

LIZ FAGUNDES OLIVEIRA VALENTE

**SPACE AND ART – INTERRELATIONS BETWEEN  
ARCHITECTURE AND CONTEMPORARY ART AT INHOTIM**

Thesis submitted to the Federal University of Viçosa, Brazil, as a partial requirement of the Graduate Program in Architecture and Urbanism, to obtain the title of *Magister Scientiae*.

*Dissertação apresentada à Universidade Federal de Viçosa, como parte das exigências do ao Programa de Pós-Graduação em Arquitetura e Urbanismo, para obtenção do título de Magister Scientiae.*

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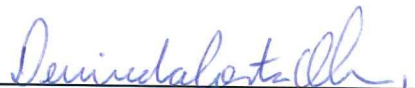
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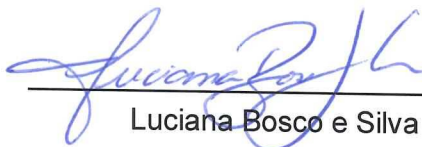
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Denise Mônico dos Santos



Denise da Costa Oliveira Siqueira



Luciana Bosco e Silva

(Orientadora)

This is for you, João, because you became yourself within me,  
and are now yourself all on your own.

## FORWARD

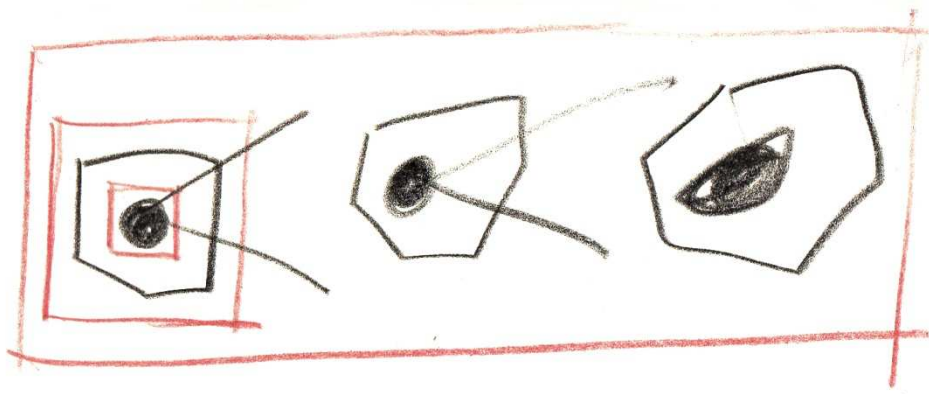
I understand *collection*. Ever since my childhood I'm a collector. Stickers, stamps, soda lids, coins, buttons, pins, sketches, stones, keys, postal cards, books, cds and disks. I collect things. I'm passionate about collecting; I understand the desire to keep, to revisit, to guard and to share.

I'm also an architect, and as such, I love buildings. I know buildings exist for a reason, I admire that they are built with much labor and that they meet an end. They have details that make them unique. They also fill my life with shelter and allow me to fill space with my life. They give me a sense of belonging. My home is a building.

Museum architecture was very easy for me to love, as it is about buildings designed for collections, and in the case of Inhotim, art collections, which made it even more amiable. Museums unite two paths that I have trailed and learned to cherish. In museum architecture art and shelter meet; form and function. I see great beauty in this encounter.

Also, during the development of this research I became pregnant and gave birth to my firstborn son. As I studied the deep relations between space and art, embodiment and independence, I had the privilege of experiencing the even deeper relation of mother and child. As my little one dwelled in me, as we shared blood, oxygen and DNA, he also was able to develop and become himself. This profound relation of life and life gave my research even more meaning because I was able to grasp the profound connection between space and art and yet understand the immense distinction that makes each one unique.

For all of this I thank God, in whom I dwell and am able to become more me. I thank Pedro with whom I dwell and share the deepest of all human connections. I thank my advisor, Luciana, for the enthusiasm and blunt insights. I thank my parents for their constant prayers and zeal for my life. I thank my friend Kênia for walking shoulder to shoulder during this time of study and growth. I thank my brother, Ivo, and sister Acácia, for their complicity. I thank the little ones, Ester and João, for bringing out the fun. I thank DAU, UFV, Inhotim and CAPES, for the institutional and financial support.



## ABSTRACT

VALENTE, Liz Fagundes Oliveira, M.Sc., Federal University of Viçosa, April of 2016. **Space and art – interrelations between architecture and contemporary art at Inhotim.** Advisor: Luciana Bosco e Silva.

This thesis is the result of a phenomenological research study, where the object of the research is the interrelations between architecture and contemporary artistic expressions at Inhotim. The theory of phenomenology acknowledges that the sensory experience of space is also unique function of space. In architecture it is demonstrated through the manipulation of material and immaterial elements of space in order to produce an impact on the human senses.

Since the consolidation of contemporary art, particularly *post-object*<sup>1</sup> art such as environment, site-specific, new media, installations and others that convey sensorial experiences, the need to preserve the relationship between the work and its place has strengthened. Changes in what/how *art is* have interfered in how *art spaces are*. Therefore, through the case of the Inhotim, the central matter that this thesis seeks to address is how the changes of paradigms in the arts brought about new architectural conformations that better accommodate contemporary art. This work is organized in three scales of analysis of this interrelation: (1) the scale of the artistic fact in relation to space; (2) the scale of the gallery in relation to the artistic fact; and, (3) the scale of the whole physical space of the museum, approaching Inhotim as whole, reading into its path-oriented form, its created landscapes and architectural set.

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<sup>1</sup> The term “post-object” was extracted from CARRIER, D. *The art museum today*. Curator: The museum journal. Volume 54, Issue 2, pages 181–189, April 2011.

## RESUMO

VALENTE, Liz Fagundes Oliveira, M.Sc., Universidade Federal de Viçosa, Abril de 2016. **Space and art – interrelations between architecture and contemporary art at Inhotim**. Orientadora: Luciana Bosco e Silva.

A presente dissertação é o resultado de uma pesquisa fenomenológica, onde o objeto de pesquisa são as inter-relações entre a arquitetura e as expressões artísticas contemporâneas em Inhotim. A teoria da fenomenologia entende que a experiência sensorial do espaço é também uma função singular da arquitetura. Em arquitetura ela é demonstrada pela manipulação de elementos materiais e imateriais do espaço, a fim de produzir um impacto nos sentidos humanos.

Desde a consolidação da arte contemporânea, particularmente da arte *pós-objeto*<sup>2</sup> como arte ambiental, *site-specific*, *new media*, instalações e outras que promovem experiências sensoriais, tem se fortalecido a necessidade preservação das relações entre a obra e seu lugar. Mudanças no caráter essencial da arte, como a *arte é*, tem interferido no formato coerente dos espaços para arte. Portanto, por meio do estudo de caso do Inhotim, a questão central que direciona esta dissertação é como as mudanças nos paradigmas nas artes trouxeram novas conformações arquitetônicas que melhor acomodam a arte contemporânea. Este trabalho é organizado em três escalas de análise dessa inter-relação: (1) a escala do “fato” artístico em relação ao espaço; (2) a escala da galeria em relação ao fato artístico; e, (3) a escala de todo espaço físico do museu, analisando Inhotim como um todo, lendo sua forma que é orientada por percursos, suas paisagens construídas e seu conjunto arquitetônico.

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<sup>2</sup> O termo “pós-objeto” foi extraído do CARRIER, D. *The art museum today*. Curator: The museum journal. Volume 54, Issue 2, p. 181–189, Abril de 2011.

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# 1 INTRODUCTION

In Brazil, more museums were built in the last thirty years than in the last three hundred years. According to the Brazilian Institute of Museums<sup>3</sup> – IBRAM – in 2011, the Country had around 3.300 museums, and approximately 10% of them are located in the state of Minas Gerais. The growing propagation of museums in Brazil and around the world has contributed to the development of new architecture theories surrounding museum architecture. Theorists have approached museum architecture from different perspectives, perceiving a building both as an object and as an organism, through the analysis of its outer façade, aesthetics and form; and the analysis of its inner emptied space, layout, flux and functions; sometimes with controversial conclusions. The art gallery, or pavilion, draws attention as it has always been understood as an experimental field for architects. This thesis approaches these buildings in search for deeper relations between space and art. As museums are being built, the architectural idea of the ‘museum building’ is being transformed. Instituto Inhotim, popularly known as simply “Inhotim”, is one of Brazil’s most important contemporary art spaces, and is a rising museum in the international scenery; it exemplifies how spatial development of art galleries relate with the uprising contemporary art practices.

For many authors, the core difference between art and architecture is functional. According to Puls (2006), architecture is conceived to serve a function whereas art is “free”, its aesthetics suffices. This idea does not mean architecture is solely guided by its practical function, but that by necessarily bearing a function, it differentiates from art. For Holl (2013) this classification diminishes the idea of “function”. He argues that “a “function” of architecture is to inspire with a construction of luminous spatial energy. Its highest “use” is to deeply move us.” (HOLL, 2013). The contemporary art museum is a rising case in which buildings carry a symbolism as well a technical function, as it not only assists art and the public with adequate infrastructure, but also continues to provide an aesthetic experience of architecture that is multisensory and immersive, involving light,

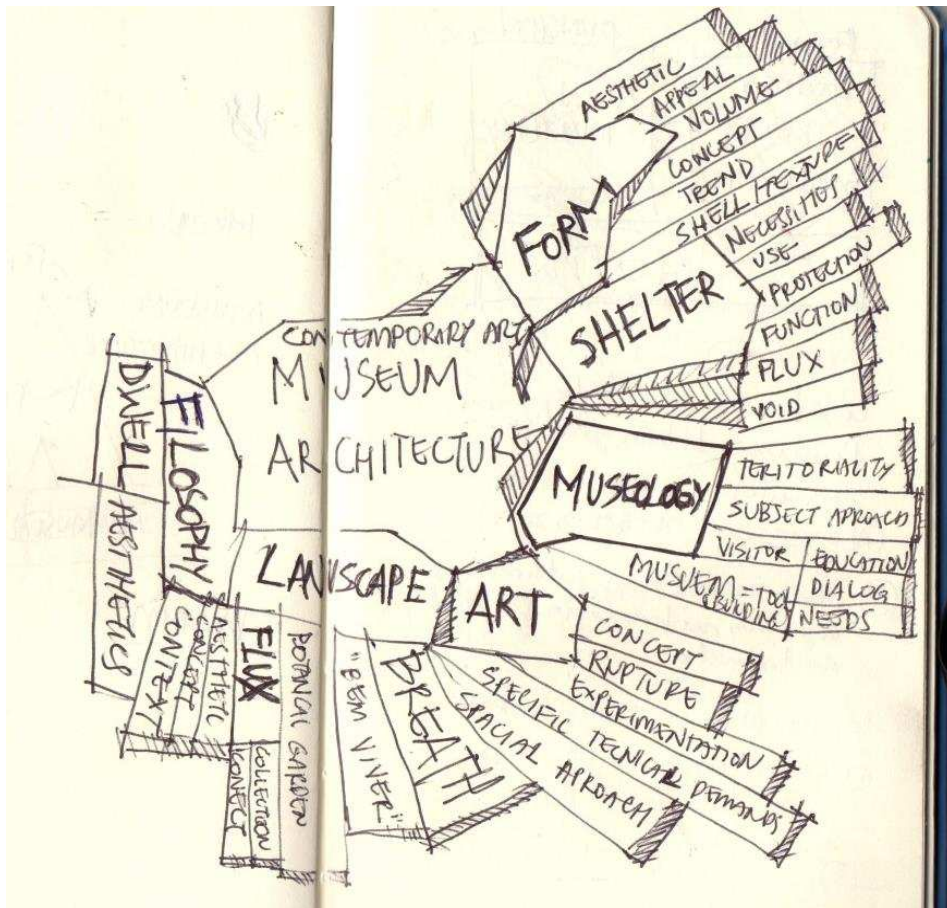
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<sup>3</sup> More information from IBRAM is available at <[ibram.org.br](http://ibram.org.br)>.

volume, texture, scent and sound; elements that determine how buildings feel as humans move through them. This phenomenon permits museum architecture to move itself to the edge of architectural formal experimentation field in search for conceptual statements, in particular the case of the art galleries, due to their flexible scale and smaller programs. If art is constantly pressing through set stones of aesthetic languages and forms, the art gallery is the architectural response to this movement, providing dialogical spaces that merge conceptual aesthetics to necessary practicalities.

Art and architecture narratives have been historically overlapped and museum architecture has been considered relevant to understand art, but this is even more evident in contemporary art. Therefore, Shiner (2011) affirms that “one of the most important symbolic aims of art museum architecture has been to express the value of art itself” (SHINER, 2011, p.32). Furthermore, Carrier (2011) adds that *where* art is displayed is elemental to understand contemporary art itself because “the most interesting contemporary art would barely be possible without the display spaces of our new museums” (CARRIER, 2011 p.183). Therefore, Shiner (2011) and Carrier (2011) agree that museum spaces have become more than mere shelters that provide pedestals for artwork, but rather necessary allies to the artistic expression in the contemporary.

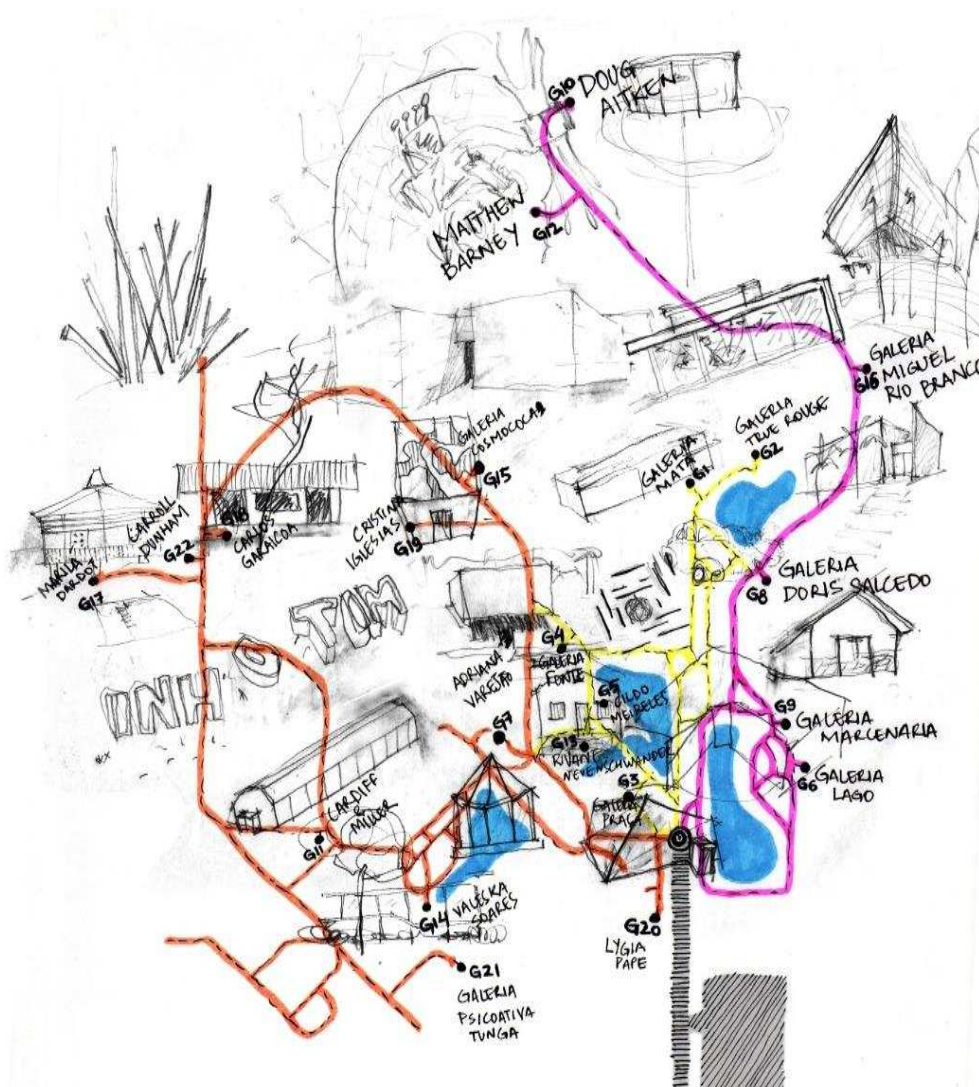
The object of this research is neither architecture nor art in themselves, but precisely the interrelation between architecture and contemporary artistic expressions at Inhotim. The objective is to understand how paradigm shifts in the arts brought about new architectural conformations that better accommodate contemporary art. To attend this objective the first methodological procedure was the revision of literature, which pervaded by many different themes such as museology, philosophy, art, architectural form and function, design process and landscape; as is visually expressed in the sketch bellow (image 1.1):



**Image 1.1.** Literature revision, sketch of themes that surround the research object  
 Source: developed by the author

Besides the theoretical research through literary findings, an approach of Inhotim as a case study was also developed in two instances which were the data gathered from other studies (theses, dissertations, articles) and data gathered in *locus*. This process was important for the performance of a phenomenological approach of Inhotim, Inhotim as a phenomenon. In other words, to give a sense of “being there” (image 1.2) not only of how it can be described, or analyzed from a distance.

Following this period of research and data collection, there was a time of data analysis and interpretation, and, finally, the conclusions and writing of this thesis. Hopefully some of these findings will also be disclosed through article publications and presentations in theme related conferences.



**Image 1.2.** Sketch of Inhotim's map, a sense of "being there"  
 Source: developed by the author

Through the literary research it became clear that even though it is still widely discussed, "contemporary art" is a consolidated category; it is constantly reinventing itself, as Hall Foster highlights "what is new is the sense that, in its very heterogeneity, much present practice seems to float free of historical determination, conceptual definition, and critical judgment." (FOSTER, 2009, p.1). Foster's statement is part of a questionnaire on "the contemporary" which was sent to several critics and curators, based in the United States and Europe, who are identified with this field. The answers to the questionnaire reveal that it is a complex category. This thesis does not intend to define it or predict it, as Bryan-Wilson summarizes "contemporary art history is a space of radical uncertainty" (BRYAN-WILSON, 2009, p.6). However, this thesis does seek to understand

some present elements of the artistic expressions within this category and how they relate to space.

Since the establishment of contemporary art, particularly *post-object*<sup>4</sup> art, such as environment, site-specific, new media, installations and others that convey sensory experiences, the need to preserve the relationship between the work and its place has strengthened. Changes in what/how art is have affected how art spaces should be. Even though many of these artistic manifestations began with a critical tone towards museum spaces, historical and political changes have steered to a point where architects are now working together with artists and museum curators to create adequate spatial forms to increase the art/architecture spectacle, and, consequently enhance the visitor's experience.

The term "museum" originates from the Greek word *mouseion*, which literally means 'temple of the muses'. Many authors, such as O'Doherty (1986) and Montaner (2003), describe how museums started out with the idea of a safety box or depository, a place where artworks were protected and archived. However, this recipient evolved and, in the twentieth century, it became the neutral volume, the white cube, where flexibility and advanced preservation technologies were central concepts. For O'Doherty (1986), the modern museum gallery subtracted from the artwork all cues that interfered with the fact that was "art". The work was isolated from everything that would lessen its own evaluation of itself. This white cube continued to be tested and stretched, and, as Montaner (2009) points out, now in the contemporary context, architecture is characterized by a constant search for "different ways to face the crisis of classical compositional system, and to obtain, through abstract shapes, greater complexity and greater diversity, pursuing a new monumentality" (MONTANER, 2009, p.16). A variety of shapes and styles is presented in the artistic experimentations, and, in response, also in the architecture of art museums. Montaner (2003) attempted to organize museums for the twenty first century into eight trends that he considered the predominant forms of contemporary museums; one of them is the museum as a "collage of fragments", where the diverse requirements are subdivided into different parts. Inhotim space is a significant example of this form

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<sup>4</sup> p. 181–189, April, 2011. The term "post-object" was extracted from CARRIER, D. The art museum today. Curator: The museum journal. p. 181–189, April, 2011.

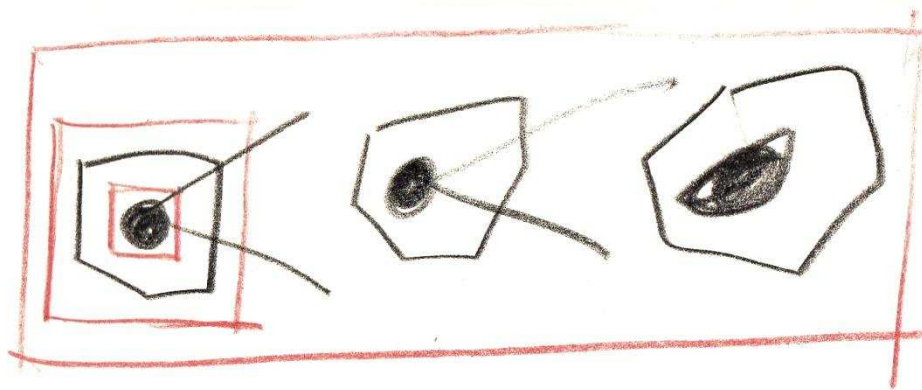
of spatial arrangement. Solely dedicated to contemporary art and botanical collections, the spatial development of the art center is in accordance with this form of production of space. At Inhotim, galleries are designed and built to host one specific art piece or ensemble by one artist. Works of art are entangled with architecture, making it difficult to define where architecture ends and art begins; also, the landscape is purposely invading art and architecture to a point of confusion.

Therefore, through the case of Inhotim, the central matter that this thesis seeks to address is how the paradigm shifts in arts brought about new architectural conformations that better accommodate post-object artistic expressions. The timeframe of the analysis is between 1980 and 2014, focusing on chosen galleries that stand out for the unique relations between space and art. Although the chosen galleries were inaugurated between 2006 and 2012, Inhotim was conceived in the 1980s. This timeframe also covers most of the art works within Inhotim current collection. Hence, this thesis is the result of a phenomenological research study, where the object of the research is the interrelations between architecture and contemporary art at Inhotim. The theory of phenomenology acknowledges that the sensory experience of space is also a unique function of space. In architecture, it is demonstrated through the manipulation of material and immaterial elements of space in order to produce an impact on the human senses.

The results of this thesis were distributed into three, independent yet co-related, articles. Their contents were organized in a sequence of scales (image1.3), not architectural scales, but scales of perceptions, thus starting at the scale of the art “fact”<sup>5</sup> itself in relation to space; then, addressing the scale of the art gallery in relation to its given content; and, lastly, dealing with the scale of the total museum space in relation to the broad phenomenological discourse.

---

<sup>5</sup> Here, the word “fact” is a reference to the artistic expression, even if it is not an object *per say*.



**Image 1.3.** Conceptual sketch, 'scales', referent to the structure of the thesis  
Source: developed by the author

The first article [**Article I**], "Art Dwells", therefore, explores the spatial relations between art and architecture at Inhotim art galleries and extends the use of Martin Heidegger's (1889-1976) concept of "dwelling" – presented in his essays 'Building Dwelling Thinking' (1951), and '... poetically, Man dwells ...' (1951) – to the artworks in question. Doug Aitken's Sonic Pavilion (2009) and Cristina Iglesias' Vegetation Room (2010-2012), are taken as key examples of how art "dwells" through subjective and concrete relations to both built and natural environments.

The second article [**Article II**], "From site-specific to specific-site", is the scale of the gallery and its relation to the artistic "object". It explores the design process of the majority of the galleries at Inhotim, which is the process of building "specific-sites". "Specific-site" is an expression coined for this thesis, created out of a word-play from the well understood term "site-specific"; which refers to a way of making art linked to several contemporary works of different genres, while specific-site suggests a way of creating architecture. This article, therefore, addresses the design of the galleries that were built for pre-existing works that required an architecture that provided the necessary conditions for a perfect fit and work display.

The third article [**Article III**], "*Architecture and awareness*", addresses the scale of the *ensemble*, that is, the group of galleries spread throughout the botanical garden. It seeks to analyze the scale of the whole physical space of the museum and approach Inhotim as whole, reading into its path-oriented form, its created landscapes and architectural set. In this third part, the general form of the

museum is analyzed through the theory of phenomenology of architecture, also bringing the outdoor artworks into discussion and analyzing how they dialog with the visitor's perception of space and art.

To introduce the matter, an opening chapter [**chapter 1**], "*Inhotim, the case*", will ground the basic information about the institution and present important historical notes and the current spatial configuration of the art center. This chapter will also analyze Inhotim status in relation to contemporary museological trends; argue the case relevance, and explain why Inhotim was chosen for the present study.

General conclusions involving all three articles will be drafted in the **Last considerations** chapter. The thesis will be closed with the **Bibliography**, where all the consulted texts for all writings included in this thesis are listed in alphabetical order, following ABNT norms.

## 2 INHOTIM: THE CASE

### 2.1. General aspects

Inhotim can be described as a park where galleries and service spaces are distributed along its vast botanic garden. It is located in the City of Brumadinho, in the state of Minas Gerais, 60 km from the state's capital, Belo Horizonte. The site is in an environmentally protected area of 1,400 ha, including 400ha of native forest. The space was designed by the mining industrialist Bernardo de Mello Paz in the mid-1980s. It has a permanent collection of approximately 300 artworks from 60 national and international artists. A portion of the art works is distributed in long-term expositions with pieces acquired and commissioned by the museum, including Tunga's 'True Rouge' and Cildo Meireles' 'Através'. The temporary exhibitions have a duration of roughly two years and take place in the Galleries 'Praça', 'Mata', 'Lago' and 'Fonte' and are also distributed throughout the external areas.

