Performative Reading of Slow House as an Attempt to Conceptualise Architectural Space

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Abstract

Considering how humans effectively use the power of design in the historical process, it is important to discuss the definitions of human beings that we accept as unchanging and stable. The reason is that this process, including the body, results in the idealisation and standardisation of design objects and architectural space. Due to the discussion of the existing admissions, the reality shift also suggests that no identity definition can be accurate anymore. In this sense, this study seeks a method to read the change potential of architectural space in the field of defined uncertainty and ambiguity. For this, the concept of performativity, which Butler unfolds over the materialisation of the body, with Barad expanding its boundaries to explain the nature of production in the post-humanist context, will be utilised. In this perspective, the study will try to show the new possibilities of the architectural space, unlike stable, passive roles assigned to the space, through the concept of performativity, and on the other hand, to conceptualise the production of the variable role and position of the architectural space in its current state. Accordingly, the study strives to use the power of performativity to displace the definitions of body identity and to blur the boundaries between oppositions to realise an opening towards architectural space. In addition, the perspective that the concept of performativity will provide will be read through the example of Diller & Scofidio's Slow House.

Keywords

posthuman performativity, human body, space, material apparatus, Slow House

1 Introduction

"Are we human?" is the opening question of the 3rd Istanbul Design Biennial[1], which has questioned the definitions of human beings that we accept as absolute and unchangeable. While the Biennial's central theme is shaped by the design of the human species, the historical process of the body and design relationship is under the spotlight.

The initiative brought to the Biennial adds a new dimension to the relationship between design and the human body. Accordingly, human beings tend to design and construct their environment, nature within all its living and non-living entities, in a word, everything that exists. Moreover, humans effectively design not only their environment but also their own species.

Considering man's activity in the world's historical process, it can be better understood how humans effectively use design power. This process, including the body, results in the idealisation and standardisation of design objects and architectural space. This is precisely why modern architecture handles the architectural space with a prosthetic approach since the body is seen as inadequate and needs to be supported with some tools. The reflections of this understanding are better realised while considering

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1 In 2016, the 3rd Istanbul Design Biennial was curated by Beatriz Colomina and Mark Wigley with the title "Are We Human? The Design of The Species 2 seconds, 2 days, 2 years, 200 years, 200,000". The biennial has opened the relationship between design and human being to a discussion that the history of design, and the history of humanity are intertwined, and that speaking about design means talking about the human species. In this context, our relationship with design since the beginning of humanity was presented at the biennial under the headings of designing the body, planet, life, and time (IKSV, 2016).

Le Corbusier's approach to body and design. According to the approach, architectural space, camera, telescope, and other technologies are like body parts or limbs; in other words, they are a kind of prosthesis for the human being (Wigley, 1991). Beyond the body-tool analogy, the source of the problem here is that the body is positioned as a prosthesis that the mind manages or rules, wears, and uses. The problematic disposition places entities like design products, such as body, tools, and space, in a passive position without agency. That design or production is always shaped within the logic of serving humans with a mind-centred understanding that not only keeps the design objects in a passive position but also puts all kinds of living or non-living beings into the use of the human. This includes the role that a person chooses for their own body. In this sense, the body is designed or produced by idealising and standardising, just like other objects.

From this perspective, the question of "Are we human?" starts to make more sense. The reason is that this striking question confronts humans with the possibility that the tendency to see themselves hierarchically superior to all the entities in the universe is purely a fiction. The fact that the human species is among the designed objects opens not only the definition of humans but also the definitions of all things in our environment and even the universe. Accordingly, all definitions of humans, animals, plants, species, objects, subjects, living and non-living beings and the perception of reality that we have developed, change in this context. The reality shift, due to the discussion of the existing admissions, also requires facing the thought that no identity definition can no longer be accurate. Thus, it becomes necessary to look at the imposed hierarchical division between subject/object and human/non-human from a different perspective. The questions asked by Mark Wigley and Beatriz Colomina to make sense of human and species within the scope of the Biennial arise from the blurring of the fine line between human and non-human and their activities in the process of producing/constructing each other. Thus, the relationship of the human mind, which is thought to be in the centre, with the others, namely the tool, or architectural space, is not passive, neutral, or static.

