stefan Pedatella (Redwood City: Stanford University Press, 2009), 40–41.

²⁴ Davor Ereš and Jelena Mitrović, “Dispersion of Stylistic Modernisms: Hundred Years of Plasticity (Case study of Venice Architectural Biennale 2014),” in *Aesthetics International Scientific Conference Revisions of Modern Proceedings*, ed. Miško Šuvaković, Vladimir Mako and Vladimir Stevanović (Belgrade: Faculty of Architecture, Society for Aesthetics of Architecture and Visual Arts Serbia (DEAVUS), 2015), 1568–1578.

While philosophy usually hunts the truth outside or behind the appearance of the world,²⁵ the temporal property of a biennial exhibition concerns the state of exposing, or more precisely, the architectural discipline search for a methodological capacity of exhibiting as a condition to grasp the complexity of the exhibition as a temporal form. The temporal character of exhibitions, especially biennials, in relation to the question of contemporaneity has been discussed by many authors in recent years,²⁶ most notably by philosopher Peter Osborne and art historian Terry Smith. They offer approaches on temporality from different disciplinary perspectives.

In his foundational text *Politics of Time*, Osborne differentiates the concept of the present, elaborating that “the present is not grasped by the Aristotelian idea of the *instant* because, as Augustine famously pointed out, it contains not just one, fleeting dimension of time but all three together. Past and future are not differentiated by their absence as opposed to their presence to consciousness, as Aristotle implied, but by the form of their presence as objects of memory and expectation, rather than attention, respectively. The present is actually a ‘three-fold’ present: a present past, present present and present future.”²⁷ Following this earlier (premodern) multi-layered notion of time, Osborne outlined ‘contemporaneity’ of our time in his later texts. He recognizes biennials as an exhibitionary form that provoked the shift within the complex of exhibitions. On the other hand, Terry Smith as an art historian observes the transition from traditional exhibitionary formats pointing out that “Biennials are, crucially, exhibitionary *events*, as distinct from displays of the kind exemplified most clearly in the permanent collection rooms of a modern art museum (where continuity over time is emphasized, and change is understood as a modification or eruption within the evolutionary narrative of art’s history), and from temporary exhibitions in such museums. Being events, rather than primarily an assembly of art objects on display, is what makes biennials contemporary.”²⁸ The contemporaneity of biennials for Smith stands in close relation to *the complex of contemporary art*. According to him, contemporary art requires the event as its form of appearance since it engages with more than a

²⁵ The elaboration of Peter Sloterdijk on Derrida as philosopher is emblematic: “The strange thing about the approach, however, is that Derrida – to continue the architectural imagery – does not believe in the power of modernity’s exponents to create authentic new buildings. (As his conversations with Peter Eisenman and the Viennese architectural group Coop Himmelblau show fairly unambiguously, he always remained distant from the world of modern architecture, and used such terms as constructing/deconstructing purely metaphorically, without ever developing a material connection to the practice of building truly contemporary, i.e., demystified edifices free of historical baggage.” In Peter Sloterdijk, *Derrida, an Egyptian: On the Problem of the Jewish Pyramid*, trans. Wieland Hoban (Cambridge: Polity Press, 2009), 35–36.

²⁶ Claire Bishop summarizes the *contemporary* as a method rather than periodization, reflecting on different authors and approaches to the importance of a politicized representation of history in museums of contemporary art. See Claire Bishop, *Radical Museology: Or, What’s ‘Contemporary’ in Museums of Contemporary Art?* (Köln: Walther König, 2014).

²⁷ Peter Osborne, “The Politics of Time,” *Radical Philosophy* 68 (1994): 5.

²⁸ Terry Smith, “Biennials Within the Contemporary Composition,” in *The Biennial Condition*, ed. Joasia Krysa (Liverpool: Liverpool Biennial, 2017), <https://www.biennial.com/journal/issue-6The/biennials-within-the-contemporary-composition>, acc. March 23, 2023.

single temporality at the same time.²⁹ Since biennials typically concentrate contemporary energy in one place, or a related set of places, for a specified time, they provide contemporary art (and architecture) with a suitable form of manifestation that is “reliable in their recurrence, but open-ended in their actualization.”³⁰

Even though Osborne and Smith locate the (art) biennial exhibitions form in tight relation to the wider ideological and historical contexts – which is especially evident in Osborne’s interpretation – both emphasize its temporal character. From this standpoint, we can conclude that the biennial form of exhibition achieves contemporaneity as the condition of simultaneity. By exposing time and space of *the present* in a condensed period – the biennial form exposes *the present* by appropriating its tactics of (expected) appearance: it occurs at a certain place for a brief period of time performing the state and the experience of *now*.