A brief description of Inhotim background, as found in its official website, can be described as follows:

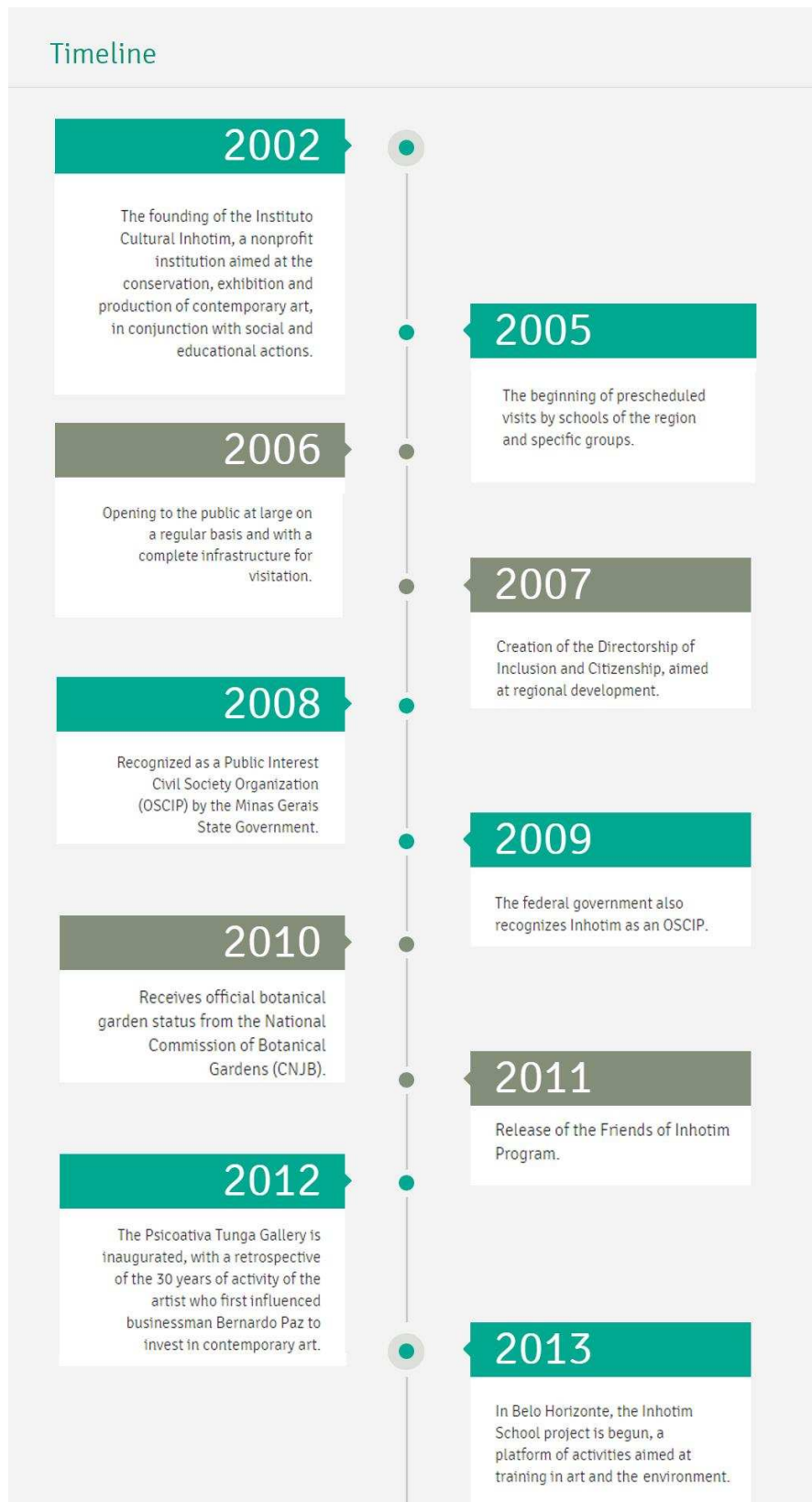
Instituto Inhotim began to be conceived in the mid-1980s by Minas Gerais businessman Bernardo de Mello Paz. With time, this parcel of private land was transformed into a unique place, with one of the most significant collections of contemporary art in the world and a botanical collection containing rare species from every continent. The collections are used as tools for the development of educational and social activities involving various age groups. Inhotim, a Public Interest Civil Society Organization (OSCIP) has also constructed various areas for interaction with the surrounding communities (INHOTIM, 2015).<sup>6</sup>

The Institute was founded in 2002, but opened to the public for the first time in 2005 with prescheduled visits. Today, it is recognized by the federal government as a Public Interest Civil Society Organization (OSCIP). There is a simplified timeline (Image 2.1) below, with important dates that show the past and current configuration of Inhotim:

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<sup>6</sup> Extracted from the institutional webpage <inhotim.org.br>.

## Timeline



**Image 2.1** Inhotim's Timeline  
Source: <inhotim.org.br>

Inhotim has been rewarded with a great number of visitors. According to The Economist (2012)<sup>7</sup>, Inhotim has become an international art destination, with more than a quarter of a million visitors a year. In August 2015, it reached the Mark of 2 million visitors, counted from the first time it opened to the public at large, in 2006. These numbers place Inhotim among the largest public flow in art institutions within the country. In her participation in the column "Best of 2010"<sup>8</sup> at the Artforum International, Victoria Noorthoorn stated that the Instituto Inhotim was "by far the most spectacular contemporary art center in Latin America". There are very few other contemporary art spaces comparable to Inhotim format throughout the world. The Naoshima Island, Japan, for example, is a similar space, , but there is a main difference. On Naoshima, most (if not all) architectural monuments are under the supervision of the architect Tadao Ando, whereas at Inhotim, each gallery is completely aesthetically independent.

## **2.2. Inhotim in the context of New Museology**

This topic will analyze Inhotim space through the lenses of contemporary museology, or, museum studies. It does not intend to exhaust the subject, but rather to introduce the question of museology and museum architecture focusing on the spatial elements of new museology.

The development of contemporary museal concepts, in many ways, results from the initiatives of the International Council of Museums (ICOM), established in 1946. In the 1960s, in Central and Eastern Europe, museology gradually achieved the status of a genuine field of scientific research and an independent discipline for understanding reality. In Architectural Theory, museums may be considered a *genre*, with their own systems and narratives. As social institutions, the form and functions of museums change as society changes. In recent years, the concept of "New Museology" has emerged and focused on the social role of museums and their interdisciplinary character, along with their new styles of expression and communication. The New Museology movement had its first international public expression in 1972 at the "Round table of Santiago (Chile)",

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<sup>7</sup> *The Bilbao effect*. The Economist 21 Dec. 2013: 5(US). Academic OneFile. Web. 18 Mar. 2015.

<sup>8</sup> *Best of 2010*. Artforum International 49.4 (2010): 188+. Academic OneFile. Web. 18 Mar. 2015.

organized by ICOM. In 1985, the International Movement for a New Museology – MINOM – was founded in Lisbon, Portugal, as an outcome of the 1<sup>st</sup> International – Ecomuseums / New Museology Workshop in Quebec (Canada), in 1984. This first encounter produced the document “Declaration of Quebec – Basic Principles of a New Museology 1984”, which states:

In a contemporary world which attempts to integrate all means of development, Museology should strive to broaden its traditional attributions and functions of identification, preservation and education to encompass wider practices than these objectives so as to better include in its action those related to the human and physical environment.

In order to achieve this goal and incorporate the populations in its action, museology is increasingly using its interdisciplinarity, contemporary methods of communication common to cultural intervention as a whole, and also the means of modern management which integrate their users. (Declaration of Quebec, 1984)

Therefore, since its origins, New Museology seeks to contextualize museums to a global reality through a local approach; it also intends to integrate museums to the available means of development and education through an interdisciplinary approach. “New museology is particularly interested in new types of museums, conceived in contrast to the classical model in which collections are the center of interest” (DESVALLÉES and MAIRESSE, 2010, p.55).

Also, according to Andrea Hauenschild, from the Smithsonian Center for Education and Museum Study, “the “new” museum is defined by its socially relevant objectives and basic principles. “Its work as an educational institution is directed toward making a population aware of its identity” (HAUENSCHILD, 1988, p.8). Local identity is an important role of “new” museums, as they become understood as an available tool to a society to help demarcate their territory and frontiers in time and space, with respect to other societies and other social and cultural groups, as Hauenschild (1988) put it:

Museums consciously take up the search for identity. However, the objective of the “new” museum goes beyond the formation of identity. The “new” museum wants to make a concrete contribution to coping with everyday life by pointing out problems and possible solutions.

Museums as educational institutions can contribute to a population's consciousness of its neighborhood or region. (HAUENSCHILD, 1988, p.8).

Hauenschild's study pointed out the significant differences between the traditional and the "new" museum; the table below (table 2.1) presents the main differences between them:

	<b>traditional museum</b>	<b>"new" museum</b>
Goals	- Preservation and protection of a given material heritage	- Coping with everyday life - Social development
Basic principles	- Protection of the objects	- Extensive, radical public orientation - Territoriality
Structure and organization	- Institutionalization - Government financing - Central museum building - Professional staff - Hierarchical structure	- Little institutionalization - Financing through local resources - Decentralization - Participation - Teamwork based on equal rights
Approach	- Subject: extract from reality (objects placed in museums) - Discipline-oriented restrictiveness - Orientation to the object - Orientation to the past	- Subject: complex reality - Interdisciplinarity - Theme orientation - Linking the past to the present and future - Cooperation with local/regional organizations
Tasks	- Collection - Documentation - Research - Conservation - Mediation	- Collection - Documentation - Research - Conservation - Mediation - Continuing education - Evaluation

**Table 2.1 – Schematic structure of "traditional" and "new" museum**

Source: developed by the author, based on Hauenschild's (1988) general structure of museums.

Therefore, the core difference lies in the fact that the "new" museum aims to be local, accessible and educational, while the traditional museum aims to preserve and protect a given material heritage. Another relevant aspect of his study is that the subjects play very different roles; in "new" museums, they become part of a complex reality, while in the traditional museums, they are extracted from their original reality and placed in museum spaces. In the case of contemporary art museums, the subject becomes the art, and this "new" approach is very pertinent to what is found at Inhotim.

Many of these differences can be spatially translated and interpreted. The general differences in the structure of these organizations mean that the physical

needs are different. Thus, architecture must be designed to properly accommodate new demands. However, for the purposes of this study, two items can be highlighted: the basic principle of *territoriality* and the approach to the *subject*.

Territoriality may indicate that “new” museums must be formally connected with their placement. The museum itself as a whole must somehow dialogue with its locality. The “approach” is the element that will interfere with the relation between the subject and the (museum) space. As subjects become more complex and related to the environment, the environment itself shifts. In this study, contemporary art galleries at Inhotim are regarded as buildings that house art, which is the subject that resides, while men temporarily appreciates, convenes, feels, breaths and views it. Visitors are as *flâneurs* who pass by but do not belong to the space; essentially, the art subject belongs to the space and the space is conceived under this perspective.

This analysis does not intend to arbitrate whether or not Inhotim, as an institution, is in conformity to the conceptual trends in New Museology, but rather to evaluate the physical built environment and verify if it presents characteristics that express these “new” museum ideas.

Regarding *territoriality*, Inhotim is ambiguous. It is a site that truly values the local natural beauty and history; the outdoor aspect of Inhotim draws the visitor attention to the existing landscape and opens many viewpoints to the surrounding mountains. Even the name of the institution, “Inhotim”, is a reference to local history, and there are different theories about its origins. Besides, some of the existing architectural buildings were preserved and their uses transformed, which is the case of the work of Rivane Neuenschwander, an installation within the oldest remaining building of the original rural property, a small farmhouse dated to 1874. The placement of Olafur Eliasson’s “Viewing machine” on the hillside within Inhotim outdoor area stresses the relation with the surrounding landscape. The large kaleidoscopic-like interactive sculpture by Eliasson invites visitors to contemplate the adjacent views in a playful manner and understand Inhotim within a greater geographical context. The emblematic old trees, the sinuous pathways and spaced out distributions of buildings indicate a formal relation to the natural terrain. However, most gardens, lakes, vegetation and paths at Inhotim were artificially designed, which could make people argue that

this distances Inhotim from its location, or that it eludes visitors in a “fake” environment. However this can be said about any human interference, and in the case of Inhotim, which is titled as a botanical garden, the interference is both aesthetical and educational.

Regarding the *approach of the subject* in “new” museums, where subjects are understood as “a complex reality”, Inhotim has unraveled a very multifaceted spatial form, considering that there are subjects from various disciplines, such as botanic elements, outdoor sculptures, interactive pieces, installations, environments, paintings, audible works and many others.; Many of them were designed and made specifically for Inhotim. The subject is what is exhibited. However, at Inhotim, everything within the site is somehow part of a collection. The spatial solutions reflect this complexity.

The latest ICOM Annual Symposiums, which are also relevant to spatial analysis through museology concepts, focused on the discussion of new museum programs, as a consequence of the changes in the role of visitors, who used to be mere observers, but are now participants in the art space. Symposiums 34th (2011), 35th (2012) and 36th (2013) had the following titles, respectively: “The dialogic museum and the visitor experience”; “Empowering the visitor: process, progress, protest”; “The special visitor: each and every one of us”. The published content of these symposiums aim to deepen the understanding of shifts in museum thinking in the 21st century. The question of the exhibition space is therefore complex. The museum space, or the space of an art gallery, can be intimidating to the average viewer. However, since Duchamp described the viewer as the final element, “without whom, many times, the art does not exist in full” (SILVA, 2011); this crucial question of the need of viewer and art as the dweller of a certain space is what gives the contemporary art gallery such complexity.

To understand how museology experts conceive museum architecture, in 2010, the editors André Desvallées and Mairesse Desvallées, with the help of the ICOM International Committee of Museums (ICOFOM), organized a booklet titled “Key Concepts of Museology”. This booklet was distributed during the 22nd ICOM

General Conference, and is available in several languages for online consultation and download<sup>9</sup>. In this text “architecture (museum)” is defined as:

The art of designing and installing or building a space that will be used to house specific museum functions, more particularly the functions of exhibition and display, preventive and remedial active conservation, study, management, and receiving visitors. (DESVALLÉES and MAIRESSE, 2010, p.29)

The authors also emphasize that the functions of the museum buildings are being transformed over time. Especially after the second half of the 20th century, with the rise of temporary exhibitions, which lead to a redistribution of the gallery space, providing larger areas for technical reserves. Likewise, it became necessary to further develop visitor areas, since in parallel to the inclusion of educational workshops in museums programs, the need for rest areas, bookstores, restaurants and outlets of items related to exhibitions have also grown. At the same time, new functions emerged and led to new architectural demands such as the construction of specialized autonomous buildings for restoration laboratories, research areas, and also storage areas located away from the exhibition spaces.

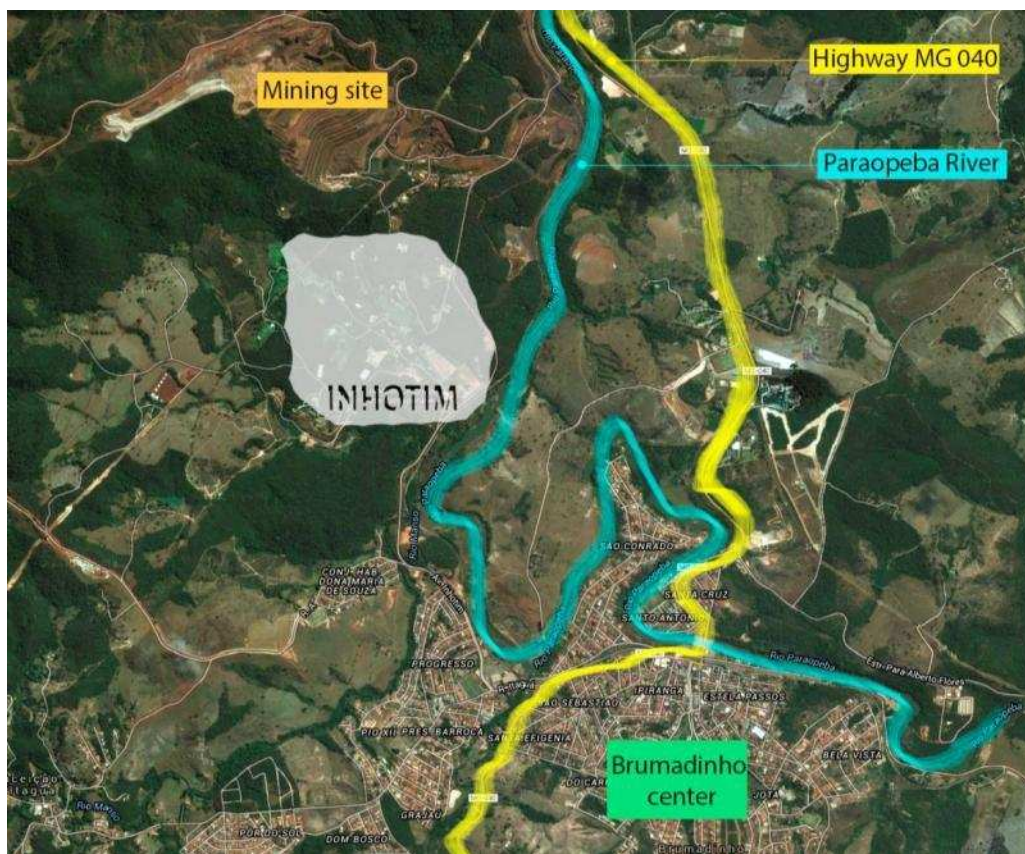
André François and Mairesse Desvallées, therefore, define the architecture of the museum as a functional building, a tool, a space built to serve particular programs contained in the specific context of the museum structures. At the end of the text, the authors state that "A look at present day architectural creations shows that, even if most architects take the requirements of the museum program into consideration, many continue to favor the beautiful object over the excellent tool" (DESVALLÉES and MAIRESSE, 2010, p.31). However, what these authors place as a counterpoint, architectural theorists perceive as the essence and complexity of architectural beauty. They understand architecture both as form and function; where function happens in its emptied voids, while its contemplation relates to its outer shell. Form and function do not contradict each other, but rather complement one another. The following topic, “Spatial configurations”, will better analyze this encounter of form and function at Inhotim as it describes its space.

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<sup>9</sup> Downloads and consultations are available at ICOM official website <<http://icom.museum/professional-standards/key-concepts-of-museology/>>.

### 2.3. Spatial configurations

The aerial view (Image 2.2) of Inhotim shows the location of the institution and the general aspects of the municipal context. Different from most contemporary art museums, Inhotim is not located in a metropolis or dense urban context; rather, it is placed in the outer-skirts of a small town, situated in the Atlantic Forest region of Minas Gerais State, southeastern Brazil. Its location makes Inhotim independent from the urban fabric. It is limited by a mining site to the north, with the Paraopeba River to the east, and preservation areas in all other directions. The architectural language of Inhotim buildings do not relate with the typical buildings of Brumadinho; and, except for the historical buildings that were preserved within the site, there are no architectural similarities between Inhotim and other institutional buildings in Brumadinho. This independence points to a spatial ambiguity, where at the same time that Inhotim as a whole relates to the existing landscape, it is also a limbo in the existing urban fabric, with many unrelated features.



**Image 2.2** Aerial view

Source: developed by the author, based on a Google Earth image, 2015

Internally, Inhotim has organized its space by fracturing the different functions into different buildings, each with a small architectural program, rather than trying to envelope all the necessities into one massive structure with a complex and extensive architectural program. At Inhotim, each building is designed for specific services and/or exhibition spaces, which facilitates a congruent relationship between art and space. The administrative spaces are discreet and serene, whereas the exhibitions are distributed into various galleries, each with a particular form that relates to the aesthetic of the artistic content in display. This is possible due to the vast territory and park-like quality of Inhotim and the curatorial intent of creating unique spaces for each art piece while expanding new paths and experimenting with new landscape elements.

The spatial configuration is such that visits are immersive in the landscape; to meet the artworks the visitors must sketch their own routes, going from one gallery to another with many outdoor pieces also on display along the way. There are many different courses that can be taken throughout the landscape, but once a visitor is inside a certain gallery – most of which contain only one work or one ensemble by one artist –, layouts in most buildings will direct the visitors in a guided flow.

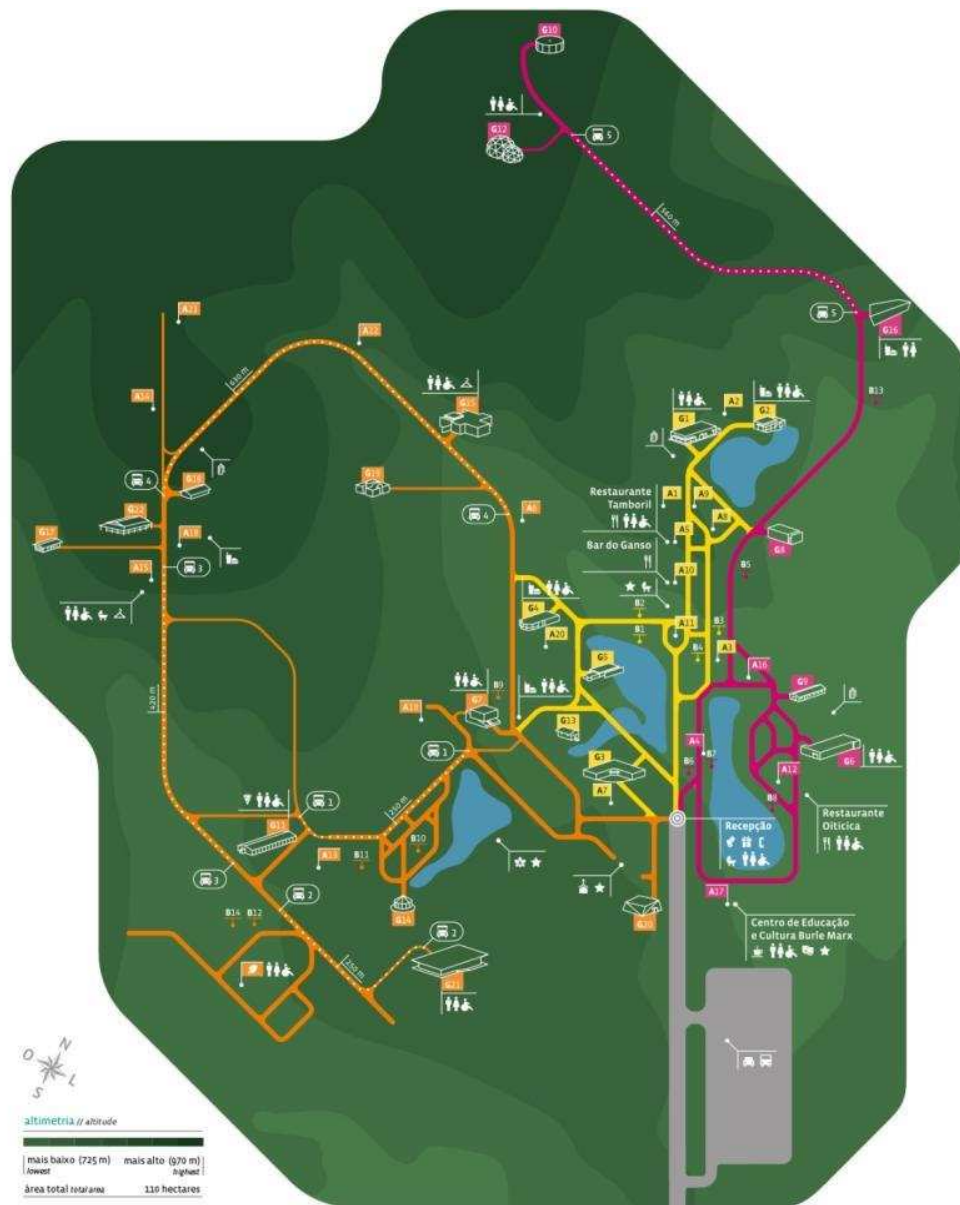
To fully perceive architecture, one must walk around the buildings and also through the buildings, similarly to Baudelaire's *flâneur*<sup>10</sup> walking through French commercial galleries, recognizing them as his home. Inhotim is very persistent in providing a full experience of the museum space. Upon arriving, the visitor receives a map (image 2.3) of the institution marked with outdoor art pieces, paths, service buildings (restaurants, bathrooms, stores, offices etc.) and art galleries. The visitor is then invited to practice *la flânerie*<sup>11</sup>, tracing his own paths within the space. Each trail leads to different galleries or art works separated by vast gardens that make the visitor experience naturally immersive into the landscape. This spatial draught makes for a space-time perception of art. To visit a gallery, visitors take a walk through botanical gardens and walk by several

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<sup>10</sup> Literary type from 19th century France, created by Charles Baudelaire. For more see BAUDELAIRE, Charles. **The painter of modern life and other essays**. Translated by Jonathan Mayne, Phaidon Press, 1964.