Especially in contemporary architectural theory and practice, the architectural space's fixed, unchanging, and passive object position has lost its validity. In this sense, this study seeks a method to read the change potential of architectural space in the field of defined uncertainty and ambiguity. Within the same perspective, the study also

would like to open the internal dynamics, desire, and agency of the space for discussion. For this, the concept of performativity, which Judith Butler unfolds over the human body and Karen Barad expands in the post-humanist context, will be utilised. Accordingly, the study will try to show that the stable, passive roles assigned to the space are unfounded through the concept of performativity and, on the other hand, conceptualise the variable role and position of the architectural space in its current state. In parallel, the secondary aim is the attempt to read the architectural space as a component of the material and discursive whole, or the web, considering that it has relationship and interacts with others. To achieve these goals, firstly, the power of performativity to displace identity definitions dictated for the body and to blur the boundaries between oppositions will be theoretically explained, and the concept's potential will be demonstrated. Secondly, the perspective these will present or provide to the architectural space will be read through Diller & Scofidio's Slow House example.

2 Representation and repetition in the performative production of the body

The thought that the body is a product of design appears with the concept of performativity. The idea of performativity was first used by J. L. Austin (1962) against the logician understanding in the language philosophy, which claims that the world and language overlap entirely and take place within the framework of mathematics and logic. According to the logical understanding, everything other than overlap is metaphysical. Austin (1962) opposes this acceptance and uses the concept of performativity against the argument that action overlaps with logic and words and that it is pure and does not give any other meaning in the philosophy of logic. Performativity verbally describes the state of creating an action that has not existed in the world. In other words, such a situation does not exist before the word, making the action real as soon as it is said. Accordingly, although words seem descriptive, they do not detect a phenomenon in the world. In addition, they act as if this phenomenon existed before. Moreover, and most importantly, they create a new phenomenon with their actions in this context. Thus, the word creates demand. An example is the statement "*I now pronounce you husband and wife*" from the marriage ceremony. The authority changes the status of a couple with the speech and creates a new reality, although it did not exist before. The speech used here is not definitive but performative (Butler, 2011:pp.315–316).

Butler uses the concept of performativity that Austin used in his philosophy of language to explain the problematic relations between biological sex and gender by developing them over the human body. Butler (2006) takes the clue of how to read the concept of performativity from Derrida's performativity and elaborates this approach with Foucault's understanding of the productive effects of regulatory power in the concept of identity. In the preface of her book Gender Trouble, which she rewrote in 1999, she mentions that it is difficult to explain precisely what performativity is and that even her ideas are renewed in the process. This is an essential view in terms of reflecting the dynamism within the concept itself. Thanks to the variable nature of performativity, Butler (2011) reads gender in the context of repetitive action and citation practices. She attempts to explain the production process of both the subject and the body through gender. Accordingly, gender defines the materialisation process of the body, with the construction of the subject also taking place through it.

According to Butler (2011), gender and identities defined through it are performative. The structures of domination shape, limit the body and give the mould to it. At the same time, they carry the body into existence with these acts. So, the body materialises and gains visibility in heterosexual culture. The performative production or design of the body by power results in the body without agency. In this way, the body cannot escape the standardisation and is only defined within the power patterns. The body is not independent and cannot exist outside this network of relations. In other words, the body performs not by desire but by a given performance. It performs the practices determined by society. The materialised body defines stable identities such as social roles, gender, and race. Thus, the roles of each thing (living or non-living) are determined. Any change is not acceptable.