Exhibition vs. Dialectic Nature of the Discipline. Projection – Production – Postproduction

The temporal form of the exhibition promises architecture a widening of the field of projection as a leading feature of architectural discipline.³¹ In terms of a methodological framework for interpreting architectural appearance, the temporality in question here opens a new horizon for a relational model of communication, seeking that architecture refers to itself through exposing itself. The state of exposition, which the exhibition performs, creates the experience of being in time, or rather of being in the present time; in other words – by exposing its content (art objects, practices, ideas, and other material), the exhibition exposes – and this is very significant – the experience of being-in-time, of the presentness of time. The presentness here denotes not only spatially conceived presence but a temporal occurrence as well, since exhibitions, and biennials particularly, aim to expose through its episodic, ephemeral form an enduring, longer-lasting experience of time that shapes both, the immediate present and its consequences. Keeping in mind that with the acceleration of the phenomenon of architectural presentness,³² “the object/project dichotomy is fading away with object and project blending into one another and equally navigating the boundaries between art and architecture.”³³

Within the architectural exhibition as space, the event as a point in time – is created as a relational link for the architectural discipline, referencing it toward the endless shifting (time)lines of the time before and after. What is particularly significant in perceiving the construction of in-between experience of the contemporaneity and the exhibition as media, is that the state of being exposed and architecture as a

²⁹ See Terry Smith, *What Is Contemporary Art?* (Chicago: University of Chicago Press, 2009), 5–6.

³⁰ Smith, “Biennials.”

³¹ See Jeremy Till, *Architecture Depends* (Cambridge: MIT Press, 2013), 95.

³² “The importance of presentness as a term for architecture is that it distinguishes (architecture as) a writing from [architecture as] an instrumentality of aesthetics and meaning.” In Eisenman, “Presentness,” 46.

³³ Szacka, *Biennials/Triennials*, 35.

discipline produce a relational connection. This connection enables the exchange of positions, where in one, the space of architecture takes the place of the exhibition and vice versa. In contrast to the architecture of objects, the exhibition of architecture as an event has the property of limited time flow – opening and closing, beginning and end - which opens the possibility for post-production as a post activity. Post-production as a mode of architecture manifests itself through institution of exhibiting and the condition of exposing, going beyond the classical relation of contradictory terms project and product, perception, and the object of appearance. The state of exposing commences from the relation between projection and production of architecture whose results are confronted with post-production as a model of shift in perception in the time of near future of its object.

Influence and Temporality – Immediacy and a New Field of Relevance of the Architectural Discipline

Observing the complex disciplinary nature of architecture in relation to the format of the exhibition as a multi-layered temporal structure, architectural appearance always synthesizes the correlations between architectural practice and knowledge as an inevitable epistemological component of the architectural present (and presence). The way architecture defines, creates, circulates, and incorporates knowledge outside its domain of influence is crucial to defining the panorama of the present and the prospect of the relevance of the architectural field in times to come.

This points to a perspective on the exhibition as a temporal form and as a platform for observing the possibility of immediacy generating the new field of relevance. Concerning the capacity of the architectural exhibition to interact with the world, Paolo Portoghesi, the curator of the first Venice Biennale of Architecture, reflected: “With architecture there is always the possibility of direct communication between people and architects. Architecture for architects, accordingly, is wrong, and it breaks the continuity of architectural history. Architecture is not for architects – it’s for the public. I believe that modern architecture has lost the capacity to speak to the citizens, the common people.”³⁴ Keeping Portoghesi’s testimony in mind, 43 years later, Lesly Lokko elaborates on the Carnival as an integral programmatic part of Biennale of Architecture later as follows: “Conceived as a space of liberation rather than a spectacle or entertainment, *Carnival* offers a space for communication in which words, views, perspectives, and opinions are traded, heard, analyzed, and remembered. Politicians, policymakers, poets, filmmakers, documentary makers, writers, activists, community organizers and public intellectuals will share the stage with architects, academics, and students. This public event programme is increasingly a form of architectural practice that attempts to bridge the gulf between architects and the public.”³⁵ This continuity

³⁴ Levy and Menking, *Architecture on Display*, 37.

³⁵ “Biennale Architettura 2023: The Laboratory of the Future,” La Biennale di Venezia, <https://www.labiennale.org/en/news/biennale-architettura-2023-laboratory-future-0>, acc. March 23, 2023.

of *the urge* aimed at the relevance for *our world* (addressing as wide an audience as possible) replicates the self-referential need of architecture to retain influence.

Positioning itself as a specific design-aesthetic discipline, architecture at the same time struggles to maintain its position as a practice with autonomous skills, theories, and comprehensive knowledge that can make a difference to the world. The temporality of exhibition, interpreted as an architectural capacity for awareness of the present moment, could be crucial in providing architecture with the possibility of connection with the present and acting with more immediacy in *our world*.