<sup>11</sup> A verb, derived from Baudelaire's literary type "flâneur", which means to wander freely, to move about with no particular destination, to daydream, to stroll uncompromisingly.

outdoor art pieces; the building is first viewed from a distance, then closer. The entrance doors are not necessarily seen at a first glance, it is necessary to circulate the building to find them.



**Image 2.3** Map of Inhotim, 2015  
Source: <inhotim.org.br>

Flowing in space is a vital spatial impression at Inhotim. Once the access to a building is found, the internal flow is then usually guided. Differently from the outdoor trails where visitors make every decision, the indoor flux is generally more ordinate and propositional. The building is then felt, not only viewed, or contoured. The inner spaces are thresholds of art and architecture and, in many

of the galleries, it is not clear where architecture ends and art begins. Most of the galleries contain only one work or one *ensemble* by one artist, and the architecture is designed for the specific piece(s).

In an attempt to organize the galleries of Inhotim into categories, Tonetti (2013), with the help of the architect Paula Zasnicoff Cardoso<sup>12</sup>, managed to divide them into groups, according to the various forms of collaboration between art and architecture during the design process:

- a. *Galleries designed for pre-existing works* that require an architecture that provides the necessary conditions for perfect fit and work display;
- b. *The unfrozen gallery*, which is not tied to any specific work, but to a specific artist. It is adaptable for temporary exhibitions by the same artist;
- c. *Galleries that are an integral part of the artistic work*, developed in the artist's studio, with or without collaboration of architects or non-architects;
- d. *The unique case of the Adriana Varejão Gallery*, where the partnership between artist and architect operates as reciprocal contamination; sometimes space stimulates the artist, sometimes the work interferes with spatial conception.

The following very distinct categories can be added to this initial list:

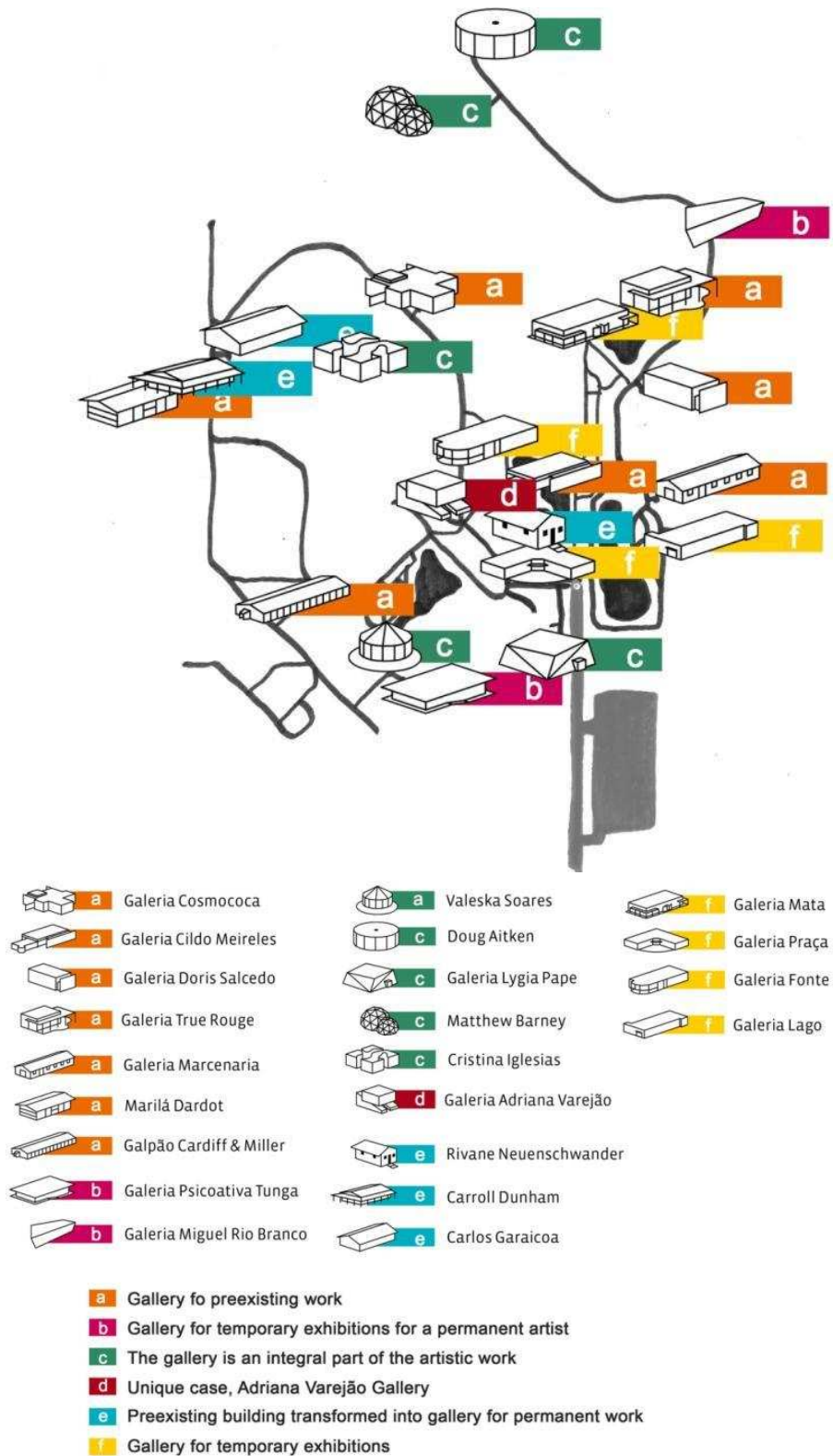
- e. *The preexisting buildings* that were transformed into galleries for permanent works, which suffered renovations, but maintained their original architectural language and general structure;
- f. *The galleries for temporary exhibitions*, built on general demands of contemporary art, with no regard for any specific artistic trend or piece, adaptable for temporary exhibitions by different artists.

The image 2.4 shows the different galleries organized into these categories and how they are spatially distributed throughout Inhotim. The unique Adriana Varejão Gallery is located in the central area of Inhotim, while the other categories are shuffled in the course of the space, which provides visitors with a diverse experience in any path they choose to follow. The image also shows that most galleries are in fact within the category of *Galleries designed for pre-existing*

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<sup>12</sup> Architect member of the team which developed a few buildings at Inhotim, associated with "Arquítetos Associados" firm.

works. This thesis will further address these buildings in the article “From site-specific to specific-site”.



**Image 2.4** Gallery categories  
Source: developed by the author

#### **2.4. Case relevance**

The relations between space and art have been studied for centuries. However, the significant and fast changes in contemporary art have constantly demanded new studies.

The singularity of Inhotim in itself indicates the relevance of the case study. Many theses have been published in the last two years, which confirms the rising scientific interest in the case. Two thesis were found that in a search in annals, journals and thesis, addressing Inhotim architecture and space as a central theme: Menezes (2012), who focuses on questions of museology and heritage; she analyses contemporary art museum issues and focuses on the curatorial challenges, stressing that galleries at Inhotim have become a “home” for art, a theme which this present thesis intends to explore to the fullest extent. Also, Rached (2014) pursues a panoramic view of Inhotim as a case study of architectural theory and design process. The author describes how Inhotim was recognized as a botanical garden and presents many technical architectural plans of the galleries with insightful historical analyses. Tonetti (2013) and Rivitti (2007) also provided helpful materials using Inhotim as a relevant case study, though not the main focus. Tonetti (2013) addresses the case of the pavilions as an experimental field in architecture, and the intersections of art and architecture in these buildings, taking some of Inhotim galleries as key examples. Rivitti (2007) is a thesis on Cildo Meireles, one of first artists to collaborate in Inhotim.

This thesis presents as unique contribution the organization of the theme through different scales of interaction, in which these relations occur, as well as the spatial translations of such relations. By analyzing the interrelations between architecture and contemporary art at Inhotim, this thesis intends to extract deeper existential meanings from these relations and simultaneously maintain actual material findings.

### 3 ART DWELLS – HEIDEGGER’S CONCEPT OF DWELLING AND THE SPACIAL RELATIONS BETWEEN ART AND ARCHITECTURE AT INHOTIM ART GALLERIES

Liz Valente<sup>13</sup>, Luciana Bosco e Silva<sup>14</sup>

#### *Abstract:*

This article intends to explore the spatial relations between art and architecture at Inhotim art galleries, extending the use of Martin Heidegger’s (1889-1976) concept of “dwelling” – presented in his essays ‘Building Dwelling Thinking’ (1951), and ‘. . . poetically, Man dwells . . .’ (1951) – to the artworks under study. Doug Aitken’s *Sonic Pavilion* (2009) and Cristina Iglesias’ *Vegetation Room* (2010-2012) are taken as key examples of how art “dwells” through subjective and concrete relations in both built and natural environments. One question will guide this proposed idea that “art dwells”: “What is the meaning of “art dwells”, according to Heidegger’s concept of “dwelling”?”. For Heidegger, primarily, “buildings house man” (HEIDEGGER, 1971, p. 144). Nonetheless, the proposition in this article regarding the contemporary art galleries at Inhotim is that the prerogative changes to ‘buildings house *art*’; where art is the subject that dwells, impels the formal decisions and drives the building process. Art reveals itself; through its abiding in space, art *is*, art *dwells*. In this scenario, it is art that brings together the heideggerian fourfold of earth and sky, divinities and mortals.

*Keywords:* Heidegger, Contemporary Art, Inhotim, Art Galleries

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### 3.1. Introduction

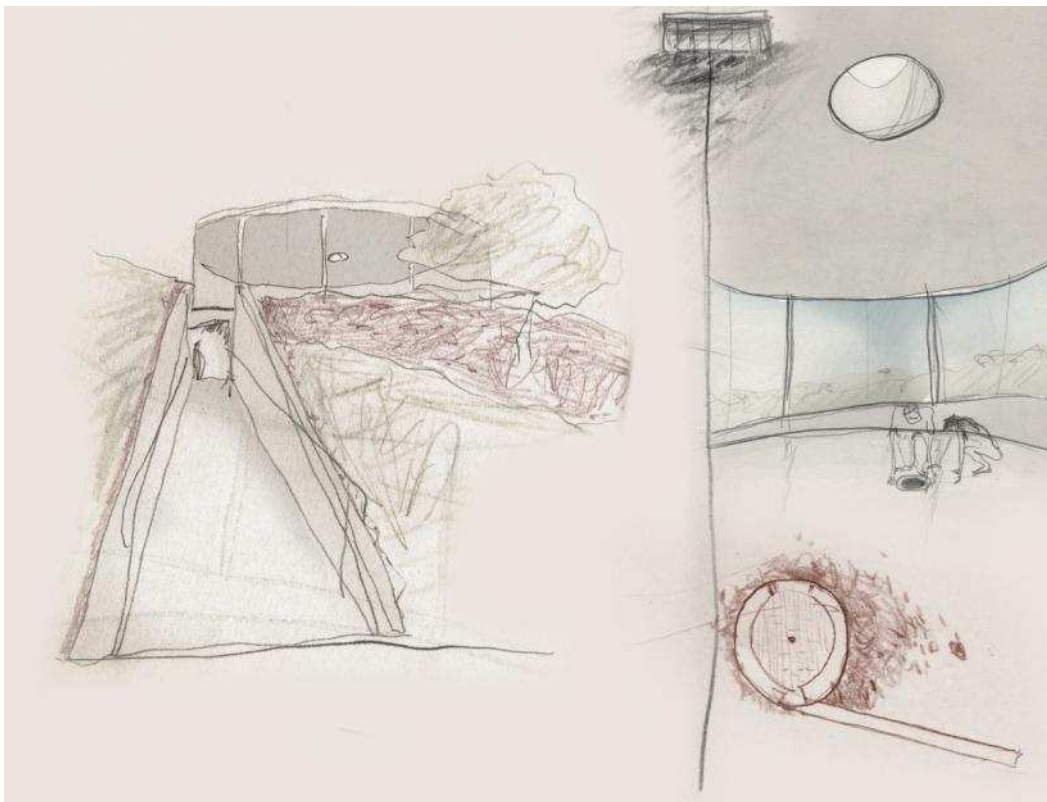
This article intends to explore the spatial relations between art and architecture at Inhotim art galleries, extending the use of the Martin Heidegger's (1889-1976) concept of "dwelling" – presented in his essays 'Building Dwelling Thinking' (1951), and '... poetically, Man dwells ...' (1951) – to the artworks under study. Doug Aitken's *Sonic Pavilion* (2009) and Cristina Iglesias' *Vegetation Room* (2010-2012) are taken as key examples of how art "dwells" through subjective and concrete relations in both built and natural environments.

One question will guide this proposed idea that "art dwells": "What is the meaning of "art dwells", according to Heidegger's concept of "dwelling"?"; which will be addressed in the following topic. However, first it is important to introduce Heidegger's approach of *things* and his general idea of phenomenology, which will be the method employed to develop the question throughout this article.

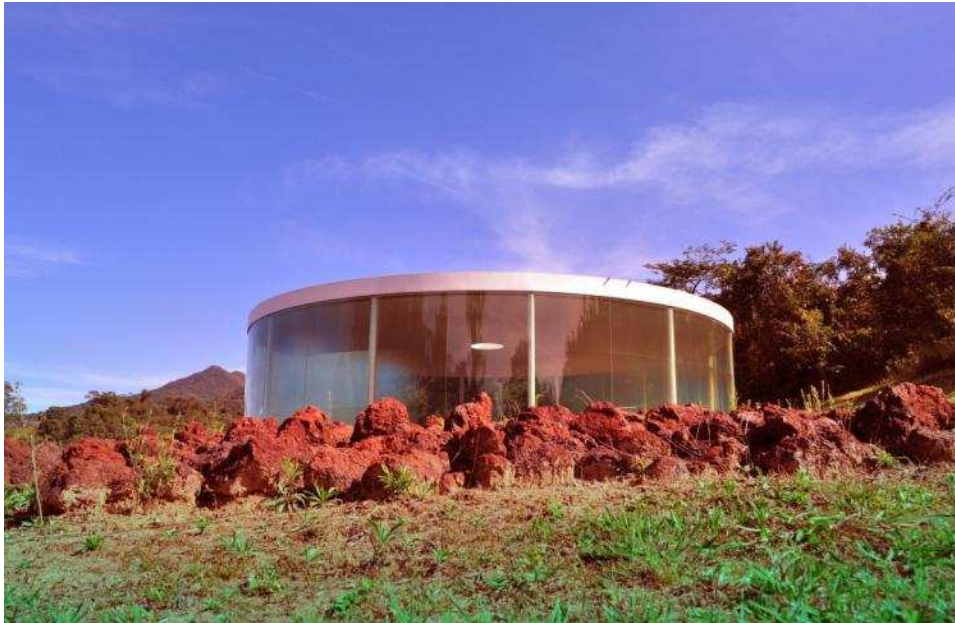
What is it that we see when, from a certain distance, we look at a building? Not randomness, but rather gatherings; texture, shape, color, volume, light and shadow. What do we experience when entering a building? Indeed, what is it that allows us to even consider entering? Not nothingness, but rather emptiness; space, void, flux and airway. Architecture is this rich multisensory structure that both encloses and opens. We perceive its 'enclosedness' and live in its openness. It is a complex built thing that simultaneously expresses men's dwelling on earth and also shelters them. It is space organized for men's needs and pleasures. The description below is a narrative of my first impressions when I encountered Doug Aitken's *Sonic Pavilion* (image 3.1-3). It was a sublime uplifting encounter between 'enclosedness' and openness that will reappear during the development of this present essay on art and dwelling.

I see myself walking a clear path upwardly (image 3.1) towards a small glass building on the hilltop. I expect little of it as it is not aesthetically appealing to me; rather I pay more attention to the dug up dirt (image3.2) around it, that red dirt, those red rocks. The entrance is a narrow ramp, a path into somewhere. The walls tightening the ramp rise above my shoulders and this somewhere begins to engage me. I enter silently, the ramp continues within the building following its circular inner perimeter only to encounter an empty room. I am in this circular place with a circular sun shimmer projected on the wooden floor. I look up to understand that there is a small circular window on the center of the ceiling.

There are glass walls in all directions, but they have some sort of effect, the view is not panoramic, but as narrow as the entering ramp. The ramp which guided me inwards continues within the building in a circular mode and turns into a sitting bench coated in wood. This revolving trail brought me inwardly with a narrow outward view and led me to the center of the empty room from where a mysterious noise arises. A fluctuating groaning noise comes and goes. It has its own circulating presence as if it revolved around itself, like the narrowing windows. Although I am near the sound, I can only hear it when it comes to my direction. The low frequencies vibrate on my body (image 3.3). The form of the building begins to make sense. The chosen materials and the dug up red dirt, it all lead to this small circular whole on the floor in the center of the room from where the groaning pulsates. What is this sound? Why does it speak to me?



**Image 3.1** Sonic Pavillion, pencil sketches on paper, 2015  
Source: developed by the author



**Image 3.2** Doug Aitken's *Sonic Pavillion*, 2015  
Source: photo by the author



**Image 3.3** Doug Aitken's *Sonic Pavillion*, 2015  
Source: photo by the author

A phenomenological approach to the galleries in question will be used so as to comply with Heidegger's line of thought. As Sharr (2007) explained it: "Heidegger followed phenomenology, a strand of thought shaped by Edmund Husserl, who himself responded to thinkers including Hegel and Schopenhauer" (SHARR, 2007, p.27). Heidegger argued that, in contemporary society, the direct contact with existence became hazy and people should attempt to it in a philosophical state. "Such phenomenology begins with the bare fact of human existence, arguing that the world is always already there before anyone tries to reflect upon

it" (SHARR, 2007, p.27). Sharr (2007) explains that the philosopher advocated the promotion of "things" rather than of "objects", since he considers that "objects" were observed detached from the individual, apprehended by western scientists; whereas "things" were, in opposite, connected to everyday life and uses. "To him, it was only possible to begin trying to understand the world from a starting point already enmeshed in the familiar everyday language, priorities and things of the world" (SHARR, 2007, p.27). The phenomenological approach when individuals connect in a personal level to things and places and thus uncover their real meaning and value. As Norberg-Schulz summarizes it: "what Heidegger wants to reveal in his examples, is the *thingness* of the things, that is, the world they gather" (NORBERG-SCHULZ, 1983, p.64).

### **3.2. What is the meaning of "art dwells", according to Heidegger's concept of "dwelling"?**

For Heidegger, the purpose of every building is to be dwelled and building and dwelling relate as 'means' and 'end'; primarily, "buildings house man" (HEIDEGGER, 1971, p. 144). Yet, when Heidegger states that men  *dwell*, he has in mind a profound ontological concept that a man  *is*. For him, dwelling is not understood merely as one form of human behavior alongside many others. Rather, it is the essential character of human existence. Dwelling and being are one and the same. Therefore, when this essay states that "art dwells", it means the same. Art does not merely lodge or shelter itself in a given architectural space. Rather, there is a notion that art  *is* through a given architectural space. The two chosen art pieces and galleries at Inhotim exemplify this primary idea. Architecture is not a mere container that withholds the pieces, but the means through which they exist.

Therefore, the present essay on art and dwelling is thought of, but not limited to, graphic arts and within these to grand scale installations. This form of art embodies space and is an out-fold of sculpture in the contemporaneity (considering the time frame of 1990-2014); it necessarily deals with space and place, as will become clearer throughout this essay.

The reason why the  *Sonic Pavilion* (images 3.1-5) and the  *Vegetation Room* (images 3.6-15) were chosen as key examples is because art exists through architecture in both pieces. They present themselves inseparable from the built

environment. If the building ceased to exist, the art would also be inexistent. Different from a traditional sculpture that could be transported from one building to another, or built in the studio of an artist and then exhibited at different locations, these works and their galleries become one. Also different from a simply large installation or sculpture where the piece itself is a freestanding structure, thus creating an environment in itself, these pieces are distinctive from architecture (as a bearing structure), which is precisely what permits the concept of artistic dwelling. Both pieces are in isolated buildings and this gives them a particular impression of oneness, since they are both one clearly marked space. There is no misapprehension as to their physical limits, though both pieces allude to the infinite; Aitken's, through never-repeated sound, and Iglesias', through its mirrored surfaces (image 3.12). When describing the *Sound Pavilion*, Rached (2014) states that it defies the expectations about artwork form, creating an illusion of limitless space of installation, architecture and landscape. Both architectures make use of minimalistic forms, cylinder and cube, and both bear very organic art forms; art is fluidly enclosed within rigid forms.

The *Vegetation Room* is a piece that occupies a cleared area in the woods (image 3.6), whereas the *Sonic Pavilion* is located on a hilltop (image 3.4). The *Vegetation Room* is an architectural space, but also a sculpture that deals with the representation of natural elements (vegetations). It evokes references from the baroque, such as the labyrinth (3.7-8), the dense ornamentation (3.9-11), and infinity. According to Rodrigo Moura<sup>15</sup>, one of Inhotim art curators, the piece dialogues with Inhotim ambiguous natural environment, its non-spontaneous landscape, its prevailing human presence and planning. In the description of the piece at the official webpage of the artist, it is said that the *Vegetation Room* "uses sculpture and architecture as instances of physical and mental itinerary proposed to the viewer"<sup>16</sup>. The *Sonic Pavilion* is a medium through which the sound of the earth can be heard. The whole building works as a mechanism (image 3.5) that allows the sound to be dispersed and contemplated. The walk-through scale of these installations brings the visitor into the work in a fully

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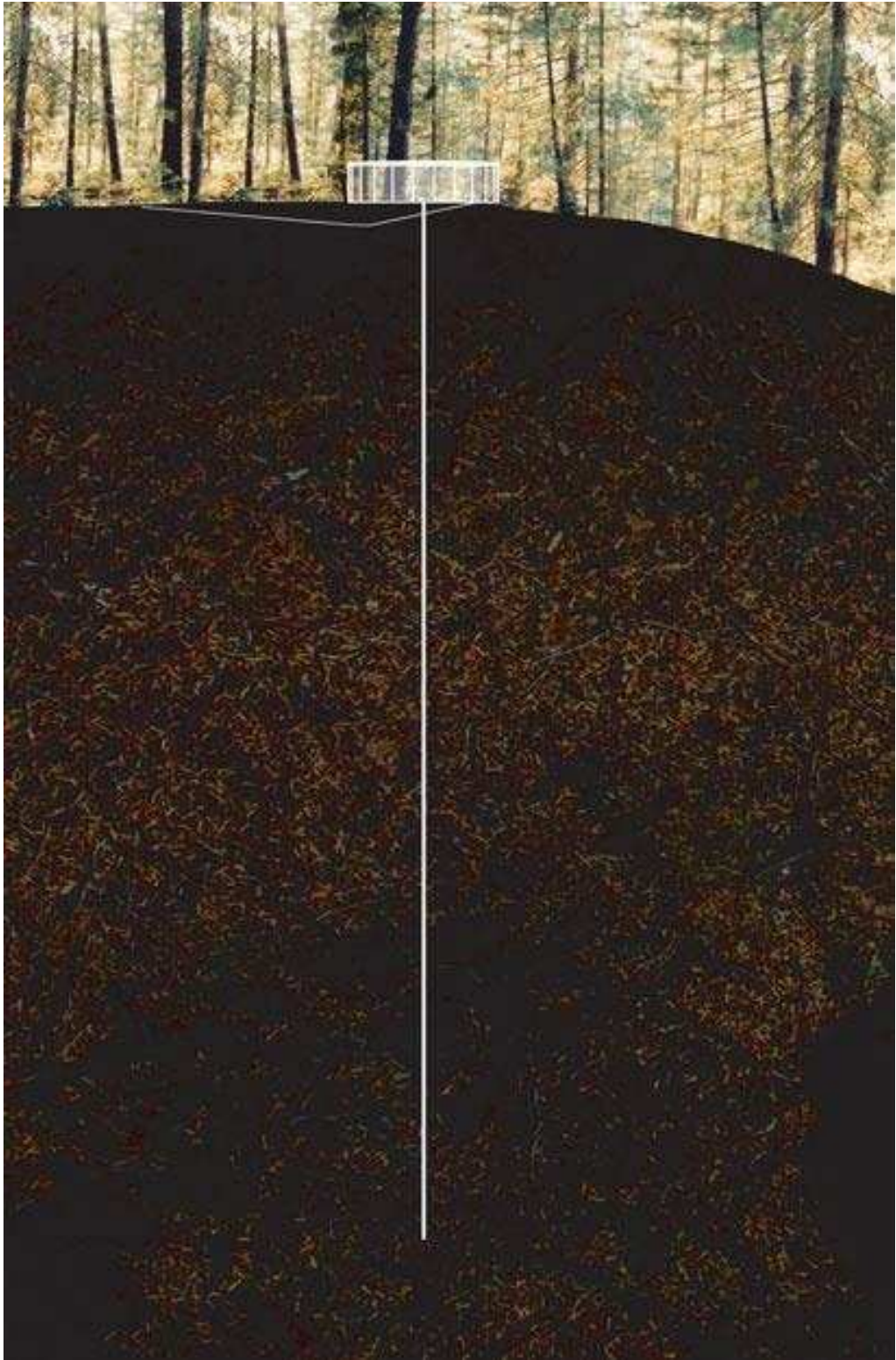
<sup>15</sup> Rodrigo Moura comments the *Vegetation Room* on a video of the Inhotim Institute, Inaugurações 2012 available at <<http://cristinaiglesias.com/obras/2012-inhotim#3>>, accessed on 06/17/2015.