Le Corbusier's "modulor"[2] body successfully reflects this style of production. Modulor represents a white European male. A single standard, a single measure, has been determined. While the body was being designed, its identity was defined through fixed codes and boundaries. In such a discourse and culture, the body is in a passive position. It implements the movements, behaviours and choices determined by the cultural codes and discourse without any specific operational characteristics. For example, the

performance of gender like masculinity or femininity is represented according to a discourse. The bodily movements, roles, identities, and orientations that include femininity or masculinity are not an existing natural essence, truth, or a determination but a performative acceptance. This is not an ontological acceptance. In other words, the performance of the female gender produces gender performatively. The effect created by discourse, bodily movements, mimics, rituals, and repetitions in the historical process cause sedimentation of activities. In the same process, while the structures of domination define the body's identity, they legalise the roles and rituals the body must perform by citation to their own acceptance. These laws are presented as immutable truths in the precedent of existence (Butler, 2011). Accordingly, the performance[3] given over defined identities is not simply a state of performing what the individual wants. Typically, an optional action is defined in the performance, and the performance cannot be considered independent of a subject in this sense. Thus, performativity also objects to the concept of a subject. The driving force is no longer the subject. The roles are performed by representatives determined by structures of domination such as "dominant subject" or "the power". The master of change is discourse, repetition, and re-enactment. Performance defines the process. Accordingly, the version given by the "subject" makes the discourse visible. In fact, the subject is also a performatively produced representative (Ertür, 2019).

Butler enables the concept to be presented as verbal and bodily acts due to using performativity to explain both the subject's formation and the body's material production. Thus, it turns out that the connection between the subject and the material body is created. In this way, acting by saying produces a concept that makes possible the ambiguity between discourse and matter (Ertür, 2019). This perspective opens a door to explain the nature of the production/design of the body or "others". The materialisation/matter process of the body cannot be separated from other construction processes. The process is important not only for the human body but also for the living/non-living things (Barad, 2003). Understanding the performative

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2 Le Corbusier's Modulor is not the first example in this sense. Its roots go back to the Vitruvian Man, drawn by Leonardo da Vinci, inspired by the proportions in the ancient Roman architectural book.

3 The concept of performativity first appeared in the book "How to Do Things with Words" in 1955. However, in the preface of the second edition of the book in 1962, it was written that Austin shaped this concept in 1939 and used it in an article on "Other Minds" published in the Proceedings of the Aristotelian Society, Supplementary Volume XX (1946), pages 173.

structure between the mode of production of the material body and other factors that are effective in this production allows understanding of the performativity of architectural space, which is another design product, like the body. The construction process just mentioned, in a way, defines the process of putting the designed object into circulation. Just as the mechanisms of domination make the body circulate according to their desire, a similar authority also continues through the architectural space. The production style of the power is also valid for space. Accordingly, space, like the body, is formed within certain representations, symbols, rituals, and repetitions. Due to this expansion, the necessity of a control mechanism or mind is disabled. Thus, the agency of the objects, such as architectural space, begins to settle on a ground.

To summarise the new perspective brought by performativity, it can be said that it opposes the power of representing the practices produced by the discourse as the established reality in the world and unmasks the assumptions of reality. Performativity achieves these by opposing the transformation of everything that exists in the material world before words into words and by objecting to the fact that reality is presented by language (Barad, 2003). This is also an objection to the attempt of culture to explain existence in the world. The state of being performative also becomes involved at this point. Thus, if the concepts (gender, race, etc.) used to define human identity can be determined by power, these concepts become open to change. As previously stated, those creating definitions are not creating absolutes, and more importantly, these definitions are not facts or determinations. Another important point is that performativity allows the body to act in line with its potential or desire, apart from the roles assigned to it. Thus, the concept provides a framework for the unfolding of the internal dynamics of the things that have been defined as passive.

3 The entanglement of material phenomena and discursive practices: post-humanist performativity

It is necessary to analyse the power and relations that shape the body discourse in order to understand the material state of the human body, but the analysis is barely possible through a single discipline. The reason is that the body contains many social, cultural, physical, economic, natural, psychic, biological, geological, and geopolitical layers. In other words, the body is a whole of discursive practices and material phenomena. According to Barad (2003), the material nature of the body plays an active role in the functioning of power. The relationship between discursive and non-discursive practices needs to be theorised in order to reveal the functioning of power. There also arises the need to explain how the discursive construction of the body relates to non-discursive (material) practices in ways that vary greatly from one social formation to the next. Thus, performative understanding shifts the direction of view from linguistic representation to material phenomena and discursive practice.