References

- Agamben, Giorgio. "What Is the Contemporary?" In "What is an Apparatus?" and Other Essays, translated by David Kishik and Stefan Pedatella, 39–54. Redwood City: Stanford University Press, 2009.
- Alemani, Cecilia, et al. *The Disquieted Muses: When La Biennale di Venezia meets History*. Venezia: La Biennale di Venezia, 2020.
- Bishop, Claire. *Radical Museology: Or, What's 'Contemporary' in Museums of Contemporary Art?* Köln: Walther König, 2014.
- Bojanić, Petar. "Disciplinare l'architettura/pensare l'architettura." *Aut Aut* 368 (2015): 49–62.
- Colomina, Beatriz. *Privacy and Publicity: Modern Architecture as Mass Media*. Cambridge and London: MIT Press, 1996.
- Cox, Geoff, and Jacob Lund. *The Contemporary Condition: Introductory Thoughts on Contemporaneity and Contemporary Art*. Berlin: Sternberg Press, 2016.
- Deleuze, Gilles, and Félix Guattari. *What Is Philosophy?* New York: Columbia University Press, 1994.
- Eisenman, Peter. "Presentness and the 'Being-Only-Once' of Architecture." In *Deconstruction Is/In America: A New Sense of the Political*, edited by Anselm Haverkamp, 134–46. New York and London: NYU Press, 1995.
- Ereš, Davor, and Jelena Mitrović. "Dispersion of Stylistic Modernisms: Hundred Years of Plasticity (Case study of Venice Architectural Biennale 2014)." In *Aesthetics International Scientific Conference Revisions of Modern Proceedings*, edited by Miško Šuvaković, Vladimir Mako and Vladimir Stevanović, 1568–1578. Belgrade: Faculty of Architecture, Society for Aesthetics of Architecture and Visual Arts Serbia (DEAVUS), 2015.
- Groys, Boris. "Present, Presence, Presentation." In *Aesthetic Temporalities Today: Present, Presentness, Re-Presentation*, edited by Gabriele Genge, Ludger Schwarte, and Angela Stercken, 31–38. Bielefeld: transcript Verlag, 2020.
- Hal Foster et al. "Questionnaire on 'The Contemporary'" *October* 130 (Fall 2009): 3–124.
- Kwinter, Sanford. "Beat Science." In *Paradoxes of Appearing: Essays on Art, Architecture and Philosophy*, edited by Michael Asgaard Andersen and Henrik Oxvig, 149–167. Baden: Lars Müller Publishers, 2009.

- La Biennale di Venezia. “Biennale Architettura 2023: The Laboratory of the Future.” <https://www.labiennale.org/en/news/biennale-architettura-2023-laboratory-future-0>. Accessed on March 23, 2023.
- La Biennale di Venezia. “Introduction by Lesley Lokko Curator of the 18th International Architecture Exhibition.” <https://www.labiennale.org/en/architecture/2023/introduction-lesley-lokko>. Accessed on March 23, 2023.
- Lending, Mari. “Circulation.” In *Place and Displacement: Exhibiting Architecture*, edited by Thordis Arrhenius et al., 167–170. Zürich: Lars Müller Publishing, 2014.
- Levy, Aaron, and William Menking. *Architecture on Display: On the History of the Venice Biennale of Architecture*. London: AA Publications, 2010.
- Michelis, Marco De, and Alta L. Price. “Architecture Meets in Venice.” *Log 20* (2010): 29–34.
- Osborne, Peter. “The Politics of Time.” *Radical Philosophy* 68 (1994): 5.
- Osborne, Peter. “Modernity: A Different Time.” In *The Politics of Time, Modernity and Avant-garde*, 1–29. London, New York: Verso, 1995.
- Pelkonen, Eeva-Liisa. “Mining the Paradox.” In *Exhibiting Architecture: A Paradox?*, edited by Eeva-Liisa Pelkonen, Carson Chan, and David Andrew Tasman, 9–13. New Haven: Yale School of Architecture, 2015.
- Piotrowski, Andrzej. “On the Practices of Representing and Knowing Architecture.” In *Discipline of Architecture*, edited by Andrzej Piotrowski and Julia Williams Robinson, 40–60. Minneapolis and London: University of Minnesota Press, 2001.
- Sloterdijk, Peter. *Derrida, an Egyptian: On the Problem of the Jewish Pyramid*. Translated by Wieland Hoban. Cambridge: Polity Press, 2009.
- Smith, Terry. *What Is Contemporary Art?* Chicago: University of Chicago Press, 2009.
- Smith, Terry. “Biennials Within the Contemporary Composition.” In *The Biennial Condition*, edited by Joasia Krysa. Liverpool: Liverpool Biennial, 2017. <https://www.biennial.com/journal/issue-6The/biennials-within-the-contemporary-composition>. Accessed on March 23, 2023.
- Szacka, Léa-Catherine. “The 1980 Architecture Biennale. The Street as a Spatial and Representational Curating Device.” *Exhibitions. Showing and Producing Architecture*, OASE 88 (2012): 14–25.
- Szacka, Léa-Catherine. “Biennale di Architettura di Venezia 1980.” In *Exhibit A: Exhibitions That Transformed Architecture 1948–2000*, edited by Eeva-Liisa Pelkonen, 228–233. New York: Phaidon Press, 2018.
- Szacka, Léa-Catherine. *Biennials/Triennials: Conversations on the Geography of Itinerant Display*. New York: Columbia University, 2019.
- Till, Jeremy. *Architecture Depends*. Cambridge: MIT Press, 2013.
- Trüby, Stephan. “Architecture in the Age of Curating.” In *The Architecture of Exhibition: How to Expose the Spectator to the Audience?* edited by Marko Todorović, 20–30. Belgrade: Poligon, 2009.

Article received: April 11, 2023

Article accepted: June 23, 2023

Original scholarly paper