<sup>16</sup> Work discription available at <[cristinaiglesias.com](http://cristinaiglesias.com)>, accessed on 06/17/2015.

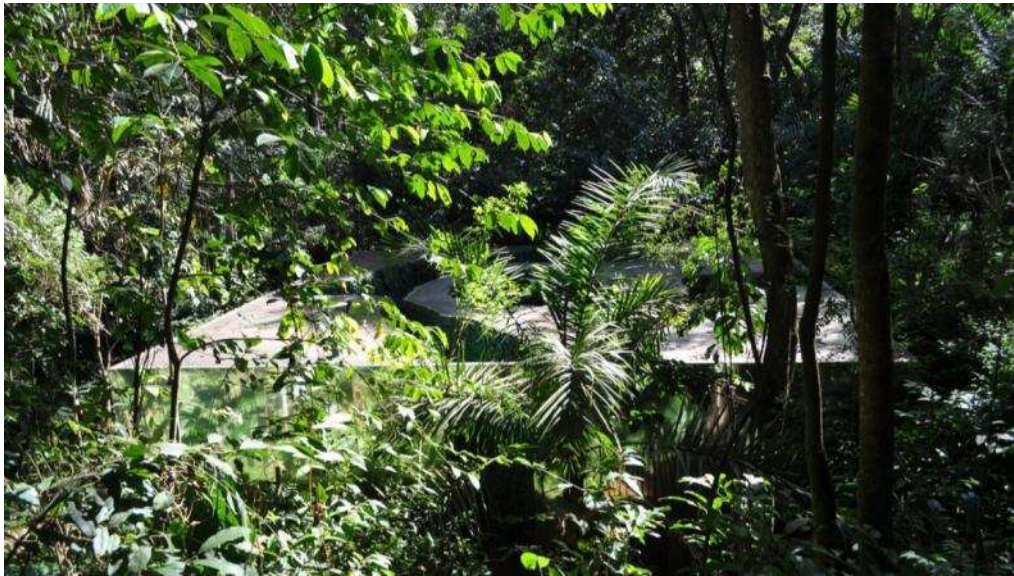
compromised manner. The perspectives are infinite; these installations engage the visitor's inner self as they invite the viewers to enter their dense environment of self-awareness. Iglesias transports the visitor into an imagined space where materials are used to excite the viewer. The presence of water (image 3.14), for example, introduces a temporal sequence that confuses the viewer's perception and changes the notion of space-time. It is a 9mx9m (nine meter by nine meter) square piece covered with polished stainless steel that gives the sensation of mirrored outer façades, which camouflages the piece in the woods as it repeats its surroundings on its walls. Iglesias' piece has four entrances (image 3.13), one on each side, and each door opens into a small cornered space with dense ornamented walls and openings into deeper interior spaces. Once inside the structure, it is not possible to access other paths; the sculpture must be exited and re-entered in order to find other ways inside. Each entrance repeats the sensations of density, labyrinth and movement. Only one of the entrances leads to the center of the labyrinth where, under a metal mesh floor, the water forms a vortex. The murmur of the water can be heard from every path, engaging the visitor with mysteriousness similar to the groaning sounds from the Doug Aitken's *Sonic Pavilion*. Aitken's pavilion has only one entrance, which is also the exit, and it takes the visitor inside through a spiral ramp. The 202m deep hatch from where the sound of the earth is captured is located in the center of the spiral



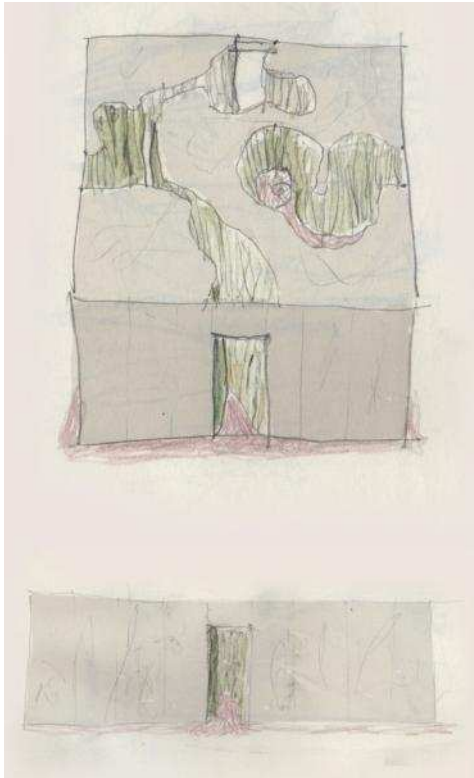
**Image 3.4** Doug Aitken's *Sonic Pavilion*, 2015  
Source: photo by the author



**Image 3.5** Doug Aitken's Sonic Pavillion conceptual rendering, 2009  
Source: <[dougaitkenworkshop.com/work](http://dougaitkenworkshop.com/work)>



**Image 3.6** Cristina Iglesias' *Vegetation Room*, 2015  
Source: photo by the author



**Image 3.7** Cristina Iglesias' *Vegetation Room*, site sketches mixed media on paper, 2015  
Source: developed by the author



**Image 3.8** Cristina Iglesias' *Vegetation Room*, model  
Source: <[www.archdaily.com.br](http://www.archdaily.com.br)>



**Image 3.9** Cristina Iglesias' *Vegetation Room*, 2015  
Source: photo by the author



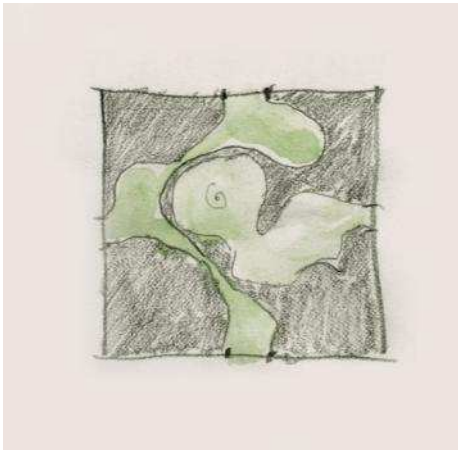
**Image 3.10** Cristina Iglesias' *Vegetation Room*, engraved vegetation detail, watercolor on paper, 2015  
Source: developed by the author



**Image 3.11** Cristina Iglesias' *Vegetation Room*, Inner walls engraved with vegetation, 2015  
Source: photo by the author



**Image 3.12** Cristina Iglesias' *Vegetation Room*, stainless steel detail, 2015  
Source: photo by the author


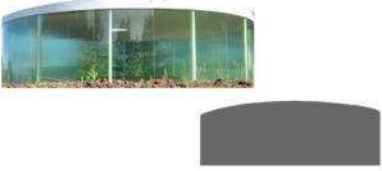
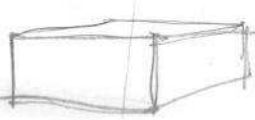
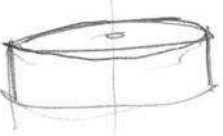
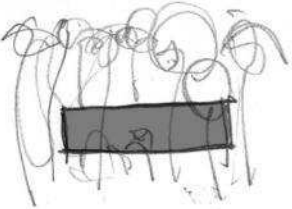
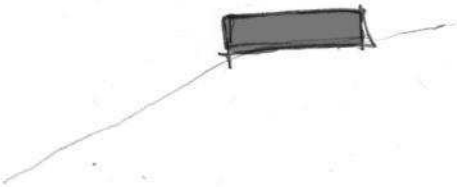

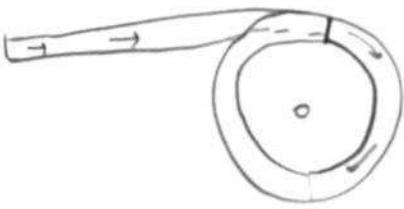

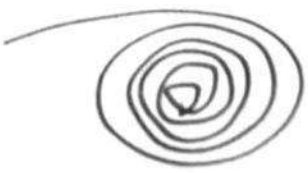
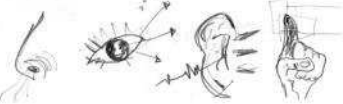
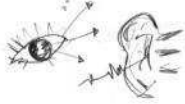


**Image 3.13** Cristina Iglesias' *Vegetation Room*, Schematic plan sketch on paper, 2015  
Source: developed by the author



**Image 3.14** Cristina Iglesias' *Vegetation Room*, metal mesh over the water vortex, 2015  
Source: photo by the author

Below, formal comparison (image3.15) between the two buildings provides an overview of the presented works:

<p><i>Vegetation Room (2010-2012)</i> Cristina Iglesias</p>	<p><i>Sonic Pavilion (2009)</i> Doug Aitken</p>
 <p><i>general form</i></p>	
 <p><i>geometry</i></p>	
 <p><i>context</i></p>	
 <p><i>floor plan</i></p>	
 <p><i>movement</i></p>	
 <p><i>sensorial appeals</i></p>	

**Image 3.15** Form analysis of the Sonic Pavillion and Vegetation Room  
Source: developed by the author

An interesting feature is that both artworks and respective architectural structures evoke movement from their visitors. *Sonic Pavilion*'s cylindrical shape and ramps put the viewer in a rotational direction, mimicking the role of a film inside a camera. What spins is not the building, but the observer's point of view, whose trajectory ends in front of the hatch. Tonetti (2013) declares that the emphasis on giving the viewer the role of a film editor through movement in space is a constant strategy in Aitken's work. She states that "he is interested in the representation of a world of possibilities in constant transformation, where form is transitory" (TONETTI, 2013, p.124). In a similar way, to fully experience Cristina Iglesias' *Vegetation Room* movement is required. The labyrinth plans give the visitor an opportunity to search for new perspectives, while the fibered low-rise engraved vegetations on its inner walls gives an illusion of liveliness, as if the walls were constantly shifting, also referencing the 19th century fantasy literature and science fiction.

Having presented the chosen works at Inhotim by Christina Iglesias and Doug Aitken, it is now important to sustain the concept to dwelling in Heidegger. Naturally, there are differences between the manner through which man dwells and art dwells. Heidegger proposes that man dwells through *building*, how then does art dwell since it does not build, or cultivate the earth? We shall now further explore this concept of dwelling and attempt to apply it also to art.

### 3.2.1. *Etymological argument*

To sustain his argument on "dwelling", Heidegger initially turns to the etymology of the verbs "to build", "to be" and "to dwell". "He suggested that they share the same root in old German (the English 'build' and 'dwell' also come from the same German root). This common origin was no coincidence to him. It indicated that 'building' and 'dwelling' were previously understood as one and the same activity" (SHARR, 2007, p.29). Heidegger explains it:

Bauen originally means to dwell. Where the word bauen still speaks in its original sense it also says how far the essence of dwelling reaches. That is bauen, buan, bhü, beo are our word bin in the versions: ich bin, I am, du bist, you are, the imperative form bis, be. What then does ich bin mean? The old word bauen to which the bin belongs, answers: ich bin, du bist mean I dwell, you dwell. The way in which you are and

I am, the manner in which we humans are on the earth, is *buan*, dwelling [ . . . ] The old word *bauen* which says that man is insofar as he dwells, this word *bauen*, however also means at the same time to cherish and protect, to preserve and to care for, specifically to till the soil, to cultivate the vine. (HEIDEGGER, 1971, p. 145)

According to Norberg-Schulz (1983), in his most prominent book *Being and Time* (1953), Heidegger emphasized that the "discourse is existentially equiprimordial with state-of-mind and understanding" (HEIDEGGER, 1962, p. 203), which means that it is impossible to consider the world separately from language, a concern that Heidegger constantly implemented through the use of etymology to support his ideas. "Language names things which "visit man with a world," and man's access to the world is through listening and responding to language" (NORBERG-SCHULZ, 1983, p.67). By returning to the original meanings of the words, Heidegger implies two things: first, that if it is the primal nature of the word, it must also be the authentic nature; second, that if this meaning was lost through contemporary ways of living, then it must be recuperated through philosophy. The quotation above also concludes with the presentation of other original meanings to the word "*bauen*", which involve protecting, preserving and cultivating. Within this last meaning, "cultivating", he includes "building" as a form of cultivation and explains "Building as dwelling unfolds into the building that cultivates growing things and the building that erects buildings" (HEIDEGGER, 1971, p. 144).

In concordance with Heidegger's premise, Maurício Puls (2006) states that the essential goal of architecture is to make the world more human (PULS, 2006). Besides the different use of vocabulary, these two authors are saying equivalent things. Puls (2006) explains that the humanization of space is given, among other things, through the production of properly distributed voids in accordance to the human scale and the application of comfortable materials. This ordering action requires corresponding explanations. So, these two authors over time share the idea that buildings or architectures are built by men for men's needs and pleasures, and so, they inevitably bear men's essence. Heidegger affirms that this human way of *building* is in fact *dwelling*. He developed his idea about dwelling as an accommodation between people and their surroundings. "Language suggested to him that dwelling involved somehow being at one with the world: peaceful, contented, liberating" (SHARR, 2007, p.41). For him,

dwelling was connected to the mode of building that involves cultivating and nurturing. However, when we analyze these two galleries at Inhotim, their form and content are not essentially made for men's needs, nor do they reflect a human way of being, rather each of them meet the needs of their respective artistic contents. The relationship between the architectural structure and its artistic content is comparable to the relationship between a person and his/her home, in the sense that architecture accommodates its form to its subject and the subject gathers itself within architecture and reflects its identity.

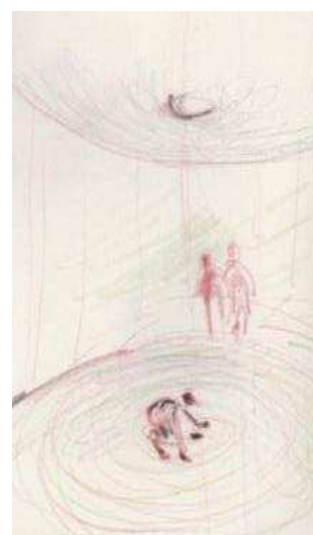
In the article "The Museum as the art's home"<sup>17</sup>, Menezes (2010) discusses about Inhotim. In the analysis of the *Sonic Pavillion*, the author concludes that architecture is the place where the work "lives": "The glass structure would then be where this sound lives, it is through it that it appears. Thus, the work needs the building to exist, and the construction, once again, is what it is due to the sound of the work" (Menezes, 2010, p.11). Considering this analysis, the building can be understood as a physical extension of art dwelling, rather than men's dwelling, as it is conformed to art rather than human needs and pleasures.



**Image 3.16** Doug Aitken's *Sonic Pavillion* site photo, 2015  
Source: by the author



**Image 3.17** Doug Aitken's *Sonic Pavillion*, 2015  
Source: photo by the author



**Image 3.18** Doug Aitken's *Sonic Pavillion*, sketch, 2015  
Source: developed by the

<sup>17</sup> Original title: *O museu como casa da arte: propostas e soluções na experiência do Inhotim*. 27<sup>th</sup> Annual ABA – Associação Brasileira de Antropologia (Brazilian Anthropology Association) – 2010 pp.1-20, By MENEZES, A. T. English translation by Liz Valente for the purposes of this essay.

The 'circularness' in Aitken's *Sonic Pavilion* (images 3.16-18) is very appropriate, since Heidegger's thought process is known for its circular rhetoric. Heidegger furthers the extent of dwelling by stating "we attain to dwelling, (...), only by means of building" (HEIDEGGER, 1971, p. 143). Therefore, while building is the end to which dwelling is the means, men can only fully accomplish dwelling through building. "Genuine buildings give form to dwelling in its presence and house this presence" (HEIDEGGER, 1971, p. 156). Building is then a formal expression of man's dwelling on earth. It is ontological, and very precise. Building is dwelling, dwelling is being, thus, building is being. The following quote is very conclusive to this matter of dwelling as being and building as dwelling: "We do not dwell because we have built, but we build and have built because we dwell, that is, because we are *dwellers*" (HEIDEGGER, 1971, p. 146). The two galleries at Inhotim are buildings that received form from art-dwelling rather than human-dwelling. Although the buildings were constructed by men, they express art formalities, and house the art presence.

### 3.2.2. *Space and place*

The relationship between man and space is vital for understanding "dwelling" in Heidegger. Therefore, as space is created, man *is*; hence, man dwells. Nonetheless, regarding the contemporary art galleries at Inhotim, this article proposes that the prerogative changes to 'buildings house *art*'; where art is the subject that dwells, which impels the formal decisions and drives the building process. Also, art reveals itself through its abiding in space, art *is* space. Once more, it is not that art occupies space, neither that it produces space but that it only *is* because it produces and occupies space. Without its spatiality, art doesn't exist.

In his later article "Art and Space" (1973), Heidegger leaves a cue for conceiving art as the dweller in a given space. His article is about sculptures and thus he approaches the issue of embodiment, by asking the following questions: 'what is it that the sculpture embodies?' 'Does it embody space or does it occupy space?' Distinctions of space and place also come into light in this text. In the case of installations, such as the two key examples used in this essay, further this tension between embodiment and 'occupyence' as they relate to space in a deeper indivisible way. That is, space becomes an active element of the work, as

Silva (2011) points out about contemporary installations. In these pieces, space is part of the work, thus the concept of time is also inevitably inserted into it; "space and time become integral elements of the work's composition" (SILVA, 2011). The walk-through scale of these installations highlights even more the spatiality of the work; in opposition to smaller installations that may be walked-around, and perceived comparably to the perception of traditional sculptural objects. The scale of an installation that allows visitors to "enter" the work stresses the spatial element to its furthest and creates infinite perspectives.

Heidegger once more uses the etymology of the words to express his interpretations. He explains that the word "space" comes from the older term "räumen" which literally means "clearing-away". He states the following about the subject:

Whereof does it speak in the word "space"? Clearing-away (*Räumen*) is uttered therein. This means: to clear out (*roden*), to free from wilderness. Clearing-away brings forth the free, the openness for man's settling and dwelling. When thought in its own special character, clearing-away is the release of places toward which the fate of dwelling man turns in the preserve of the home or in the brokenness of homelessness or in complete indifference to the two. Clearing-away is release of the places at which a god appears, the places from which the gods have disappeared, the places at which the appearance of the godly tarries long. In each case, clearing-away brings forth locality preparing for dwelling. (HEIDEGGER, 1973, p. 5)

Thus, if space is the clearing-away, and clearing-away is the "release of places" (HEIDEGGER, 1973, p. 5), what is "place"? "Place" is explained as the opposite of clearing-away, it is "gathering"; where "Gathering (*Versammeln*) comes to play in the place in the sense of the releasing sheltering of things in their region" (HEIDEGGER, 1973, p. 6). In summary, for Heidegger, *places* gather, while *spaces* clear-away. He concludes that in the case of sculptures, they are the embodiment of places, as a man-made thing, it is and embodiment of human gatherings on earth. What could be said of installations?

In the case of grand scale installations, such as the *Sound Pavilion* and the *Vegetation Room*, it is ambiguous, presenting themselves both as space and place. For example, *the Vegetation Room* is indeed "space" cleared for the passage of people through its dense body, in its labyrinth and textured paths;

there is space both reflected and reoccurred in its mirrored façades. As said before, space is an active element of artwork through which it dwells. The uncovering of new places, the gatherings of materiality, time and emotional experiences are also inevitable. According to Silva (2011), installations reveal their materiality through the performance of physical forces of the surrounding space, recognizing in their material plurality, the possibilities of a bent-space-time. This ambiguity is even clearer for the *Sonic Pavilion*. The cylindrical minimalist architecture clears-away, as if it somehow aroused from the underground, thus making room for the sound to flourish; but it simultaneously gathers into itself a sound ambiance.

### 3.2.3. *The fourfold*

Once again turning to Heidegger's writings on dwelling, other aspects should be considered, namely the fourfold and the poetic.

For Heidegger, the fourfold consists of a "oneness" between earth, sky, divinities and mortals. Sharr (2007) and Norberg-Schulz (1983) help us understanding the fourfold:

Heidegger didn't offer a definition of any of these terms, inferring that earth, sky, divinities and mortals derived authority from mutual definition. He suggested that the four remain conjoined in 'mirror-play' ('Spiegel-spiel'), an inevitable reflection of one another that was the primary pre-condition of existence. Heidegger felt that in earth, sky, divinities and mortals together consisted the primary circumstance of existence, naming this circumstance 'the fourfold' ('das Geviert'). (SHARR, 2007, p. 32)

He offers an interpretation of this wherein as a fourfold of earth, sky, mortals and divinities. Again we may feel bewilderment, being used to thinking of world in terms of physical, social or cultural structures. Evidently Heidegger wants to remind us of the fact that our everyday life-world really consists of con-crete things, rather than the abstractions of science. (NORBERG-SCHULZ, 1983, P.63)

Fourfold relates to the concept of dwelling, since Heidegger claims that mortals are in the fourfold by dwelling. "Mortals dwell in the way they preserve the

fourfold in its essential being, its presencing. Accordingly, the preserving that dwells is fourfold” (HEIDEGGER, 1973, p. 148). For Sharr (2007), Heidegger also understood dwelling as a peaceful accommodation between individuals and the world, together with building through the fourfold conditions of existence.

Things also relate to the fourfold, Heidegger uses the example of the jug and the bridge, each gather the fourfold in their own way. “The bridge swings over the stream (...). It does not just connect banks that are already there. The banks emerge as banks only as the bridge crosses the stream” (HEIDEGGER, 1973, p. 150). Thus, the bridge makes a place come into presence, at the same time as its elements emerge as what they are. “The words "earth" and "landscape" are not used here as mere topographical concepts, but to denote things that are disclosed through the gathering of the bridge. Human life takes place on earth, and the bridge makes this fact manifest” (NORBERG-SCHULZ, 1983, p. 64). Art galleries are metaphorically comparable to the bridge as they connect men to art in the same way bridges connect men to new locations, new experiences; art work emerges as such only as the gallery permits it. The ensemble of art and architecture *gather* to themselves, in *their own way*, earth and sky, divinities and mortals. The ensemble art-architecture is a location. Thus, as such a thing, it allows a space into which earth and heaven, divinities and mortals are admitted. In the case of the *Sonic Pavilion*, it literally unites earth and sky by elevating the buried sounds and sprouting them in audible cleared volume. “By observing the interaction of visitors with the work, it was noted that sometimes a relationship is established where the earth seems to "speak" and central hole functions as the channel that connects people to this "entity" Earth” (MENEZES, 2012, p.28). The ensemble art-architecture present in the works in question disclose the spatiality of the fourfold through its standing there. “Standing there, it admits life to happen in a concrete place of rocks and plants, water and air, light and darkness, animals and men” (NORBERG-SCHULZ, 1983, p. 67). The ensembles are an inhabited landscape. Therefore, they are a manifestation of the fourfold; they come into presence through the buildings that bring the fourfold closer to man.