Barad (2003) deals with the subject through the state of being in the world, touches on the inviolability of the active participation of matter and focuses on the connection between discourse/matter. For this, it is necessary to understand the agency and to deal with the dynamic relationship between these entities[4]. Agency is an enactment that includes both non-humans and humans. Thus, the boundaries of Butler's discussion of the human centre expand to include all bodies in the world, not just human bodies, but non-human (living and non-living world) entities/bodies that make up the recurring relationships of the world.

Barad (2003) proposes the concept of posthuman performativity to explain the formation of relations between material and discursive things and the causality between them. By bringing together these oppositions, she uses performativity to stabilise and destabilise the boundaries between the oppositeness of matter/discourse, social/scientific, and human/non-human. Accordingly, performativity is not only about the formation of the subject but also the materiality of the body, which Butler (2011) puts as the production of the material body by the discourse, and Haraway (1994:p.62) puts as "materialized refiguration". To explain the nature of production, Barad attempts to explain the concept of performativity with an internal and external entangled relationship that she defines as an "intra-action" between matter and discourse.

Barad, as a physicist, defines a mutual interaction between the dichotomies based on quantum measurement systems, contrary to the one-way and neutral relationship between subject and object claimed by classical physics. According to the Cartesian view, the body or non-human

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4 Barad (2003) defines this relationality as agential realism. While developing this approach, Barad states that she considers techno-science and other practices (feminism, queer, anti-racist, poststructuralist, etc.) and gains insights from scientists and theorists such as Niels Bohr, Judith Butler, Michel Foucault, Donna Haraway, Vicki Kirby, Joseph Rouse. In addition, agential realism takes its place in the new materialism approach used by Rosi Braidotti and Manuel Delanda to explain the relationship between matter and discourse.

entities are merely the product rather than an active factor. Therefore, such materialisations do not reflect the capacity of matter itself. Thus, the relationship defined here is within (intra-) rather than between (inter-) entities. The reason is that the definition of interaction does not reflect the internal relationship between the subject and the object. The concept of interaction refers to entities or bodies formed beforehand and then participating in action with each other. In other words, subject and object positions are still read as certain and separate things in mutual relations (Barad, 2012). Instead, Barad proposes a dynamic, reciprocal definition of action in the act. Intra-action offers an approach to the fact that there are no defined things before any relationship is established. Barad creates this theory by using the principle of indeterminacy in Bohr's determinations regarding the phenomenon. Accordingly, any situation does not have an internal feature or limit before it is measured[5]. In other words, it is the act of measurement itself that produces the identifiable boundaries and properties of things (Barad, 2012). In this point, agent cannot be defined precisely as objects or subjects. There is an entanglement of subject and object, which is called the "phenomenon". The phenomena are a dynamic topological restructurings/entanglement/ relationships/(re)articulations that is produced by intra-actions. Thus, when the phenomenon is voiced, what is meant are not pre-existing features, identities, and boundaries that have been finalised or human agents. In this context, agency is an enactment in a web that discourses, material bodies and acts connect each other. Subjects and objects are constructed instantaneously depending on the acting power of the web. Thus, Barad understands and theorises agency not as an inherent feature of an individual, or human being, but as a dynamism of forces in which all determined "things" are constantly exchanged and broken, inextricably affected (Barad, 2012). This action potential is the performativity of every entity, human or non-human. For this reason, it becomes important to read the ways in which all bodies materialised through this repetitive inner activity, not only "human" bodies, but also the way they relate to each other, through the action potential of each entity. Thus, the transformative and inseparable bond with each other also begins to be visible.