#### 3.2.4. “. . . poetically. . . ”

In his essay ‘. . . poetically, Man dwells . . .’, (in German, ‘. . . dichterisch wohnt der Mensch . . .’) Heidegger interprets phrases of Hölderlin’s poem, working outwards from the line which Heidegger chose as the title. “The German word

'Mensch' is less gender-specific than the English word 'Man', closer to 'person'" (SHARR, 2007, p.75). In it he addressed the notion of poetry, Sharr (2007), explains:

For him, poetry was defined very broadly, describing all thoughtful human creations. Poetry was linked to building and dwelling – considered as a single spontaneous activity as in 'Building Dwelling Thinking' – from which it derived its authority. Heidegger felt that building and dwelling were always involved with attempts to make sense of existence, and were thus poetic. He felt that such attempts occurred properly, and poetically, through measuring: an activity which approached insight by judging experiences of human circumstances alongside each other. Rather than science, which Heidegger thought separated things out for investigation, the measuring that he advocated took place through a constitutive unity connecting people with things and the world. This unity was engaged with the fourfold preconditions of existence already discussed in 'The Thing' and 'Building Dwelling Thinking'. For Heidegger, in the unity of these preconditions, poetry and dwelling remained intense measures of one another, helping individuals make sense of their circumstances. (SHARR, 2007. p.76)

Turning, once again to the etymology of the Greek word for 'making' – *poiesis* – he linked then poetry with dwelling. Again, Sharr (2007), explains:

He implied that all making thus involved poetry to some extent. He also implied that poetry didn't necessarily have to involve words. Heidegger thus argued that poetry and dwelling weren't as incompatible as commonly assumed; rather that proper dwelling was primarily poetic. (SHARR, 2007. p.76)

In his essay, Heidegger states that "poetry is what first brings man into earth, making him belong to it, and thus brings him into dwelling" (HEIDEGGER, 1973, p. 216). After thoroughly linking poetry to dwelling, he then explained the meaning of 'poetic' in 'dwelling'; "the taking of measure is what is poetic in dwelling" (HEIDEGGER, 1973, p. 219). Heidegger worked towards a discussion of measuring by taking a larger extract from Hölderlin's poem:

May, if life is sheer toil, a man  
Lift his eyes and say: so  
I too wish to be? Yes. As long as Kindness  
The Pure, still stays with his heart, man

Not unhappily measures himself  
Against the godhead. Is God unknown?  
Is he manifest like the sky? I'd sooner  
Believe the latter. It's the measure of man  
Full of merit, yet poetically, man  
Dwells on this earth. But no purer  
Is the shade of the starry night,  
If I might put it so, than  
Man, who's called an image of the godhead.  
Is there a measure on earth? There is  
None. (HEIDEGGER, 1973. p.217)

Rather than analyzing the whole extract, Heidegger focused on parts of the poem relevant to the fourfold. "His selection from the poem notably contains the four elements of his fourfold: earth; sky; divinities ('the godhead'); and mortals ('man')" (SHARR, 2007, p.79). Of particular importance was the realm of the godhead, and the contrast to scientific measure-taking. For the philosopher, this poetic form of measure-taking, as in his critiques of building production and the notion of object, belonged with experience rather than science or mathematics. It was not taken by a palpable stick or rod, or any other systematic or mathematic application; instead, "it is described by the German word for measuring, *messen*, which, although it also refers to mathematical gradation, carries connotations of comparing like with like" (SHARR, 2007, p.79). Heidegger states:

Man's dwelling depends on an upward-looking measure-taking of the dimension, in which the sky belongs just as much as the earth. This measure-taking not only takes the measure of the earth, ge, and accordingly it is no mere geo-metry. Just as little does it ever take the measure of heaven, ouraous, for itself. Measure-taking is no science. Measure-taking gauges the between, which brings the two, heaven and earth, to one another. This measure-taking has its own metrony and thus its own metric. (HEIDEGGER, 1973. p.219)

Based on Hölderlin's poem, Heidegger speaks about the poetic as the "measure" with which man measures out his dwelling, his stay on the earth beneath the sky; and to him, "The godhead is the "measure" (HEIDEGGER, 1973, p.218). For the philosopher, men are only able to be commensurately with his nature insofar as they take the measure of their dwelling in this way. Thus, he concludes "Man's dwelling depends on an upward-looking measure-taking of the dimension, in

which the sky belongs just as much as the earth” (HEIDEGGER, 1973, p.219). The basic element of this comparative measuring is the godhead, the divinity. And so, he proceeds to explain what is the godhead, or, who is God?

Turning, to a new extract of Hölderlin’s poem, he is then able to conclude his concept of the poetic as the basic capacity for human dwelling. This measure-taking abides in men’s dwelling on earth, and is the means through which the godhead is perceived among men. The verses continue:

. . . As long as Kindness,  
The Pure, still stays with his heart, man  
Not unhappily measures himself  
Against the Godhead. . . . (HEIDEGGER, 1973. p.226)

The philosopher highlights that “Kindness” with the capitalized epithet “the Pure” is a word translated from the Greek *charis*, grace, something that is given. Heidegger beautifully concludes:

As long as this arrival of kindness endures, so long does man succeed in measuring himself not unhappily against the godhead. When this measuring appropriately comes to light, man creates poetry from the very nature of the poetic. When the poetic appropriately comes to light, then man dwells humanly on this earth. (HEIDEGGER, 1973. p.227)

In summary, “poetically” is the means through which dwelling occurs. It is a measurement that men use to mirror himself into the fourfold; this measuring is an arrival of kindness (*charis*), the basic element of the godhead, used as a comparable element for men’s way of dwelling on earth. The question that is presented in this essay is then, is the artistic work capable of dwelling in such a manner? Does it also dwell “poetically”?

In "The Origin of the Work of Art", Heidegger affirms that the artist is the origin of the work, but also that the work is the origin of the artist. Once again, with his circular thought, he enhances that though neither exists without the other, also, neither is the sole support of the other. “In themselves and in their interrelations artist and work *are* each of them by virtue of a third thing which is prior to both, namely that which also gives artist and work of art their names—art” (HEIDEGGER, 1973, p.17). This statement is important as it gives “art” the sort of autonomy that preconditions the idea of “artistic dwelling” proposed in this article. If the work of art is somewhat autonomous, besides being a ‘thing’, it contains

elements of a live 'being'. Therefore, Heidegger says that a man dwells between work and word. "If we consider the works in their untouched actuality and do not deceive ourselves, the result is that the works are as naturally present as are things" (HEIDEGGER, 1973, p.18). When we consider the art-work's presence as inseparable from the built environment, the artistic dwelling can be perceived. Norberg-Schulz complements by stating that "Heidegger in fact emphasizes that "Staying with things is the only way in which the fourfold stay within the fourfold is accomplished at any time" (NORBERG-SCHULZ, 1983, p. 65). The relation between man and gohead (divinity) is in this manner comparable to the relation between artwork and man, as one is present within the other through a poetic measure. The question of the poetical way of dwelling is then respectively readapted to allow the work of art to dwell in such a manner. Artistic dwelling is poetic in the sense that the poetic is a measuring, though in the case of art, the measuring is not of the 'divinity' element of the fourfold, but the 'mortal' element. Man stays in things; man measures things; this manly way of measuring is what makes things be things. Furthermore, in the case of the two artworks in question, they pursue humanness as they, from several perspectives, present themselves as beings rather than as things. They reflect the fourfold, they create illusion of movement. Space and time are summoned and celebrated. They are space, but also art. They are art that dwells in space, and exist through space; clearing-away but simultaneously gathering.

### **3.3. Final considerations**

When we think about museum spaces for art, there are many different levels of interaction between space and art, from the distant and most indifferent white cube to the overpowering expressiost buildings. This essay has explored the concept of dwelling in Heidegger and attempted to apply it in the relations between space and art in the contemporary art galleries at Inhotim. The concept of dwelling was approached by interpreting Heidegger's etymological argument, the idea of embodiment (space and place), the fourfold and the poetic. Each Heideggerian approach has shown how his thought of dwelling can be applied to the relation between art and space, or artwork and architecture.

*Firstly*, the etymological argument stated that "dwelling" and "being" are essentially one, thus, to dwell is to be. Art dwells because art is. *Secondly*, the embodiment showed that the artistic contents present in both the *Sonic Pavilion*

and the *Vegetation Room* are ambiguous, being at the same time spaces that 'clear-away' and places that 'gather' as they open themselves and inspire movement and also close into gatherings of time, textures and memories. *Thirdly*, the fourfold argued that art gallery is similar to Heidegger's example of the bridge, as it connects men to the artistic in the same way bridges connect men to new locations, thus creating an ensemble of art and architecture which *gathers* to itself in *its own* way earth and sky, divinities and mortals. *Fourthly*, the poetic showed that this is the manner through which dwelling occurs; it is a measuring used to place the dweller within his/her environment.

The growing widespread of museums throughout the world has brought the museal space into deeper discussion. The cases of Inhotim and other contemporary art museums – where galleries evoke experimental architecture created in deep relation to specific sites and specific artworks – and the spatial complexities inspire profound philosophical reflections on the thresholds of art and space.

For Heidegger, "It was best to make sense of things by experiencing them in context, rather than separating them out for abstract experiments." (SHARR, 2007, p.85); thus, a phenomenological approach of the two exemplary artworks was taken, with conceptual and observatory sketches and extracts from a personal visitation journal were used in order to approximate the artworks to the discussed theoretical content.

Finally, the relation between men and the analyzed galleries can also be explained as one of "dwelling". Ultimately, every relation between men and is a dwelling relation. Men's primal and constant relation to space is dwelling. Even if art dwells within the art gallery, men also dwell because, in essence, the art gallery would not exist if men did not dwell, if in dwelling they did not urge to compile and guard his artistic assets, if he did not, consequently, build and visit these places.

The temporal aspect of the spatial relation is also relevant. The reason why men are comparable to the *flâneur* is their ephemeral relation to these given spaces. They evoke the human poetic by reflecting the godhead measuring of *charis*, which allows people to perceive humanness in built things. Since art is not mortal, and it is physically static in its given location, it permanently dwells; and men dwell temporarily, as the builder, and as the passer-by, and then they dwell

in memory and thought. In conclusion, for dwelling through thinking, it can be emphasized that Heidegger stated 'thinking' itself as belonging to dwelling in the same sense as building; in thinking of space and developing spatial ideas man dwells. "Building and thinking are, each in its own way, inescapable for dwelling" (HEIDEGGER, 1973, p.158); "In other words, we have to give thought to the thingness of things in order to arrive at a total vision of our world" (NORBERG-SCHULZ, 1983, p. 68). Thus, the exercise of thinking spatial relations is in itself a dwelling relation to space, one that the artistic cannot convey. Although men's contact with the space is ephemeral, whereas the art contact is permanent, through the visitation of these sites, men are able to connect to art, and consequently to humanness. The artistic content uses humanness as its poetic measuring entering the fourfold of gathering earth, sky, divinities and mortals. Simultaneously, it is the poetic content of the human dwelling in the first place that inspires both the creation and the philosophical thought of installations, grand-scale installations and architectural galleries.

It has been argued that art dwells through the building because these given art pieces only truly exist through the existence of these given galleries; hence, art *is* through space, thus art *dwells*. However, it can also be said that these buildings and artworks are impressions of men's dwelling on earth. They reflect upon him, but are also autonomous ensembles of space and place.

#### 4 FROM SITE-SPECIFIC TO SPECIFIC-SITE, THE CASE OF INHOTIM

Liz Valente<sup>18</sup>, Luciana Bosco e Silva<sup>19</sup>

##### *Abstract*

"Specific-site" is an expression coined from the well-known term "site-specific"; where site-specific refers to a quality of a work of art linked to several contemporary works of different genres, while specific-site refers to a quality of an architectural body, discussed in this article as a new design practice noticed at Inhotim contemporary art galleries. Before presenting this notion of specific-site architecture, this essay will present the birth of site-specific art, the broad concept developments and current trends; this historical and conceptual context is relevant because specific-site architecture practice is here understood as an architectural and curatorial response to site-specific art. It must be highlighted that art itself is the dweller of the gallery, thus its needs and concepts guide the design decisions above all else. This can be verified by asking a simple question: if the artwork within the gallery was to be switched for a different piece, would the gallery continue to be an adequate architecture? If Serra affirmed about the *Tilted Arc* that 'to remove it would be to destroy it'<sup>20</sup>, perhaps a parallel idea could be said of specific-site galleries, that is, to empty them would mean to destroy them.

*Keywords:* Art Galleries, Inhotim, Contemporary Architecture, Site-specific.

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<sup>20</sup> Richard Serra, letter to Donald Thalacker, 1 January, 1985, reprinted in Clara Weyergraf-Serra and Martha Buskirk (eds), *The Destruction of Tilted Arc: Documents* (Cambridge, MA and London: MIT Press, 1991), p. 38; cited in Kwon, *One Place After Another*, p. 12.

#### 4.1. Introduction

"*Specific-site*" is an expression coined from the well-known term "site-specific"; while site-specific refers to a quality of a work of art linked to several contemporary works of different genres, specific-site refers to a quality of an architectural body, discussed in this article as a new design practice noticed at Inhotim contemporary art galleries. Before presenting this notion of specific-site architecture, this essay will present the birth of site-specific art, the broad concept developments and current trends; this historical and conceptual context is relevant because specific-site architecture practice is here understood as an architectural and curatorial response to the site-specific art. Two initial subgroups, or trends, of specific-site architecture were identified at Inhotim: (1) Architecture for one specific-artwork; (2) A unique case of mutual interceptions – a gallery for one specific-artist who simultaneously created site-specific artworks for the gallery. These subgroups help identifying different levels of commitment between architecture and art in a crescent manner. Inhotim has multiple examples of the first initial subgroup, and only one of the second; thus, two galleries from Inhotim were chosen to illustrate the presented idea of specific-site architecture, one from each subgroup, which will be presented and analyzed, respectively:

(1) Architecture for one specific-artwork: Galeria Lygia Pape (2012);

(2) A unique case of mutual interceptions – a gallery for one specific-artist who simultaneously created site-specific artworks for/in the gallery: Galeria Adriana Varejão (2008).

#### 4.2. Site-specific art

'site' noun 1. the place where something was, is, or is to be situated [ . . . ] 2. an area set aside for a specific activity [ . . . ].verb (sited, siting) to position or situate. ETYMOLOGY: 14c: from Latin situs position.

'specific' adj 1. particular; exact; precisely identified. 2. precise in meaning; not vague. noun 1.[ . . . ] a specific detail, factor or feature, eg of a plan, scheme, etc. [ . . . ] ETYMOLOGY: 17c: from Latin species kind + fic.

(CHAMBERS 21ST CENTURY DICTIONARY)

Site-specificity is a quality of a work of art which implies that art is, to some extent, linked to a specific site, or location. The concept was fabricated in the mid-1960s when artists were performing experiments with interventions in natural and urban environments. Many authors have attempted to define the concept. - For Kwon (1997), the term originally meant something to be grounded or bound to the laws of physics. She states:

Often playing with gravity, site-specific works used to be obstinate about "presence," even if they were materially ephemeral, and adamant about immobility, even in the face of disappearance or destruction. Whether inside the white cube or out in the Nevada desert, whether architectural or landscape-oriented, site-specific art initially took the "site" as an actual location, a tangible reality, its identity composed of a unique combination of constitutive physical elements: length, depth, height, texture, and shape of walls and rooms; scale and proportion of plazas, buildings, or parks; existing conditions of lighting, ventilation, traffic patterns; distinctive topographical features. (KWON, 1997, p. 85)

Kaye (2000) also defines site-specific art. He agrees with Kwon (1997) and states that a 'site-specific work' articulates and defines itself through properties, qualities or meanings produced in specific relationships between an 'object' or 'event' and the position it occupies. Thus, inevitably, in a site-specific piece, space becomes part of the work.

Kwon (1997) explains that this type of art emerged in confrontation to the modernist sculpture, where its pedestal/base was a means to cut the connection or express indifference to the site. The modernist sculpture indented to be autonomous, which means to be self-referential and, therefore, transportable, "placeless, and nomadic"; in contrast, site-specific works provoked a dramatic reversal of this modernist paradigm. She states that "site-specific art surrendered to its environmental context, to be formally determined or directed by it" (KWON, 1997, p. 85). Further philosophical conclusions based on Kwon's analyses were made by Gaiger (2009); he believes that the reorientation of recent art practice toward site-specificity can be understood as a progressive relinquishment of the principle of aesthetic autonomy.

Still on site-specific definitions, some authors have attempted to categorize site specificity into subgroups. Melchionne (1998), for instance, suggests that site

specificity can be measured in three stages rated on the relations between the work and the site; for him, a work of art is: (1) about but not for place (not site-specific, for example, landscape painting); (2) for but not about place (weakly site-specific art); and (3) for and about place (strongly site-specific art). However, he explains that a weakly site-specific work does not mean a weak work of art, it simply means that site-specificity is not as significant to the piece as it is to a strongly site-specific work.

On the other hand, Kwon (2002) organizes site specificity into three different categories, more like paradigms, which she names (1) phenomenological, (2) social/institutional, (3) discursive; in this case, she analyses how site-specific art developed in time, how it matured and gained new meanings. She considers, however, that they are not simply stages in a linear trajectory of history, “rather, they are competing definitions, overlapping with one another and operating simultaneously in various cultural practices today (or even within a single artist’s single project)” (KWON, 2002, P.30). Thus, through a historical analysis of art practice, Kwon (2002) identifies these three overlapping definitions that distinguish themselves in how the artist defines “site”. It starts at the minimalist and post-minimalist practices, as defined in the beginning of this essay, when the site was primarily understood as the actual physical attributes of a particular location “with architecture serving as a foil for the art work in many instances” (KWON, 2002, p. 3). This trend was widely spread when the media gave wide coverage to the case of Richard Serra<sup>21</sup>, who refused to remove his work *Tilted Arc* (1981-1989) (image 4.1) from its location on Federal Plaza in Washington DC arguing that the work was specific to the site for which it was made. In his defense Serra stated, “to remove the work would be to destroy it” (SERRA, 2001, p.42).

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<sup>21</sup> For an overview of the case of the *Tilted Arc*: BRENSON, M. Art view; the messy saga of 'Tilted Arc' is far from over. The New York Times, April 2, 1989. Available at <<http://www.nytimes.com/1989/04/02/arts/art-view-the-messy-saga-of-tilted-arc-is-far-from-over.html?pagewanted=all>> Accessed on 27/10/2015.



**Image 4.1** Richard Serra. *Tilted Arc*, 1981; weatherproof steel  
Source: Anne Chauvet.at <artpractical.com>

The second definition is found in the materialist investigations of institutional critique where “the site was reconfigured as a relay or network of interrelated spaces and economies [...] which together frame and sustain art’s ideological system” (KWON, 2002, p. 3). This is a more institutional concept of “site” not only as a physical space but one constituted through social, economic, and political processes, such as “the museum”. To exemplify, Kwon gives notice to Mierle Laderman Ukeles’ 1973 performance work *Washing Tracks/Maintenance* in which the artist scrubbed the entry plaza, steps, and exhibition galleries of the Wadsworth Atheneum Museum in Hartford, Connecticut. The performance is not about the specific location, but the museum as an institution. Therefore, by presenting the menial domestic task of cleaning as ‘performance’ “the artist drew attention to the museum’s ‘pristine self-presentation’ and established a connection between the neutral status of its immaculate white spaces and the labour of daily maintenance“(GAIGER, 2009, p. 48).

The third definition of “site” presented by Kwon (2002) can be found in more recent site-oriented, project-based art, where she states that:

The site of art is again redefined, often extending beyond familiar art contexts to more “public” realms. Dispersed across much broader cultural, social, and discursive fields, and organized intertextually through the nomadic movement of the artist—operating more like an itinerary than a map—the site can now be as various as a billboard, an artistic genre, a disenfranchised community, an institutional framework, a magazine page, a social cause, or a political debate. It can be literal, like a street corner, or virtual, like a theoretical concept.

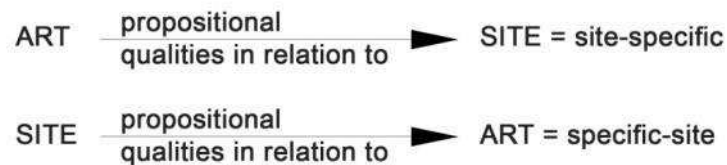
For Gaiger (2009), this third definition is problematic “as it involves a conception of the site that is no longer bound to a particular environment” (GAIGER, 2009, p. 48), thus the name “discursive site-specificity”, as “site” is now seen as a philosophical platform.

All this comes to show that site-specificity is far from being a simple concept, as its boundaries are uncertain. Still, it is an important artistic quality in the contemporary art and one that has direct spatial inflections that also interfere with new design processes for architectural and spatial development. Of course, this type of art has transformed the museum space, and consequently interfered in the design and construction of new art galleries.

#### **4.3. Specific-site architecture: the case of Inhotim**

In a sense, architecture as a whole is site-specific, as buildings are literally found and built from the ground up; but, architectural site-specificity is not limited to a ‘locational’, or materialistic, relation to its placement. Zumthor (1996) claims that the center of the creative act in which a work of architecture comes into being focuses on a dialogue with the issues of our time, beyond both historical and technical knowledge. The very act of designing may carry a ‘locational’ assessment and site-specificity. When the focus of the dialogue between architecture and its issues is centered on a specific art piece, then specific-siting occurs.

Upon revisiting the essential qualities of the site-specific art, which dwell in the propositional qualities of the art in relation to the site, and reversing them to set the site in relation to the art, the core idea of specific-site architecture is obtained; as demonstrated in the simple scheme below (image 4.2):



**Image 4.2** Specific-site general scheme

Source: photo by the author

In the history of art museum, regarding its architecture, although there has been a long trajectory, it can be generally said that space was built to be occupied by art, whether it was conceived as a treasure box, or educational space, or a neutral white cube, or even the extravagant self-assuring buildings; in the end, it served the simple purpose of being occupied by art. However, at Inhotim, it can be said, for many galleries, that first there was the art piece, then came architecture. Thus, the architecture was not occupied by the art, rather, it wrapped itself around the artistic in a coherent and integrated architectural manner.

The case of Inhotim (image 4.3) is a relevant case study as its unique spatial configurations allow galleries to be built and distributed within a 140 hectares area where visitation combines an encounter between landscape, art and architecture. The distance between the galleries, together with the isolation created by the tropical landscape, gave the architects a certain aesthetic autonomy to design the buildings considering the museum as a whole, that is, there is no direct pattern, materiality, proportion, geometry or language that unites the galleries to one another. However, a general overview of Inhotim art galleries shows that seven of them are galleries that were designed and built for pre-existing works acquired by the institute, which required adequate architecture, one that could provide the necessary conditions for a perfect fit and work display. Each of these galleries contains either one piece or an ensemble by

the same artist, in chronological order of when the galleries were built: Galeria Cildo Meireles (2006), Galeria True Rouge (2006), Galeria Doris salcedo (2008), Galeria Marcenaria (2008), Galpão Cardiff&Miller (2009), Galeria Cosmococas (2010) and Marilá Dardot (2011). Three other galleries, Carlos Garaicoa (2002), Carrol Dunham (2008) and Rivane Neuenschwander (2008) also received pre-existing works; however, the structures were also preexisting remnants from the original farm buildings that were renovated to better host the art pieces. Also relevant to this study is the unique case of Galeria Adriana Varejão, a case of mutual interceptions where the gallery was designed for one specific-artist who simultaneously created site-specific artworks for/in the gallery. Finally, a list of galleries that were created simultaneously with the art, where the gallery either serves as a medium for the artistic expression or the formal structure of the art reaches a point of confusion, making it hard to discern the limits between art and architecture: Matthew Barney (2004), Valeska Soares (2005), Doug Aitken (2009), Cristina Iglesias (2010) and Lygia Pape (2012). These listed galleries add a total of sixteen out of the existing twenty-two galleries at Inhotim that can fit into the “specific-site” idea proposed in this essay, with different levels of commitment between architecture and art in each case.



**Image 4.3** Areal view of Inhotim  
Source: <inhotim.org.br>

From this general distribution of galleries, two initial practices of specific-site architecture were identified at Inhotim: (1) Architecture for one specific-artwork; (2) A unique case of mutual interceptions – a gallery for one specific-artist who simultaneously created site-specific artworks for the gallery. What stands out is the fact that art in itself is the dweller of the gallery, thus its needs and concepts guide the design decisions above all else. This can be verified by asking a simple question: if the artwork within the gallery was to be switched for a different piece, would the gallery continue to be an adequate architecture? If Serra affirmed about the *Tilted Arc* that “to move it was to destroy it”, perhaps a parallel idea could be said of specific-site galleries, that is, to empty them would be to destroy them.

Inhotim has multiple examples of the first initial subgroup, and only one of the second. Thus, two galleries from Inhotim were chosen to illustrate the presented idea of specific-site architecture, one from each subgroup, respectively:

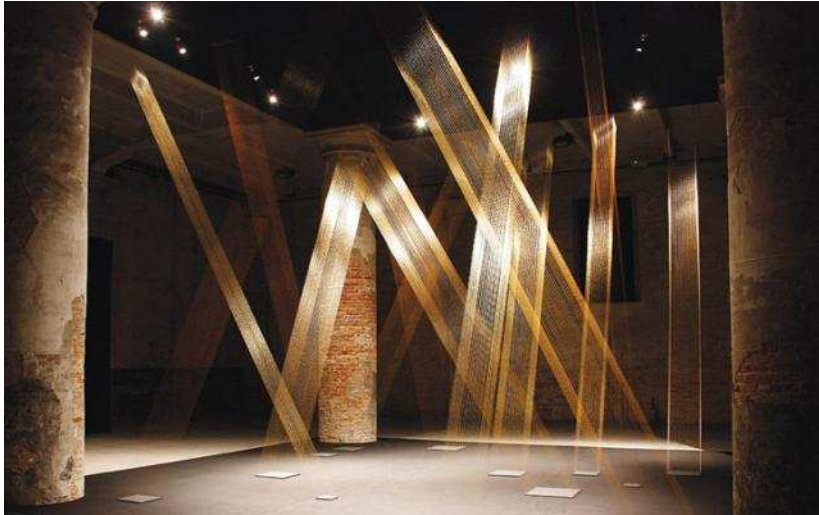
(1) Architecture for one specific-artwork: Galeria Lygia Pape (2012);

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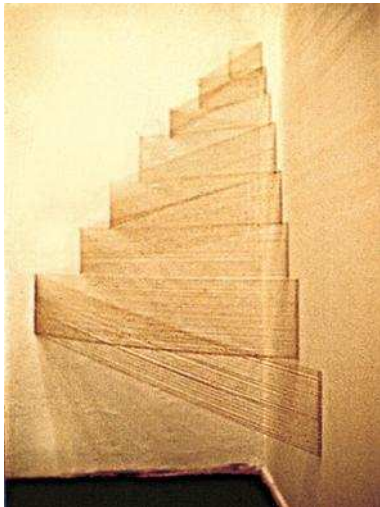
These chosen galleries will now be explored to better exemplify the design process and architectural mirroring of site-specificity, turning into specific-siting.

#### 4.3.1. *Architecture for one specific artwork: Galeria Lygia Pape*

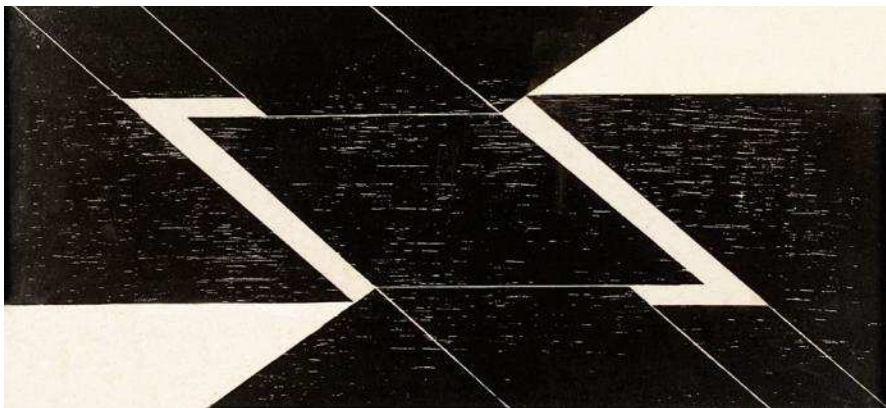
This chosen gallery at Inhotim is an example of a building designed and built to house one specific art piece. This case study shows the formal and conceptual relationships between architecture and art in a specific level of correspondence, which is architecture for a specific art, labeled in this essay as “specific-site”. Thus, the Galeria Lygia Pape at Inhotim was designed to contain “Ttéia nº1 c” (image4.4) one of the last works by the Brazilian artist Lygia Pape (1927-2004).



**Image 4.4** *Tteianº1 c*, Venice, 2008  
Source: <lygiapape.org.br>



**Image 4.5** *Tteia nº1 A*, Copper wire Project 1, 1979,  
Source: <lygiapape.org.br>



**Image 4.6** *Tecelar*, Xylograph on Japanese paper, 43,5cmx31cm, 1955  
Source: <lygiapape.org.br>

Pape started to produce the *Ttéias* in the late 1970s and continued to develop them until the end of her career. According to Machado (2008), throughout the years, the artist experimented with different materials and scales in her *Ttéias*. In the first versions (image 4.5), she used strings in an outdoor setting, and in the latest versions, as the *Ttéia nº1 c*, which is in indoor environments, she used copper wires and special lighting effects. For Osório (2006), the *Ttéias* were a culmination of her career, that is, “rigour, silence, seduction and precariousness were combined in the poetic construction of her work” (OSÓRIO, 2006, p. 583). In the latest versions of the *Ttéias*, Lygia Pape experimented with the creation of almost nonexistent environments, by threading diagonal webs perceived only by the incidence of light. Machado (2008) explains that Pape’s idea for the *Ttéias* emerged from her wanderings in the city, and her adventures with Hélio Oiticica, as if they were “weaving” the streets. While some of her earlier works dealt with a concrete reality in its most material aspects, in *Ttéias* she used the occupancy of space to set up the work and thus conceptually re-characterize it. Machado (2008) also states that, for Pape, the ephemeral aspect of the *Ttéias*’ setup had the same fragileness of a spider’s web, that is, in the same way that a web can break at any time, the *Ttéias* could be dismantled at any moment. The *Ttéias* are aesthetically coherent with her geometrical early painting and xylographs (image 4.6), a three dimensional development of her life’s work. For Cocchiarale (1994), the *Ttéias* produce a strong impact through their discreet delicacy. They require the displacement of the viewer, as they create new reflections from light. To him, they act as spatial diagrams with strong diagonal graphics.

The *Ttéia nº1 c* (image 4.7) at Inhotim was first setup in 2002. It is made of metalized thread uniting architectural elements from the floor to the ceiling; it has been added to Inhotim permanent collection since 2012, and as such, it is in the permanent exhibition program of the museum; it was not installed, or placed, but rather “wrapped” by the architecture, as stated by Marti (2012), in a press release of the inauguration of the gallery, “an architecture that turns into a skin to the installation”. For Rodrigo Moura<sup>22</sup>, one of Inhotim curators, since the work already

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<sup>22</sup> Interview with Rodrigo Moura by *Bamboo Magazine*, nº37, July, 2014. Available at <<http://bamboonet.com.br/posts/o-curador-rodrigo-moura-conta-como-se-forma-o-acervo-do-inhotim-fala-sobre-novos-projetos-e-sugere-um-roteiro-ao-ar-livre-pelo-instituto>> Accessed on 03/11/2015.

existed, Inhotim has created an ideal space for the work's fruition and the institute becomes a great anthology of important contemporary works.



**Image 4.7** *Ttéia n°1 c*, 2012, Inhotim (current configuration)  
Source: <vejasp.abril.com.br>

As for the building's design process, according to the architectural firm, *Rizoma Arquitetura*, the Galeria Lygia Pape project was in fact conceived from conversations with Inhotim curators and research on the work of the artist. A hermetic building was a requirement, since the natural lighting and ventilation were not interesting for the art piece, which is a work of light itself. Other requirements such as dimensions, general aspect and location within the park were also pre-determined as stated:

The dimensions of the gallery were pre-established by the installation: a cube of 21x21x6m. The building should also be closed and dark, as *Ttéia* is a light piece. The site was relatively small if compared to the size of the

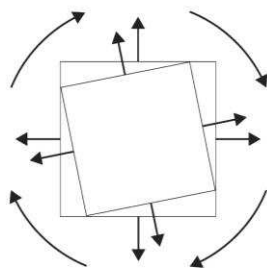
requested building. It was a plateau in the slope of a hill, approached by a narrow ascending road in a forest.<sup>23</sup>

Rizoma states that the design guidelines were established through the study of the artist and the art work, which determined the architectural concept and form and can be organized as: (1) geometry; (2) subtleness; (3) lack of directionality.

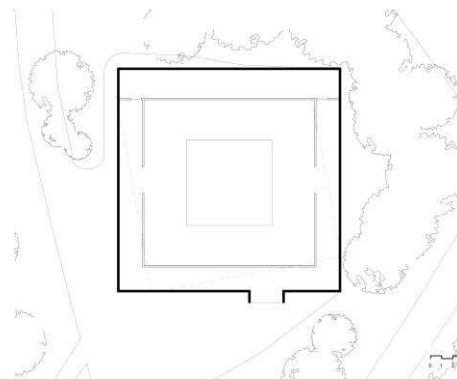
The strong geometric language in the artist's work as a whole introduced the idea for triangulation in the building façades. The triangulation was obtained by rotating the top slab of the cube in relation to the bottom, and by decreasing the dimensions of the top slab in order to maintain the footprint of the building, as demonstrated in the images 4.8- 4.10 .



**Image 4.8** Diagram 1, formal conception of Galeria Lygia Pape by Rizoma Arquitetura  
Source: <cargocollective.com>



**Image 4.9** Diagram 2, formal conception of Galeria Lygia Pape  
Source: <cargocollective.com>



**Image 4.10** Diagram 3, formal conception of Galeria Lygia Pape  
Source: <cargocollective.com>

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<sup>23</sup> Project release on “Galeria Lygia Pape” from Rizoma Arquitetura. Available at <cargocollective.com/rizomaarq>, Accessed on 11/03/2015.

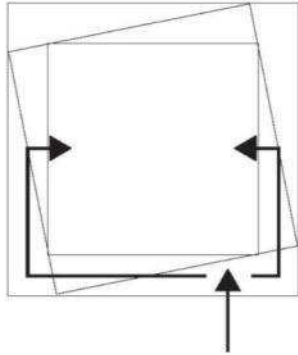
Because of the placement of the building within the park and the path that leads to it, visitors arrive at the plateau, very close to the 6-meter-high blind wall, in an abrupt encounter. The triangulation of the façade works as visual impact absorber, leading to a more subtle encounter as it gave the façade some depth, pushing it a little off from the visitor. Also, it reproduced the tension of *Ttéia nº1 c*, as if the pulling of the metal wires somehow impacted the structure of the building. As observed in image 4.11, the torsion of the slabs creates powerful diagonals on each of the façades which dialogue directly with *Ttéia nº1 c*'s diagonal webs. Both the inner and outer diagonals become visible through light, the outer diagonals are perceived through the created shades, and the inner, through the projected lighting. A material reality perceived through an immaterial property, light.



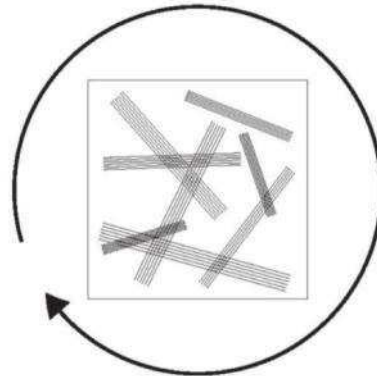
**Image 4.11** Galeria Lygia Pape by Rizoma Arquitetura, Façade triangulation  
Source: <cargocollective.com>

Another important factor to the design conception was that *Ttéia nº1 c* is a work without directionality (image 4.12-13). The architects wanted to induce the visitor to circulate around it and gradually appreciate the new light strands. For them, the architecture should present a certain lack of directionality, which was also achieved by the triangulated façade, but it is more evident in the inner circulation that leads to the work. was perceived in their comments:

The circulation is dark and tortuous (image4.14-15) and extracts the visitor from the “outside world”, taking him to a place of introspection, reflection and spirituality, created by *Ttéia*.<sup>24</sup>



**Image 4.12** Diagram 5, formal conception of Galleria Lygia Pape  
Source: <cargocollective.com>



**Image 4.13** Diagram 4, formal conception of Galleria Lygia Pape  
Source: <cargocollective.com>



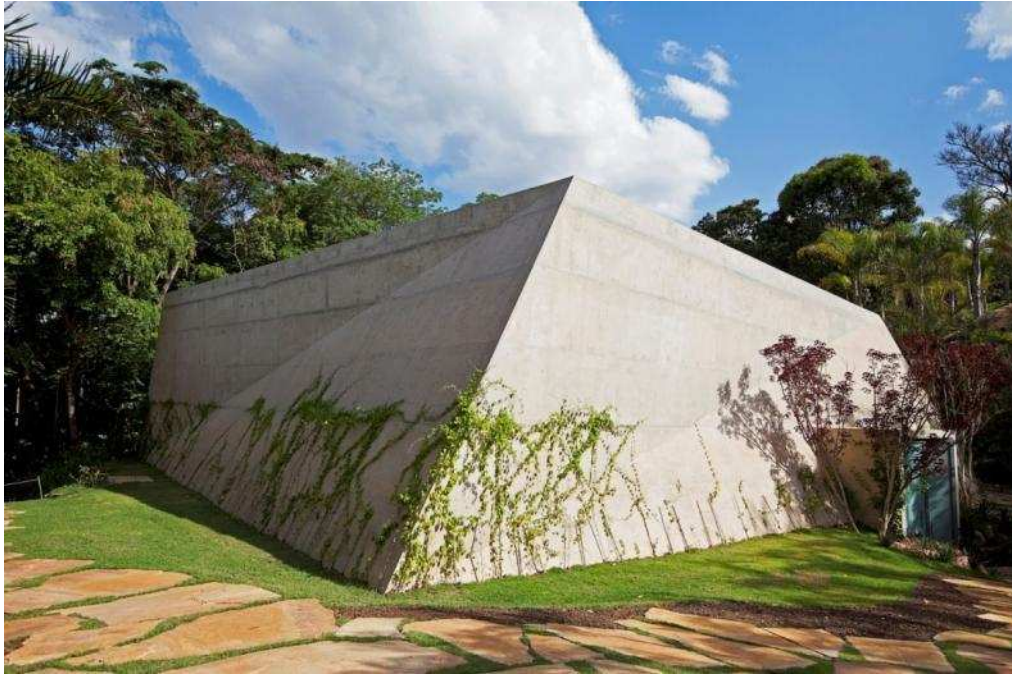
**Image 4.14** Galleria Lygia Pape by Rizoma Arquitetura, Inner corredor  
Source: <cargocollective.com>



**Image 4.15** Galleria Lygia Pape by Rizoma Arquitetura, Inner corredor  
Source: <cargocollective.com>

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<sup>24</sup> *Idem 6.*



**Image 4.16** Galeria Lygia Pape by Rizoma Arquitetura  
Source: <cargocollective.com>

The gallery has only one door (image4.16) , which serves as both entry and exit. The visitor, in fact, is invited to circulate. The contrast between the inner darkness and the external sunlight gives a certain silence to the inner area, and helps the visitor to focus exclusively on the art, which reveals itself upon this circulating motion.

The architecture dialogues with art, in all instances, both spatially and conceptually, outwardly and innerly; constantly pulling visitors to contemplate and value the art work. The gallery thus provides adequate shelter; it is scaled to attend the art's dimensions and closed to attend art demands; at the same time, it communicates the artist's history, her neoconcrete trail, here expressed in xylograph geometrical engravings. It is a specific-site that makes sense only when occupied by *Ttéia nº1 c.*

*4.3.2. A unique case of mutual interceptions – a gallery for one specific artist who simultaneously created site-specific artworks for the gallery: Galeria Adriana Varejão*

As suggested in the subtitle, what distinguishes this case study from the others is the fact that not only the architecture was designed and built for this artist's

ensemble of art pieces, but also, many (though not all) of the art pieces were custom made for this specific gallery, both were commissioned by Inhotim. This mutual encounter between art and architecture at this level of commitment is what makes this case unique. According to Tonetti (2013) the architect Rodrigo Cerviño Lopez – from Tacoa Arquitetos – was brought to Inhotim by the artist Adriana Varejão, who already had a friendly relationship with him, as he worked with Varejão on the project of her personal studio. Tonetti (2013) states that it is an isolated case of “perfect relationship between art and architecture” (TONETTI, 2013, p. 139) because architecture is not merely a mediator of the artistic work, nor is it meant to be integrated to the art itself, but rather, architecture enhances the visitor’s artistic experience while art simultaneously enhances the visitor’s architectural perception.

In an interview given to an architecture website<sup>25</sup>, Rodrigo Cerviño Lopez speaks about the aesthetic liberty he was given when designing the gallery:

The building is in a situation which is a very unique situation: (1) it is designed for a specific work; (2) in the end, it is really inserted in the middle of a park and without any onus, that is, it doesn’t need the “incoming box”, like an auditorium or a shop, none of this is part of its program. Therefore, it has certain autonomy in this sense it can be a purely aesthetic experience.<sup>26</sup>

The materials chosen to mount the architectural structure were basically concrete and glass; the monolith architecture (image 4.17-20) is based on a hillside and is projected on to a reflecting geometric water pool. The building then unites to quotas of the museum; Lopez explains that the promenade is an essential quality of the space, both its inner circulation and experience of the art, and the role of the buildings in connecting different areas of Inhotim.

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<sup>25</sup> <galeriadaarquitetura.com.br>.

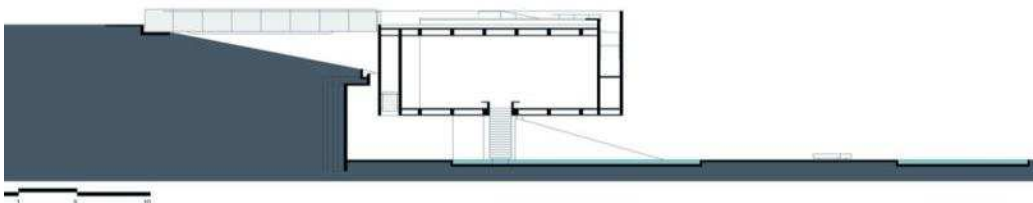
<sup>26</sup> The full interview Published on Jan 28, 2015 is available at: **Entrevista com Rodrigo Cerviño Lopez**. Galeria da Arquitetura, Galeria Adriana Varejão - Tacoa Arquitetos.<<https://www.youtube.com/watch?v=xaDS6yFjjhk&list=PL81Nw7soZLwCadk2soDvkSJD5-zPkRitN&index=38>> Accessed on 03/11/2015.



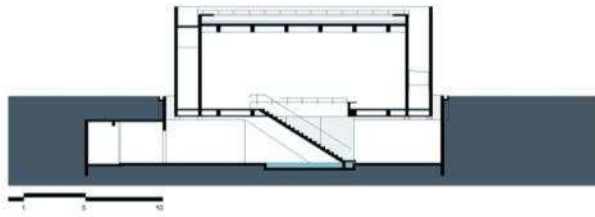
**Image 4.17** Galeria Adriana Varejão by Tocoa Arquitetura  
Source: <tocoa.com.br>



**Image 4.18** Galeria Adriana Varejão by Tocoa Arquitetura  
Source: <tocoa.com.br>



**Image 4.19** Section plan, Galeria Adriana Varejão by Tocoa Arquitetura  
Source: <tocoa.com.br>



**Image 4.20** Section plan, Galeria Adriana Varejão by Tacoa Arquitetura  
 Source: <tacoa.com.br>

In spite of aesthetic liberty, the placement of the building within the park was pre-established by the curatorial team; the building should also be “blind”, that is, without windows, in contrast to the existing transparent pavilions. The architects worked on this, by facing the building towards a small forest and pushing the glass wall to the deep end of the first floor, whose height was lower than the second floor, and by projecting this second floor outwardly with its fully concrete wall with no opening windows. This created an illusion of a monolith concrete cube silently sitting on a hillside (image4.17). Lopez comments on this minimalist architecture: "what is structure are also the closings, and that is the only thing that is"<sup>27</sup>.

As for the inner spatial disposition of the gallery (image4.21), the works gathered for the permanent exhibit are representatives of Varejão's diversity of interests and the various sources of her artistic research: abstraction, ruins, monuments, monochrome, violence, history, natural sciences and architecture. The following description was taken from Inhotim institutional website:

The trajectory proposed for the pavilion begins with the tile piece “Panacea phantastica”(2003-2007) [image 4.22], which portrays 50 species of hallucinogenic plants from different parts of the world. Originally conceived as a multiple that could be adapted to any architectural design, here the tiles have been used in a bench at the pavilion entrance, a space for contemplation. [...] Tile is one of the recurrent motifs in Varejão's oeuvre; it also attends the works “Linda do Rosário”(2004) [image 4.23] and “O colecionador” [The collector, 2008]. [image 4.24] The former is one of the most important pieces in the series *Charques*. In these sculptures, architecture is associated with the body,

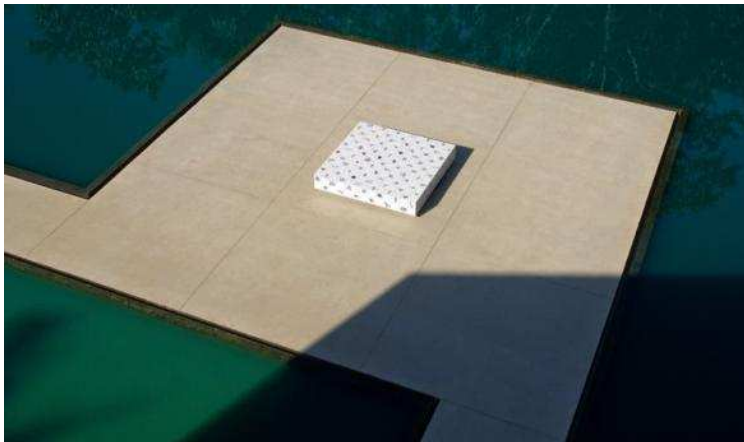
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<sup>27</sup> *Idem* 8.

and flesh becomes constructive material. The work was inspired in the collapse, in downtown Rio de Janeiro, in 2002, of Hotel Linda do Rosário, the tiled walls of which crumbled on top a couple of guests in one of the hotel rooms. In its turn, “O colecionador” is the largest painting of the series *Saunas*; in this work, the artist resorts to a nearly monochrome palette to create an idealized labyrinthine interior. With its plays on light and shade, the painting evokes spaces of pleasure and sensuality, and it reflects the architectural design of the pavilion by proposing a virtual continuity of space.<sup>28</sup>



**Image 4.21** Galeria Adriana Varejão by Tacoa Arquitetos, inside view  
Source: <tacoa.com.br>



**Image 4.22** Adriana Varejão, Panacea Phantastica, 2003 – 2008,  
Source: <inhotim.org.br>

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<sup>28</sup> Available at <<http://www.inhotim.org.br/en/inhotim/contemporary-art/works/galeria-adriana-varejao>> Accessed on 11/04/215.



**Image 4.23** Adriana Varejão, *Linda do Rosário*, 2004  
Source: <inhotim.org.br>



**Image 4.24** Adriana Varejão, *O colecionador*, 2004  
Source: <inhotim.org.br>



**Image 4.25-26** Adriana Varejão, *Carnívoras*, 2008  
Source: <inhotim.org.br>

With an approach that mixes both painting and sculpture, Varejão has become one of the Brazilian leading contemporary artists. She believes that art can be more than beautiful or decorative, it must have a point, and it must develop a language that makes sense inside of it. In an interview, she said: “My work always deals with history in general, but history from the edges, marginal cultures”<sup>29</sup>, so her work joins extreme languages, there is the tile surface which is geometrical, rational and cold, whose inner area reveals this meat-like texture, a materiality which is like a baroque spirit, the presence of the body behind everything, the history written over the body.

Some of the art pieces at the Galeria Adriana Varejão were made *in situ*, including *O colecionador* (image 4.24) and *As carnívoras* (image 4.25-26); other works already existed but were completed to adjust to the gallery dimensions, such as *Celacanto Provoca Maremoto*, (2004-2008) and *Passarinhos – de Inhotim a Demini*, (2003 – 2008). The architectural promenade is immersed within the art work, and her work is engraved, or better, plastered and painted onto the architectural walls, ceilings and external benches.

#### **4.4. Final considerations**

Architecture for art museum is a developing field that has emerged from the limited “treasure box” type building, a place where artistic objects were “deposited” and safe-guarded, for a multi-faced complex institution that works with many different and overlapping fronts, such as education, preservation, mediation, documentation etc. This constant change is due to many issues, including the fact that artistic work itself has endured many transformations over time.

Site-specificity is an important quality of the artistic contemporary expression. This essay studied its attributes and found that its developments can be valued through the level of commitment between art work and its site; and how the artist defines “site”, whether as a physical location, or as an institution, or even as an abstract concept or idea.

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<sup>29</sup> The full interview is available at: **Adriana Varejão**. Crane.tv Contemporary Culture Video Magazine <<http://www.crane.tv/adriana-varejao>> Accessed on 11/04/2015.

A responding architectural practice, that is specific-siting, was presented to contemplate a design occurrence found at the Inhotim art galleries. The practice shows how the art galleries in this institution are designed and built to house a specific art piece or ensemble by one artist, thus reversing the primary ideas of site-specificity, where the artistic work is conceived for a specific site. This practice is made possible as the museum is a flexible space, open to change, responsive to contemporary issues and art. Within this practice, two initial trends were identified, and each was presented through its corresponding case studies, Galeria Lygia Pape (2012) and Galeria Adriana Varejão (2008). The very definition of specific-site is given in the speech of the architects about their design processes, as they assure the formal and conceptual relations between architecture and their intended art works.

In the presented cases, the removal of the inner art pieces from the galleries would aim to empty the concept of space, leaving architecture with an empty womb. In the case of Galeria Adriana Varejão, since the art works are glued to the architectural body, their removal would literally destroy the architecture. In both cases, there is a clear distinction or limit between the meaning of art and of architecture. However, in the Galeria Lygia Pape, the architecture wraps itself around the piece and becomes its skin, whereas in the Galeria Adriana Varejão, the architecture is more like a mirror, constantly mirroring the artist's canvas on glass and water.

## 5 ARCHITECTURE AND AWARENESS

Liz Valente<sup>30</sup>, Luciana Bosco e Silva<sup>31</sup>

### *Abstract*

The phenomenological approach to architecture is a theory that understands architecture in concrete, existential terms. It sees architecture fundamentally as a continuum of nature into man-made places. Thus, the focus of phenomenology is the way people exist in relation to their world, as opposed to a more abstract analytical approach. Although it is not seen as an isolated or self-sufficient artifact; it is understood to direct people's existential experience to wider horizons. The sense of awareness derives spontaneously when the sensorial experience of space is also known as a unique function of architecture. This essay is structured to firstly deepen the concept of phenomenology of architecture, which will be done through the writings of Heidegger's *Being and Time* and Norberg-Schulz' *Genius Loci*. Secondly, through the case study of Inhotim, this article seeks to question the phenomenon of architecture as one in between "space" and "art"; that is, to answer whether a built structure is "space" or "art" is a matter of awareness rather than of physical tangible elements such as scale or density.

*Keywords: Phenomenology of Architecture, Inhotim, Museum Architecture*

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## 5.1. Introduction

The phenomenological approach to architecture is the theory that understands architecture in concrete, existential terms. It sees architecture fundamentally as a continuum of nature into man-made places. Thus, the focus of phenomenology is the way people live in relation to their world on a day to day level as opposed to a more abstract analytical approach. Therefore, architecture is not seen as an isolated or self-sufficient construct; but in a relationship with people's existential experience in the world. Also, as Pallasmaa points out, "in the phenomenological theory, architecture gives a conceptual and material structure to societal institutions, as well as to the conditions of daily life" (PALLASMAA, 2005, p.41). The author summarizes it: "architecture concretises the cycle of the year, the course of the sun and the passing of the hours of the day" (PALLASMAA, 2005, p.41).