3.1 Agency of the web: bodies and apparatuses that produce each other

As a result of performativity, it has been revealed that actions no longer take place between certain totalities with their frontal identities and characteristics and that things such as subject and object are built relationally and instantaneously within the web. Thus, the distinction between subject/object, knower/known in Cartesian understanding loses its meaning. Boundaries are blurred, and the connection between the observer and the observed is re-established. Tools, new materials, organisms, genetic codes, and human define an unstable category due to Barad's opening with performativity. It is meaningful to exemplify this approach through devices/apparatus of the relational construction/production of the subject and object in the act, in terms of seeing what is meant by the agency potential of design objects. Barad studied apparatuses in relation to the concept of performativity. To briefly mention the literature on the concept, Foucault's dispositif, or dispositive/apparatus, Haraway's apparatus of bodily production, and Deleuze's and Delanda's agencement/assemblage concepts come to the fore.

Foucault uses the concept of dispositive (apparatus/apparatus) to explain the processual and physical nature of the organisation of power. Accordingly, the apparatus is an entirely heterogeneous ensemble of these and similar propositions such as discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, and philosophical and moral issues. The components of the assembly are the components of the apparatus. Apparatus is the system of relations that can be established between these entities (Foucault, 1980:p.194). In this definition, discursive and material things/forms are heterogeneous. But that is not what makes an apparatus. The apparatus is the system or network that connects or disconnects these entities and determines the distribution of power and information (Nikolić, 2018). Deleuze (1992) reads Foucault's apparatus as "multilinear ensembles". This relationship between agent, representations, and practices of knowing is, on the one hand, related to Foucault's and Deleuze's analysis of diagrams and archives. On the other hand, it follows the feminist theory of science and objectivity.

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5 Barad bases her theory on the approach of Bohr, who draws attention to the measurement problem. Accordingly, when to measure momentum or position of a particle, the measurements themselves affects the particles. That is why seeing the subject and object as two disjointed entities do not explain the effects on each other. Therefore, the act of measuring must be considered as a mutual act, an interaction, not a neutral and stand-alone act of the subject/agent in quantum measurement systems. According to this, the particle or object is at least as an agent as the subject (Barad, 2012).

Haraway (1988) says that apparatuses create certain power relations and distributions, as well as practices of associations; it is situated knowledge. Barad follows Haraway's approach and reconstructs this concept from a posthuman perspective. Barad's apparatus is basically a material-discursive dynamic animation intertwined with materialisation processes. Apparatuses are the material conditions of materialisation (Barad, 2003). Apparatuses perform internally and externally. They are practices that affect an "instrumental interruption (agential cut)" between "subject" and "object" shaped by the intra-act relationship. It is key to Barad's conceptualisation that the apparatuses are "boundary-drawing practices". Importantly, apparatuses are phenomena at the same time (Barad, 2003). By definition, apparatuses can be material and discursive practices, as well as human and non-human beings.

The ground of uncertainty explained by Barad is directly related to the questions on the human species expressed at the beginning of the study. Theorising performativity and object activity reveals that the human species' relationship with design objects is much deeper and more internal than previously thought. This entangled relationship is also observable and exemplary in practice. The fact that Wigley and Colomina (2017) read humans' evolutionary history as the history of design, like Barad, can also be interpreted as a revealment of this connection. The example of the human hand given by the dichotomy to explain the interaction and relationality of human and design objects in an anthropological sense is proof that the effect is not one-sided and neutral but occurs internally, just as Barad stated. It is also proof that it happened. This example presented by the dichotomy is based on the change that the human hand has shown depending on the use of tools in the anthropological process. According to Wigley and Colomina, the human hand has evolved together with the tool it uses; thus, "*Human did not just invent tools, tools invented human, or to put it differently, human and tool produced each other*" (Wigley and Colomina, 2017:pp.51–52). They explain the interaction process with the words, "*The human body has become only the human body with the virtue of technology*" (Wigley and Colomina, 2017:pp.51–52). In this context, the human body is not a stable entity but a variable phenomenon.