In this theory, architecture is also understood as a source of the basis for perception and the means for people to experience and comprehend their world. Human perception is an integrated experience formed by the human senses in addition to consciousness, time and cultural heritage. The spatial experience is no different; it is not merely understood through hermetic measuring or any other abstract approach, but also through memory, duration and sensitivity. Since human perception is so dense and unique, the phenomenological approach leans towards the daily experience of space over the 'scientific' theory of architecture. This article seeks to question the phenomenon of architecture at the contemporary art museum, Inhotim, as one in between "space" and "art"; that is, to answer whether a built environment is "space" or "art" is a matter of awareness rather than of physical tangible elements such as scale or density.

Initially, this existential interpretation of architecture was based on the philosophical writings of Martin Heidegger and later developed into a "phenomenology of architecture" by Christian Norberg-Schulz; more recently, through many phenomenological theorists and practitioners, such as the Nordic architects Peter Zumthor and Juhani Pallasmaa. Fundamental characteristics of the theory and practice are developed in their work, in contrast to a more rationalist design approach. These characteristics are also used in this essay to study the phenomenon of architecture at Inhotim. Therefore, we are reading into Inhotim spatial configuration to further analyze the space within this unique context, that is, a place dedicated to contemporary art and botanical collections.

This study intends to analyze the scale of the ensemble, which is the whole physical museum area. However, due to the considerable size of the museum, two focal points were chosen for deeper analysis: Galpão Cardiff & Miller (2010) and Galeria Cosmococas (2010) both designed by the company Arquitetos Associados. The galleries at Inhotim are spread throughout the park and are thus perceived as simultaneously service buildings (providing exhibition spaces) and freestanding sculptures. In this article, the museum general form will be analyzed in relation to the phenomenological architectural discourse, also bringing the outdoor artworks into discussion, especially Hélio Oiticica's *Penetrável Magic Square #5* (1977) and Chris Burden's *Beam Drop Inhotim* (2008) as they enhance the experience of the phenomena of space.

Therefore, this essay is structured to firstly deepen the concept of the phenomenology of architecture, which will be done through the writings of Heidegger's *Being and Time* and Norberg-Schulz' *Genius Loci*. Secondly, through the case study of Inhotim, this article wishes to analyze the phenomenon of architecture and art and how the line between them is really a matter of awareness in many cases.

In architecture, the sense of awareness derives spontaneously as the sensory experience of space understood as a unique function of architecture; in art, it also derives from a sensory experience. Together, they are the basis that form concrete images of the world, and create roots of our being-in-the-world. Architects and artists may enhance this sensitive awareness by manipulating material and immaterial elements of space in order to produce greater impact on the human senses. It is also a matter of perspective and time, in that awareness of architecture changes as one physically moves through space and experience the different nuances of the phenomenon with greater or lesser impact.

## **5.2. An introduction to the phenomenology of architecture**

Heidegger's (1953) structure of thought begins with the definitions of the concepts "phenomenon" and "logos" which are the roots to the word "phenomenology". In short, "phenomenon" is understood as what shows itself in itself, what is self-showing, what is manifest; according to the author, the term "logos" has many different meanings in ancient writings, but in this case, it means "relation" or relationship"; consequently, "phenomenology" means "to let what

shows itself be seen from itself, just as it shows itself from itself" (HEIDEGGER, 1953, p.35). Therefore, phenomenology has to do with self-manifestation and awareness, as Norberg Schulz puts it, "phenomenology was conceived as a "return to things", as opposed to abstractions and mental constructions" (NORBERG-SCHULZ, 1980, p.8). Thus, the focus of phenomenology is the way people exist in relation to their world, as opposed to a more abstract analytical approach. In regard to architecture, Norberg-Schulz (1980) states that, when architecture is treated purely analytically, "we miss the concrete environmental character, that is, the very quality which is the object of man's identification, and which may give him a sense of existential foothold." (NORBERG-SCHULZ, 1980, p.5) The author also explains that socio-economical conditions do not "determine" the existential dimension, even if they may interfere in the "(self-) realization" of certain existential structures.

The socio-economical conditions are like a picture-frame; they offer certain "space" for life to take place, but do not determine its existential meanings. The existential meanings have deeper roots. They are determined by structures of our being-in-the-world. (NORBERG-SCHULZ, 1980, p.6)

The expression "being-in-the-world" or "Dasein" is a key concept in Heideggerian phenomenology woven to express the condition of an "undissolvable unity"<sup>32</sup> between people and world. Seamon (2016) explains it:

In *Being and Time*, Heidegger (1962) argued that, in conventional philosophy and psychology, the relationship between person and world has been reduced to either an idealist or realist perspective.

In an idealist view, the world is a function of a person who acts on the world through consciousness and, therefore, actively knows and shapes his or her world. In contrast, a realist view sees the person as a function

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<sup>32</sup> Expression used by Stewart, D. & Mukunas, A. (1990). **Exploring phenomenology: A guide to the field and its literature**, second edition. Athens, Ohio: Ohio University Press  
*apud* SEAMON, D. **Phenomenology, Place, Environment, and Architecture: A Review of the Literature\*** (2016) Available at <<http://www.arch.ksu.edu/seamon/Seamon%202000%20review%20extended%20version%20Wapner%20et%20al.pdf>> Accessed on 01/15/2016.

of the world in that the world acts on the person and he or she reacts. Heidegger claimed that both perspectives are out of touch with the nature of human life because they assume a separation and directional relationship between person and world that does not exist in the world of actual lived experience.

Instead, Heidegger argued that people do not exist apart from the world but, rather, are intimately caught up in and immersed. [...] This situation—always given, never escapable—is what Heidegger called *Dasein*, or being-in-the-world. It is impossible to ask whether person makes world or world makes person because both exist always together and can only be correctly interpreted in terms of the holistic relationship, being-in-world. (SEAMON, 2016, p.5)

Another important concept in environmental phenomenology is Norberg-Schulz' (1980) concept of "genius loci", which literally means "spirit of a place", but is further explained as follows:

Genius Loci is a Roman concept. According to ancient Roman belief every "independent" being has its genius, its guardian spirit. This spirit gives life to people and places, accompanies them from birth to death, and determines their character or essence. Even the gods had their genius, a fact which illustrates the fundamental nature of the concept. (NORBERG-SCHULZ, 1980, p.18)

In his writings, the concept can be further understood as a kind of concrete "qualitative" identity of place, an "existentially relevant understanding of landscape" (NORBERG-SCHULZ, 1980, p.10). Within landscape, however, there are "subordinate places", such as the man-made parts of the environment, and "natural things", such as trees and rocks. These "man-made parts" are mainly present through the work of poets, architects and artists. Haddad (2010) believes that, for Norberg-Schulz, the phenomenological challenge then lies within "reviving this poetic dimension of things and in reestablishing the lost connection between the various elements that constitute our world" (HADDAD, 2010, p.93). In architecture, the "existential spaces" could be singled out through the application of geometry towards an interaction between different levels of space, resulting in a balanced relation between the building and its environment. Therefore, the existential purpose of building (architecture) is to make a "site become a place", that is, "to uncover the meanings potentially present in the given environment" (NORBERG-SCHULZ, 1980, p.19).

Using Georg Trakl's poem "A Winter Evening", also quoted in Heidegger's essays, Norberg-Schulz points out the importance of "concrete images" that constitute our everyday-life world. For Haddad (2010), Norberg-Schulz specially stressed the importance of these images as a means of connecting the man-made world and the natural world. This concretization is regarded as a "function of a work of art" (NORBERG-SCHULZ, 1980, p.19); but also a function of architecture, as places are a "qualitative total phenomenon", which cannot be reduced to any one of its "abstract" properties.

"Concrete human actions in fact do not take place in a homogeneous isotropic space, but in a space distinguished by qualitative differences, such as "up" and "down" (NORBERG-SCHULZ, 1980, p.11)

Over time, along with Norberg-Schulz' theoretical developments, many architects have also responded to Heidegger's notions of "phenomenon", "place" and "dwelling". This is the case of the designs and theoretical constructs of Juhani Pallasmaa and Peter Zumthor, among others. These architects are committed to an emotion-evoking design through the manipulation of space (light, volume, texture, sound etc.), aiming that these features will prevail in both the larger perspective and individual human perception. Their work emphasizes the power of phenomenon. Their writings consider that the total sensory experience of an architectural object should be the essence of the building itself.

In his book *The eyes of the skin*, Pallasmaa expresses the significance of the tactile sense for understanding the world, which is usually overpowered by the dominant sense of vision. He also expresses that a multisensory experience of architecture, the interactions between the senses, is the true purpose of architecture, as these experiences create concrete structures that represent our being-in-the-world. He states that "the timeless task of architecture is to create embodied and lived existential metaphors that concretize and structure our being in the world" (Pallasmaa, 2005, p. 71). He also points out that architecture is a medium through which we understand the "dialectics of permanence and change" (Pallasmaa, 2005, p. 71), which allows us to inhabit the world "and to place ourselves in the continuum of culture and time" (Pallasmaa, 2005, p. 71). The man-made places remain as embodied memories and thus have an essential role as the basis of remembering.

In the late 1990's, Peter Zumthor famed among architects, especially due his design of a spa built in the Alps, at Vals, in the Swiss canton of Graubünden. The Vals spa stood out for its evocative sequence of spaces and its fine construction details. According to Sharr (2007), "Zumthor's Vals spa recounts the thinking he describes in his essay, making appeals to all the senses. The architect choreographed materials there according to their evocative qualities" (SHARR, 2007, p.92). His reference is the human body and mind, which become a design method for him. Sharr describes it:

The measuring of body and mind – the navigation by intuition and judgement which for Heidegger makes sense in sparks of insight – becomes a way of designing for Zumthor, helping him imagine future places on the basis of remembered feelings. It also becomes the context within which he believes people will experience his architecture. (SHARR, 2007, p.95)

For Zumthor, the spa should be tactile, an integrated bodily way into the world. "Vals was conceived to appeal to sensual instincts first, and to interpretation and analysis second" (SHARR, 2007, p.95).

Zumthor also emphasizes the sensorial elements of the architectural experience in his book *Thinking Architecture*. The architect concurs with Heidegger's idea of experience and emotion as measuring tools. As Sharr (2007) describes it, Zumthor's work reveals that "the physicality of materials can involve an individual with the world, evoking experiences and texturing horizons of place through memory" (SHARR, 2007, p.92). By orchestrating the sensorial experience of space, the architect enhances one's awareness of space and it becomes an existential window into the world.

### **5.3. A phenomenological analysis of Inhotim**

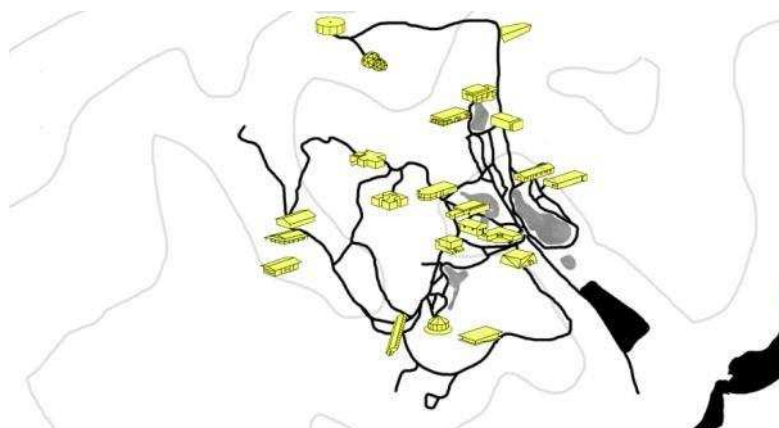
#### *5.3.1. Inhotim as it is*

As already said, the phenomenological approach attempts to analyze things as they are; not how they came to be, or why they are as they are, but merely as they are, and their integrated qualities as perceived by people in their day to day lives. With this in mind, Inhotim (images 5.1-2) was recently researched by Robson Xavier da Costa, who sought to answer the question "how do people perceive the contemporary art museum's landscapes, and how do they orient

themselves within its space?”. His work resulted in his PhD thesis entitled “Environmental perception in contemporary art museums landscapes: the legibility of the museums Inhotim/Brasil and Serralves/Portugal assessed by the public/visitor” (*Percepção ambiental em museus de paisagens de arte contemporânea: a legibilidade dos museus do Inhotim/Brasil e em Serralves/Portugal avaliada pelo público visitante*), published in 2014. Therefore, he analyzes wayfinding within Inhotim and shows that the visitor’s routs within the museum’s space are strongly influenced by their emotional connections spontaneously established with the space. He also shows that, for visitors, the fruition of the works of art is enhanced by the spatial constructs (both landscape and architecture) and the visitor/public easily adapts to the different demands related to the different kinds of exhibition spaces, both indoor and outdoor.



**Image 5.1** Aerial view of Inhotim  
Source: Google Earth image, 2015



**Image 5.2** General map of Inhotim, with highlight for paths and galleries (2015)  
Source: developed by the author

A first approach to Inhotim as it is rapidly reveals that the museum space seeks to highlight the integration between art, architecture and landscape. The idea of creating a museum space in which the galleries and pavilions are spread throughout a park/botanical garden (image 5.2), instead of constructing a mass building to lodge all indoor exhibitions is a unique feature of the museum. This spatial decision automatically involves the visitor within its landscapes, and wayfinding becomes a central quality of the experience.

With wayfinding as a premise to the museum visitation, it takes us back to a core element of the phenomenological approach of architecture, which is the idea that the experience of architecture is the basis to an existential wayfinding. In fact, by distancing the artworks from each other, Inhotim provides the visitor with time to ponder upon the concrete images given by the artworks, and with the paths themselves as part of the exhibition, as they display the botanical collections of rare species and build imaginary sceneries disguised as natural ones, Inhotim thus creates a fantasy world out of concrete images.

Heidegger also gave great importance to “wayfinding” in this theory of phenomenology; it is known that his walks in the forest became important to his writing. Sharr (2007) claims that, according to Heidegger, thinking was analogous to following a trail, and proper thinking was highly linked to the fact of being and its traces. “These traces, like our own shadow, the outline of the hills or the sounds of birdsong and stream, remain reminders of our miraculous presence” (SHARR, 2007, p.7) At Inhotim, when we are given time to notice these reminders – like through Olafur Eliason’s *Viewing Machine* (images 5.3-4), or bathing in Jorge Macchi’s *Piscina* (images 5.5-6), or listening to the sound of the earth in Doug Aitken’s *Sonic Pavilion* (images 5.7-8), – we are also given time to notice our own being, we achieve a kind of breathing space. Sharr (2007) continues stating that “such moments, for Heidegger, allow people to locate themselves in a bigger picture, in a time span much longer than a life, and find an accommodating distance from petty concerns” (SHARR, 2007, p.7). Inhotim as it is, as an integrated experience of art, architecture and landscape, is an opportunity to read into the deeper existential thoughts.



**Image 5.3-4** Olafur Eliason's *Viewing Machine*, site photo, 2011  
 Source: photos by the author



**Image 5.5-6** Jorge Macchi's *Piscina*, site photo, 2009 (photo by Pedro Motta)  
 Source: <inhotim.org.br>



**Image 5.7-8** Doug Aitken's *Sonic Pavilion*, site photo, 2015  
 Source: photos by the author

The change in what/how art is pertinent to this 'wayfinding' quality of Inhotim; contemporary art moves towards architecture, in the sense that it also seeks sensory (although in art it is mostly transitory) and aesthetic experiences, which change the visitors' perception and comprehension of the world. On this,

Weingarden (2013) argues that this trajectory-centered space “marks a shift from the viewer’s imagined movement when viewing an artwork to his actual movement through the artwork” (WEINGARDEN, 2013, p.14). Weingarden (2013) concludes that this shift in the arts also involves “the viewer’s increased role in contributing to the artwork’s meaning” (WEINGARDEN, 2013, p.14). As in architecture, not only the visitor’s vision is engaged, but his whole body, and the visitors become a kind of ‘sensory explorers’. For Weingarden (2013), in this bodily involvement with art and space, the public may re-consider their own bodies as part of a greater social body. This engagement occurs as visitors walk around Inhotim garden pathways and interact with the architecture and artworks.

### *5.3.2. Inhotim and the ambiguity of space and art*

Wayfinding is an ongoing theme at Inhotim, both in the outdoors and within its buildings, and there is yet much to develop. At Inhotim, there is an uncertainty as to the limits that distinguish “space” and “art”. Take Galpão Cardiff&Miller (2009) (images 5.9-11), for example, designed by the firm Arquitetos Associados from Belo Horizonte. From its name, “Galpão” (hangar), one assumes it is a wide “space”, a large piece of “architecture”; placed in the end of a long walk in a tight path through the woods, it is sunk in the silence of the valley and its entry is small and discreet, not to say hidden (image 5.9). The pavilion houses one sound piece by Janet Cardiff and George Miller, *The murder of the crows installation* (2008). The spatial demand of the art piece guided the architectural configuration mimicking the work’s original setting. As the floor plans (image 5.11) show, the building has a rectangular shape of 21,2m x 75,25m, with a total area of approximately 1600m<sup>2</sup>; within this space, 98 sound speakers are carefully placed (image 5.10) in order to give the visitor a sense of immersion within this imaginary soundscape. The name “Galpão” begins to melt, as the visitor is taken by his ears to a dream place with birds flying, a marching band, and a soft voice that occasionally eludes from the old megaphone. The white acoustically isolated pavilion is sense-full. The discrete entrance changes into a wide sound-sculpture. The trajectory in space is linear at first, and then loops into itself as the visitors experience sound, and then it is linear again as they leave to the outdoor deck. The placement and format of the building create a spatial phenomenon beyond itself; the entrance is an invitation to submerge into oneself. Inside, there is a cloudy dreamy atmosphere, but the exit is an invitation to emerge, as we are

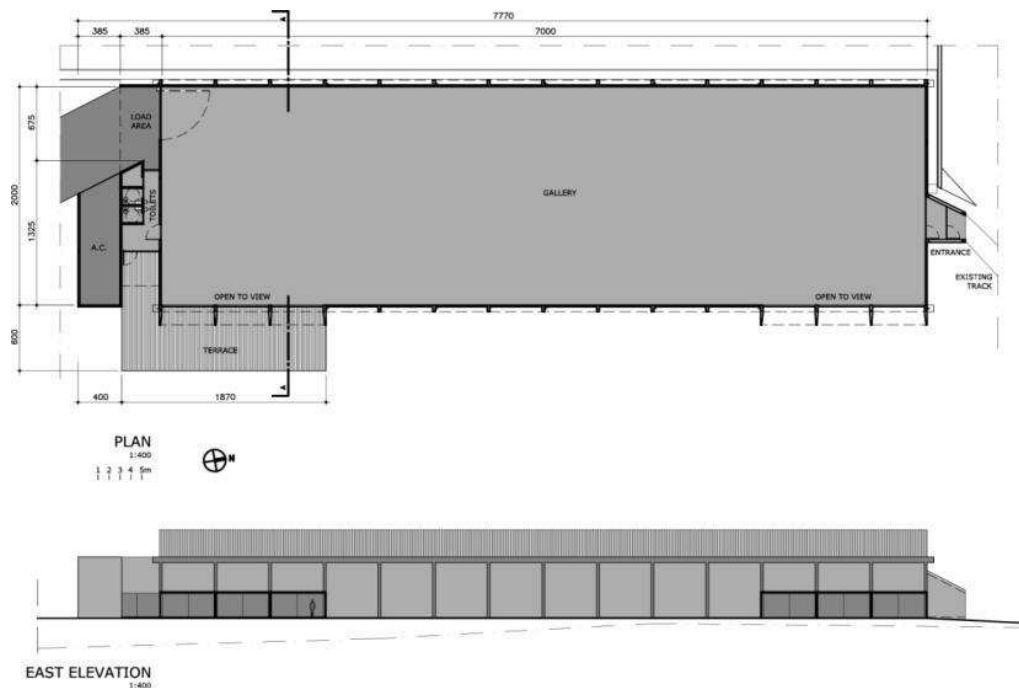
guided onto the deck of openness and space; even within the valley, because the building is on a slope, there is an open view, which is like waking from a dream.



**Image 5.9** Galpão Cardiff&Miller, site photo, entrance door  
Source: <artigoedefinido.com.br>



**Image 5.10** Galpão Cardiff&Miller, site photo  
Font: <inhotim.org.br>



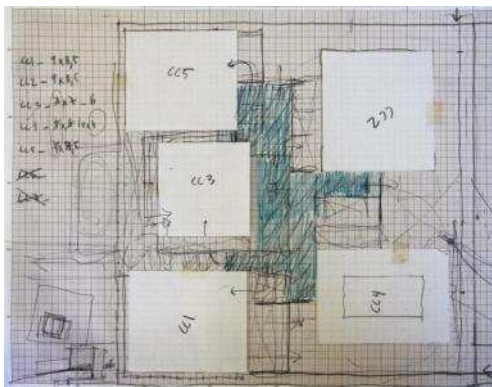
**Image 5.11** Galpão Cardiff&Miller, technical drawings  
Source: Arquitetos Associados

Many other galleries display this ambiguity of space and art, such as Valeska Soares' *Folly* (2005-2009), or Matthew Barney's *De Lama Lâmina* (2009), or Christina Iglesias's *Vegetation Room* (2012), and many others where the concept of the artwork is integrated within the architecture. But even where this ambiguity is less evident, it is still there, such as at the Galeria Cosmococas (2010) (images 5.12-15), conceived by the same architectural firm that designed Galpão Cardiff&Miller. In this case, the gallery has a conventional setting in the sense that it was assigned a set of five preexisting works that needed pertinent exhibition spaces. The program of the building has a central distribution hall which gives access to five room-sized environments by the Brazilian artist Helio Oiticica and filmmaker Neville d'Almeida titled *Block-experiments in Cosmococa – Program in Progress* (1973), each received a new home at Inhotim. According to Weingarden (2013) Oiticica's block-experiments were aimed at the senses; his intention was that through highlighting perception, visitors could expand their capacity to feel, and thus uncover their inner creativity, awakening spontaneity which is suppressed by everyday life. These five works consist of environments with hammocks, balloons, projections from the 1970's pop culture icons, swimming pools and mattresses, as Weingarden (2013) puts it, "each room variously exists as a place for swimming, stretching out, jumping, playing and

dancing” (WEINGARDEN, 2013, p.121). Thus, Oiticica wished to connect art and life, allowing people to re-create themselves through their senses, through the immersion “in the world of familiar objects and symbols, which are rearranged in unfamiliar combinations” (WEINGARDEN, 2013, p.121). According to Carlos Alberto Maciel<sup>33</sup>, one of the architects that worked on the design, the spatial solution responds to a curatorial demand, which intended to “avoid a sequential experience of the five works, but rather allow a more open experience. This is why the lighting of the central hall is reduced and the doors alternate with different access doors, creating an intentional labyrinth effect.” Thus, wayfinding within the building (as highlighted in the images 5.13-14) is as free as it is outside of it.



**Image 5.12** Galeria Cosmococas, site photo  
Source: <arquitetosassociados.arq.br>



**Image 5.13** Galeria Cosmococas, conceptual sketch (floor plan)  
Source: <arquitetosassociados.arq.br>



**Image 5.14** Galeria Cosmococas, technical floor plan  
Source: <arquitetosassociados.arq.br>

<sup>33</sup> Carlos Alberto Maciel commented on the projects Galeria Cosmococas and Galeria Cardiff&Miller through e-mail exchanges on Jan/2016, during the development of this thesis. A copy of the comments may be found in the section Appendix 1 of this thesis.

Taking a closer look, Oiticica's approach to art is responded by the architects who attempted to do the same in their building design, by using familiar material and geometry arranged in an unfamiliar setting. We could not help but see a formal relationship between this gallery with the Vals spa project by Peter Zumthor (1996); despite the differences in scale and program, the similarities of stone coated geometric volume projecting out of a hillside with green roof coverage follow the same general aesthetic language. According to Carlos Alberto Maciel, in fact, "the design of Vals spa was a direct reference in the choice and paging of the façade's material, in our case, the stone *lagoa santa*, very common in coatings of modern houses' walls in Belo Horizonte, and a trivial material that we tried to give a new application." He also stated that, though the previous knowledge of the spa project might have been important to the detail development and formal solution of the gallery, still, it was not an intentional analogy to Zumthor's work. He argues that most of the decisions were based on the curatorial and physical demands, including the placement of the building and the choice for a green rooftop (image 5.15). He comments that the integration of the building to the topography was motivated by a preliminary curatorial idea to reduce the project presence to the people who arrive from the upper levels of the park, avoiding volumetric competitions with the outdoor works.



**Image 5.15** Galeria Cosmococas, site photo  
Source: <[arquitetosassociados.arq.br](http://arquitetosassociados.arq.br)>

In the general design approach, the architect concludes that it is reasonable to assume, in a posterior reading of the work, that it does propose an experience-of-space, as a phenomenological setting; it was however induced by a natural response to the work of art.

Furthermore, regarding the ambiguity of “space” and “art” at Inhotim, an opposite approach can be relevant, that is, so far we have approached the matter from the architecture (space) and artistic interpretation, and now we will repeat the exercise starting at the artwork and unraveling it as a, pure and simple space. For this, two examples were pointed out, among many others.

The first stop is at Chirs Burndon’s *Beam Drop Inhotim* (2009) (images 5.16-17), a recreation of his original work performed in the Art Park, a sculpture park in upstate New York, in 1984, which was destroyed three years later. The sculpture



**Image 5.16** Chris Burden’s *Beam Drop Inhotim*, process photo  
Source: <designboom.com>

is the result of both the control of the artist, and violence and chance caused by the weight of the material, as a construction crane dropped 100 steel I-beams from a height of 45 meters into a 3 meter-deep pool filled with wet concrete. The fall of the metal beams created a random composition that makes an esthetic reference to Abstract Expressionism, especially the paintings of Jackson Pollock (1912-1956); an artist who was a personal reference to Burdon. The whole process, which could be described as a performance, took twelve hours and was documented in video.



**Image 5.17** Chris Burden's *Beam Drop Inhotim*, site photo  
Source: <inhotim.org.br>

From a certain distance, the work forms a man-made place that is noted as a “large sculpture”, as the image 5.17 shows. It is located at the top of a mountain in Inhotim, and displays several vertical pieces which erect from the earth, translating into a space that involves the viewer and creating a robust and fragmented framework of its surroundings. As the concrete became hardened, the positions of the beams became frozen. They remain the way they fell. The work is a natural return to things as they are, a simple result of beams being dropped. Walking through this grand-scale sculpture, it is involuntary to think of how it is, in fact, as simple as it looks. There is no secret, no hidden element, and no use of any kind of illusion or analogy. Although, according to Inhotim institutional website, for Burden, “each beam was released as his own body falling and hitting against the earth”, (a reference to his pioneer engagement with Body Art Often). It states metaphorically that Burdon uses this sculptural process to “question the stable categories of power and status”. These metaphors and analogies, however, are not perceived through his spatial construct. There, in space, they are forgotten.

The second stop is at Hélio Oiticica's *Penetrável Magic Square #5* (1977) (images 5.18-19). The piece is also a walkthrough type, which usually would fall into a “large sculpture” category. The piece is part of a series of works developed by the artist, which belonged to a group of “Penetrables”, through which the artist investigated the occupation of space by color, using an environmental scale. The

format of the work is articulated by the square, with its dubious meaning of a geometrical form and a meeting place. The artist himself did not perform these studies, but, according to the art work's description, he left detailed instructions, including floorplans, diagrams and notations. Built posthumously, Inhotim sought to make justice to the legacy of Oiticica. Indeed, the *Penetrável Magic Square #5* is a spatial construct made of everyday architectural elements: "floor", "wall", "window" and "roof"; where each element is coated in a different color. Some planes are made of unique materials, such as a metal mesh wall and blue glass and metal roof; but most of the planes are made of masonry, as common as possible. The colors, however, are bright. He contrasts the use of bright colors to highlight the limits of the planes, creating a strong impression of colors in space, as can be seen in the figures below:



**Image 5.18** Hélio Oiticica's *Penetrável Magic Square #5*  
Source: <inhotim.org.br>



**Image 5.19** Hélio Oiticica's *Penetrável Magic Square #5*  
Source: <viagensdapaulete.com.br>

Olticica's art moves towards space. This is his intent, as is written in the work description, the *Penetrável Magic Square #5* approaches from garden to public square, from landscape to architecture, to labyrinth, to site renovations and to construction sites and theme parks

These places of ambiguity are common at Inhotim, almost trivial. Is it space or art? Is the landscape art? Is the art art? Is the architecture art? It all depends on the visitor's awareness.

### 5.3.3. *Awareness versus consciousness*

At a first glance, these two words are synonyms, as both "awareness" and "consciousness" refer to a state of mind in which one's own existence, feelings, and thoughts are interconnected. In medicine, for example, being conscious is the same as having an awareness of one's environment, judgments and sensations. However, throughout this essay, the term "awareness" has been chosen to characterize the sensory response to architecture and space rather than the term "consciousness". This is because awareness precedes consciousness. A person may be aware of the danger of a dark alley while passing through one; they have their senses enhanced, the slightest sound distinguished, they may feel their heart race and their skin shiver, without however being conscious of any actual threat. Awareness is closer to the senses, while consciousness requires cognition, abstraction and judgment. The opposite of awareness is obliviousness, that is, forgetfulness, insensibility, unawareness; while the opposite of consciousness is unconsciousness, sleep, coma, nothingness. One is dependant of the other, they are interconnected. We try our senses through awareness, and we are capable of assessing our senses through consciousness; similarly, we may be aware of our cognition, and conscious of our senses. The concepts intertwine.

According to <dictionary.com> "Awareness" is rooted in the term "ware", before the 900s; old English "wær"(adj.); which literally means "alert" or "watchful"; while "consciousness" is rooted in the Latin term "*conscious*", which literally means "sharing knowledge with", formed by the terms "con + science", equivalent to "with +knowledge". Consciousness may or may not require awareness, we are conscious that the world is turning, and that it orbits around the sun, but our senses are not necessarily aware of this movement. We rely therefore on our knowledge of physics and other abstractions. We are, however, aware of daylight

on our skins, the heat, the sense of beginning, the humidity of early hours, but it is our consciousness that explains the repetition, a full turn of the earth around its axis exposing our atmosphere to the light and heat of the sun.

The choice of the expression “architecture and awareness” thus stands upon the notion that the human interaction with architecture is based first on a state of attention, alertness of the senses; the premise of a phenomenological encounter between man and space.

The proposed intent, stated in the beginning of this article, to use the human “awareness” as the means to note whether the phenomenon of a built environment at the contemporary art museum, Inhotim, is “space” or “art” is based on this idea of awareness as a state that precedes consciousness. Before using the figurative notation of “gallery” (which is technically a piece of architecture or space) and “sculpture” (which is technically a piece of art), one must experience the phenomenon. Which senses are highlighted? What is the body sensing while circulating, entering and transversing the phenomenon?

When Norberg-Schulz speaks of the “concrete images”, he tells of how both art and architecture are means for connecting humans to the world in which they live. Both art and architecture leave impressions on the body and these impressions are the base lines for memory building. This happens through a state of awareness, but not necessarily consciousness. Perhaps, if when a person is experiencing a spatial phenomenon one is oblivious, not alert to whether or not the architecture is creating an atmosphere that could connect oneself to the totalness of being-in-the-world, they experience it only as space, as scenery; similarly, when one is insensible before a work of art, does it not become a mere construct? However, awareness is the human state that may change this same experience into an insight of what is being-in-the-world. On the other hand, take a person who in fact consciously knows that he/she is before a work of art, perhaps a work of a renowned artist or architect, still, if the person is unaware, that is, if his/her senses are null because he/she is tired, or overly agitated with other earthly preoccupations, the person may be conscious of this phenomenon but will it change him/her? Will it in fact *be* art, be a concrete thing that links the observer to the world, in his/her life, in that moment? No, it is merely space, or canvas or whatever, except art. A last observation on architecture and awareness is the idea of repetition, and also proximity and distance. In fact, architecture is usually

built according to the human scale, that is, generally enterable. Thus, it is perceived in many different perspectives; time and trajectory play important roles upon experiencing architecture as a phenomenon. One may note architecture at first glance as simply space, with no idea of art or any form of transcendence. However, upon revisiting that place many times, it becomes intimate, it becomes part of the person's life, and memories. It may remark certain aspects of the human life during their historical context and slowly mark the body with its engraftments. The architects' thoughts are inevitably sought thought-out their design, and spilled upon the user's experimentation of space. Timely drips of dim awareness create deep marks in the human senses. In the same way, from a distance, one may note certain architecture as "space", but while entering it and feeling the way the building plays with light and texture, the unity between the way sound and wind travel through it and other bodily sensations, they may conclude that, in fact, that "space" transported them to a deeper existential place, it is in fact a piece of "art".

At Inhotim, this display of emotions happens quite often. The visitor must stay alert, aware of himself, aware of what all that "space" may become through experiencing it.

#### **5.4. Final considerations**

A phenomenological approach of space suggests that it should be noted as it really is. Human senses are the means through which they can be noted in such a manner. Aware of that, architects may then assume that sensory experience of space is also a unique function of space, rather than a mere reflex, or consequence, of a built environment.

The elementary ideas of a phenomenology of architecture were presented through the works of Heidegger and Norberg-schulz, starting with Heidegger's philosophical basis and his explanation of the term "phenomenology", and then showing his general idea of "being-in-the world", which begins with the notion that man is indivisible from the world, in other words, the world is an extension of man, as is space. Norberg-Schulz was vital to apply this philosophy to architectural studies, especially through his notion of "genius loci" and "concrete images".

This essay aimed to present this theory of architecture, analyze the contemporary art museum case of Inhotim through this perspective and discuss the limits that

distinguish “space” and “art”, not as a matter of systematic categorization, but rather of human awareness. The presented case study began with Inhotim general behavior as a spatial phenomenon in itself. As a whole, Inhotim has proposed a path-directed design in which wayfinding is a central idea, both physically and existentially. This way of being creates an ideal environment for experiencing space in all its presented forms; natural botanical places, built architectural galleries and other built structures developed by artists as part of the contemporary art practice; all corroborate with an immersive sensory experience.

Furthermore, the ambiguity of space and art at Inhotim was unraveled by the analysis of a series of spatial constructs, which demonstrates that this ambiguity is moving in two directions; from space towards art, and from art towards space, making it “technically” difficult to distinguish them through abstraction and science. The phenomenological approach then becomes a reasonable method that simultaneously relativizes the matter into a personal rather than universal conclusion, using “awareness” as key. Awareness is the human capacity to sense; it may involve or exclude cognition. The state of awareness is the state of being alert, having the perception enhanced through sensorial experiences and through existential windows into the world. Therefore, in conclusion, architecture relies on human awareness to be part of human existence.

## 6 LAST CONSIDERATIONS

One of the places in which art and architecture necessarily meet is within exhibition spaces; spaces built and conceived by architects in dialogue with the array of different fields involved with space production within the art museum context. This intersection of different fields opens a paradox and the possibility of both weakness and strength in regards to the total spatial experience. There is uncertainty of whether the work was designed for the space or the space made for the work, or even if it is a complementary process that constantly intertwines and changes over time, with no final answer, where the space and the work gain infinite margins. What are the lines that separate them? What are the nodes that unite them? The limits become meeting points but remain points from which the differences derive. All of this serves to consider the complex nuances of 'built space' as both a service space and an artistic fact itself. This intersection, which is emphasized in the exhibition space, can generate a synergy, a moment of sublime experience where the visitor becomes immersed within the encounter, where conceptual layers of information add to one another. Through the case of Inhotim, this thesis sought to address how these interrelations between space and art have brought about new architectural conformations that better accommodate contemporary post-object artistic expressions.

Before I began researching about Inhotim, I had already visited it many times, and I would always come home with a troubling question "was that real?" Inhotim has managed to create a cultural wonderland where the visitor is immersed in a botanical environment, but it is certainly not a natural one. The lakes have an artificial color, there are masses of rare exotic plants in unexpected places, the architecture has no reference or connection to that of the buildings in the downtown area of Brumadinho, or even to each other, everything is neatly in place and cosmopolitan languages can be overheard, it feels like you are in a geographical loophole. Every time I returned to Inhotim, even during the development of this thesis, I learned something new that I had never seen before, such as galleries being inaugurated, new collections, the relocation of *Troca-Troca* (2002) by Jarbas Lopes within the park, and that troublesome question would meet me once more. It has been said that great art causes estrangement because it constantly breaks the rules and defies equilibrium, which may be the case at Inhotim. Today, I perceive Inhotim as a place of

encounters; it allows people to experience the bonding elements past-present-future, here-there, closeness-farness, reality-fantasy. It is a created place, it is a non-spontaneous phenomenon and in this intentionality resides the key to make out the idea of the interrelations between space and art.

This thesis began with a drawing, a conceptual sketch, '*scales*', *referent to the structure of this work*. Although many authors have written about the inter-relations between space and art, I believe the greatest contribution of this work was this particular systematization of the inter-relations into three scales perceivable within this unique contemporary art space, Inhotim. This study is structured in scales and thus presents itself as a vertical rather than a horizontal approach, where the reader may access the content at any given article and follow in any direction, mimicking Eam's conceptual movie *Power of Tens* (1977)<sup>34</sup>. The thesis is arranged in a way that one may perceive the inter-relation of space and art in the same manner that one moves through space, which is constantly revealing the inner or the outer aspects, depending on the directionality. In a sense, this text's structure in itself functions as a conceptual analogy to its content in the same way that specific-site architecture is symbolic construct that relates to its containing art piece. Therefore, the format of the thesis becomes the thesis itself.

In the context of contemporary art, it can be noted that it is a moment of "radical uncertainty" (BRYAN-WILSON, 2009, p.6). As history has shown it, art is a field of experimentation, a movement, non-static, thus utterly undefinable. "To be contemporary is to be multiple" says Castillo (2008); she states that contemporary art has become a kind of collage of specialties that are beyond the artistic field and, since it is so plural, the artistic facts have also strengthened their relations to the exposition spaces. Since the second half of the twentieth century, art ceased to conform itself to any one definition, "it prides itself in being contemporary" says Costa (2010). He also states that this allows for the most unforeseen inventories.

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<sup>34</sup> POWERS OF TEN © 1977 EAMES OFFICE LLC, available at <>, accessed on 01/13/2016. The camera moves away from the initial subject in an exponential speed in order to multiply the distance by ten every ten seconds, and then moves back in the same speed zooming as close as the atomic level; thus reaching the limits of human knowledge of inner and outer space.

Both space and art may remain for many years reflecting the historical and social ideals of humans. In the case of art museums, the built space also becomes a symbolic representative of its time-sensitive cultural content.

In summary, it is unquestionable that changes in the artistic field have also brought consequent changes in the exposition spaces. This thesis addressed these changes in the scale of the artistic fact itself where space becomes a natural part of the art, exactly the opposite of a previous modern idea of the neutral space.

Therefore, this work began to address its content at the scale of inter-relation of the very artistic fact in relation to space through a philosophical approach, based on the writings of the philosopher Martin Heidegger. First, the work proposed that the intricate relation between art and space is one of dwelling, in the sense that Heidegger intends dwelling, which means that, through space, art *is*. This reveals a deeper movement of both gathering and clearing away, contraction-expansion, an intrinsic stage where art *is* through being in space, and space becomes the realm through which art exists. Perhaps, the only possible scale that precedes this one is the purely philosophical or abstract scale where both art and space are grounded. But this thesis did not address this previous scale as it is focused on materiality, always seeking examples within Inhotim scenario. In a sense, this exercise of abstraction-spatialization is also inherent to this study. Though it walks through abstract corridors of conceptualization, it constantly seeks to return to Inhotim space to visualize the concept and point out its practical qualities in space. By making the assumption that the first relation between art and space is one of dwelling, this first article poses an inevitable question of what is men's relation to space in these given galleries? But the conclusion is simple, since for Heidegger, in the end, every relation between men and space is one of dwelling. Man's inevitable relation to space is dwelling. Even if art dwells within the art gallery, men also dwell because, in essence, the art gallery would not exist if men did not dwell, if in dwelling men did not urge to compile and guard their artistic assets, if they did not thus build and visit this place. The same inevitability happens in writing about space; it is a non-spatial development of men's dwelling.

The architectural design practice of art galleries at the museum was also addressed, and it was concluded that the process contained a response to this dialogue of space and art; it has been tainted with the artistic content, in order to

act as a symbolic volume and enhance the visitor experience. This practice was related to the well-known artistic quality of site-specificity, in which the artist wishes to elaborate a work that contains a response to a specific “site”. Therefore, the architectural practice was named “specific-site”, as the architectural practice designs a site that is specific to an art work or ensemble by a specific artist. Inhotim has many examples of this practice, that is, the architecture was not built and latter was it occupied by an art exhibition, but rather it wrapped itself around an existing artistic fact in a coherent and integrated manner of architecture.

Similarly to site-specificity, specific-siting can also be achieved in different levels of commitment and different forms. At Inhotim, at least two trends of this practice were found and described: (1) Architecture for one specific-artwork; and, (2) A unique case of mutual interceptions – a gallery for one specific-artist who simultaneously created site-specific artworks for/in the gallery. For each sub-category, a gallery was chosen as case study to further analyze the design process and architectural mirroring of site-specificity, turning into specific-sitting.

The interrelation between space and art in the contemporary art museum, Inhotim, thus begins as an extension of the art fact itself (art dwells), a means for its existence and consequently a means to understand the artistic content. Secondly, the interrelation is read as a response from the architectural container. There seems to be a horizontal movement of one towards the other and vice versa. In a bold statement, if the architecture were to be emptied from its original content, would be to destroy it, as specific-site architecture only makes sense once filled with its specific-content.

Also, in its closing article, this thesis addressed the scale of the whole physical museum, where every part of the built space could be interpreted as “art”, in so much that it interacts with human awareness. The idea of architecture and awareness is rooted in the phenomenological approach of architecture, where the senses and the everyday human experiences of space is valued over a more abstract scientific approach. A phenomenology of architecture was first elaborated by the architect and theorist Christian Norberg-Schulz, who based his constructs on the philosophy of Martin Heidegger. Heidegger proposed an existential explanation of life, a return to things as they really are, and Norberg-Schulz used his reasoning to propose a phenomenological explanation of

architecture. He believed that this existential reasoning was prior to any other reasoning, mediated through the human senses, men's perception and delight in space.

An interesting fact is that an individual's awareness of architecture and art is not necessarily dependent of one's age, gender, social status or education. When I took my 9-month-old son to visit Inhotim, he was very excited with all the openness and colors and presented some intriguing reactions. For example, when he first heard Janet Cardiff's, *Forty Part Motet* (2001), a 15-minute sound installation, he became quiet; he was able to enjoy the whole presentation twice in a row with none of his typical baby-blabber. On the other hand, he had no peculiar reaction to the sounds that are heard in Doug Aitken's *Sonic Pavilion* (2009), perhaps because he felt like they were familiar, like something he had already heard before. Awareness requires awakening, alertness. It is a state in which the senses are "ready" to connect our bodies with deeper existential feelings.

If the first two articles, I attempted to make a uniform reading of space and art as independent discourses. The last article ties the interrelations between space and art to an individual's perception of "space" and "art". Although the conclusions may create a paradox, they are not contradictory, as these interrelations are analyzed through different approaches. The first two articles claim that art is moving towards an intrinsic indivisible relation with space, and space is simultaneously doing the same by creating existential bonds with art; the third article states that the line that divides "space" from "art" lies within the human state of awareness.

Perhaps the scale of "total space" could be used as the last scale to complement this thesis. It is the scale of relations between space and transcendence, beyond the limits of the contemporary art museum and even beyond the artistic realm. It is something in the direction of the relations between space and the sublime, which is immaterial yet inherent of space. Not in the sense of the epistemological approach, but something more transcendent, perhaps even spiritual. Also pertinent to a study on the interrelations between space and art are the scales of the city (urban) and of the world (global), where Inhotim could be put into local context, national context and international context.

Furthermore, after analyzing the broader relation between space and art, it became increasingly comprehensible that there are different possibilities of interpretation within the human interaction with both space and art. What to say of a museum in which the space is simultaneously the exhibition place and the collected thing? Réau (1908) suggested that museums are made *for* collections; however, this study indicates that, in the case of Inhotim, the museum is not made *for* but literally made *of* collections. It has taken to the fullest extent the idea of being built “from inside to outside, shaping the container according to the content” (RÉAU, 1908)<sup>35</sup> and though it is possible to map the icons of this collection, it is impossible to determine their limits.

Looking from a distance, it seems that, at Inhotim, the layers of information overlap: space is art, art is space. By dismantling the morphology of the museum with its path-centered design, it is possible to see that the museum as a whole resembles an organic network. As the scale permits it, the buildings act as freestanding architectural sculptures within a long itinerary and infinite circuits. The contemporary art and botanical elements intertwine with the other spatial constructs and the subject of the museum’s collection depends on which logic one wishes to use. The collection consists of both space and art, and all that lies in between.

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<sup>35</sup> RÉAU L., 1908. **Lorganisation dès musées**, *Revue de synthèse historique*, t. 17, p. 146-170 et 273-291. *apud* DESVALLÉES, André e MAIRESSE, François, editores; **Key Concepts of Museology**. Armand Colin, 2010. Available at: <<http://icom.museum/professional-standards/key-concepts-of-museology/>> Accessed on 11/03/2015.

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Schematic structure of "traditional" and "new" museum

Source: developed by the author, based on Hauenschild's (1988) general structure of the museums.

## 9 APPENDIX 1

The following text is a non-edited copy of an e-mail exchange that occurred on on Jan/2016 between the researcher Liz Valente (LV) and Carlos Alberto Maciel (CAM), architect from the firm Arquitetos Associados, regarding the design of the buildings Galpão Cardiff&Miller and Galeria Cosmococas at Inhotim:

LV - Sobre a Galeria Cosmococas: não pude deixar de ver uma relação formal com o projeto do Spa em Vals, do arquiteto Peter Zumthor (1996), com esta galeria. Apesar das diferenças de escala e programa, as semelhanças dos volumes se projetando com das fachadas revestidas de pedra, a localização em uma encosta, a solução da cobertura verde com recortes geométricos, seguem a mesma linguagem estética. Minha pergunta é se de fato esse projeto foi uma referência formal, mas além disso, se a abordagem fenomenológica no Zumthor perpassou pelo desenvolvimento desse projeto. Refiro-me à intencionalidade de evocar os 5 sentidos por meio da arquitetura, assim como a valorização do sujeito como um "descobridor" do mundo, e a arquitetura como uma interlocutora das relações pessoa-mundo.

CAM - O projeto das Thermas de Vals foi uma referência direta na escolha e na paginação do material da fachada, no nosso caso, a pedra lagoa santa, muito comum em revestimentos de muros de casas modernas em belo horizonte, e um material de uso trivial a que procuramos dar uma nova aplicação. As demais relações, embora possam ser identificadas, não foram buscadas intencionalmente como analogia ou tendo como referência a obra de Zumthor, ainda que o conhecimento prévio da solução das Thermas possa ter sido importante para a formalização e o detalhamento do nosso projeto. O que motivou a integração da edificação à topografia, implantando um volume com uma certa ambiguidade, parte construção, parte redesenho da paisagem, foi o fato de haver a intenção curatorial, quando da elaboração do projeto, de conformar um campo de obras de escala escultural a montante da galeria - o que de fato se realizou. A integração volumétrica à topografia objetivava reduzir a presença da galeria para quem está acima, evitando uma competição com aquelas obras. E, pela própria condição da geografia, era natural que esse teto

se constituísse em um terraço visitável, integrado ao jardim, o que é diferente em relação às thermas, cuja ênfase está na utilização de seus espaços interiores. É possível dizer, sim, numa leitura a posteriori, que a obra propõe uma experiência do espaço, o que parece ser razoável dizer que se trata de uma abordagem fenomenológica. Mas creio que a motivação dessa abordagem está mais no reconhecimento das obras de arte que motivaram o projeto - as Cosmococas - do que na interpretação da obra do Zumthor.

A variedade volumétrica, entrecortada, também difere da compacidade do volume das Thermas. No caso das Cosmococas, foi motivada pela necessidade de intercalar acessos ao edifício e de ampliar o isolamento entre as salas, por se tratarem de obras que exigem isolamento acústico.

LV - Sobre ambos os edifícios (Galeria Cosmococas, e Galpão Cardiff&Miller): chama a minha atenção a questão do 'percurso' desenvolvido claramente nesses dois lugares. Embora sejam abordagens distintas, Cosmococas há uma "circularidade" e Cardiff&Miller há uma "linearidade", parece haver uma centralidade do percurso traduzida em acordo com cada programa dos edifícios e com a própria localização destes dentro do Inhotim. Minha pergunta é se de fato o 'percurso' foi intencionado como elemento central desses edifícios, e se para vocês há uma questão particular do 'percurso' em espaços para arte.

CAM - A questão do percurso é sempre um ponto crítico no desenho de edifícios expositivos. Contudo, a pré-determinação de um percurso privilegiado - que é possível verificar em diversos projetos de museus - tem sido algo que procuramos permanentemente evitar, ampliando sempre que possível as possibilidades de fruição dos espaços e das obras. Isso converge para o conceito curatorial de Inhotim, que estimula uma maior liberdade e uma menor pré-determinação da experiência do lugar e da arte. O Galpão Cardiff&Miller tem as dimensões de uma nave, que foram demandadas pelos artistas e repetem as proporções de um espaço onde a obra havia sido montada previamente. As Cosmococas respondem a uma questão colocada pela curadoria, que propunha evitar uma experiência sequencial das cinco obras, mas permitir uma experiência mais livre. É por essa razão que a luz do hall central se reduz e as portas se alternam com diferentes portas de acesso, gerando um efeito labiríntico intencional. Linearidade e circularidade, mais do que percursos, são princípios

da conformação física dos espaços que respondem às demandas específicas de cada uma das obras de arte.

LV - Muito, muito obrigada!

CAM - Não há de que. Gostaríamos de ver o trabalho concluído. Boa sorte.