The experiments and experimentation of artists searching for body-related variability on the grounds of indeterminacy are quite impressive. One of the most important representatives of this, Rebecca Horn, who has a pioneering perspective, is an important example of her questioning the expansion and lengthening of the body and opening to new functional experiences with apparatuses. In this context, she conducts sensory and tactile awareness research (Fig. 1) with an essay on the changing boundaries of the limbs in Finger Gloves (Horn, 1972). In the installation of Overflowing Blood Machine (Horn, 1970) (Fig. 2), where the inside/outside opposition is tested against the body's limits, the blood in the aquarium is circulated from the outside through plastic pipes by a machine. It represents an evolutionary challenge for the expansion of the internal mechanism of the human body by wrapping a garment consisting of veins around the body not from the inside but the outside (Horn, 2021; Teyssot, 1994). Another example of this is Rebecca Horn's Pencil Mask (Horn, 1972) installation created by attaching pencils of the same size to the surface of a mask. The movement of the human face gains a third dimension through the pencils. The form of

Fig. 1 Rebecca Horn: Finger Gloves (Horn, 1972), Harvard Art Museums/Busch-Reisinger Museum, Gift of the Artist, © Rebecca Horn/Artists Right Society (ARS), NY/VG Bild-Kunst, Bonn, Photo © Image courtesy of the artist, 2014.28

Fig. 2 Rebecca Horn: Overflowing Blood Machine (Horn, 1970), © VG Bild-Kunst, Bonn, 2022

the face represents a defining feature of the rhythm of the pencils while drawing on the wall. This mask turns our head into a drawing tool (Fig. 3) (Horn, 2021). These productions carried out by Rebecca Horn are examples of the effort to change the boundaries by re-establishing the body and tools relationship in an unusual way, to question and destroy the definitions of everything that is fixed, such as bodily expansion/lengthening/function.

As can be seen from Barad's (2003) approach and examples, apparatuses are not writing instruments, scientific instruments, or mediating machines placed before the action takes place. They are neither neutral things of the natural world nor structures that impose a particular outcome as a determinant. Apparatuses are not fixed arrangements in the world; instead, they are dynamics of performance/relation/practices that enable new associations or shifting boundaries to reorder the world. It should not be implied here that the apparatuses can produce a phenomenon. What is important here is the apparatus's active and vital role in producing a phenomenon. Tools/design objects/non-humans entities provide rearrangements of materiality. Accordingly, these things can be material or discursive practices in the dynamic of restructuring that produce material phenomena. The fact that the open-ended effect created by the apparatuses blurs the boundaries represents the ongoing performative activity in the iterative restructuring of bodily production.

Design objects will no longer be considered independently of the human species and cannot be seen as pre-determined singularities. There is the performativity of the whole, that is, of the web. In this context, the web formed by the entangled relationships of bodies, design objects or technologies and the conceptualisation of the agency of the web through performativity offers a compelling perspective to read the architectural space shaped by similar processes.

To explain more, there is a materialisation of the body with material and discursive apparatus in a context/causality, and a different materialisation is in question in each new context. The differentiation of the causality results in the apparatus formed by the incorporation of new components into that the web. The new phenomenon is defined with each new articulation. According to Barad, the further materialisation in new contexts covers not only human things but all other entities. Thus, the performative approach to the architectural space provides an opportunity to discuss new possibilities in the materialisation of space. In this sense, the effect of the apparatus in Horn's installations will be examined through Slow House.

4 Performative reading of Slow House

Elizabeth Diller and Ricardo Scofidio (D+S), especially in their post-1980 studies, focused on the materiality of architecture instead of working on textual strategies. In this context, they directed their attention to the functionalisation processes of form and content. They showed, architecturally, the relationship between object and space and between possibilities and the current situation. D+S's goal was to go beyond the subjective states in which we perceive things or the objective levels that determine what and how we perceive. They wanted to prevent us from gaining perspective under the guidance of solidified representations for architectural space. For this, they tried to show what is going on beyond the experience presented by scanning the contradictions, gaps, and blockages. This scanning was to look at the connection of the smallest entity that makes up the structure of the cultural environment by coming together piece by piece. In doing so, they examined the inner energy or desire that triggers this connection (of various objects and events). In "Slow House", this was the eye in the desire for scenery (Hays, 2003). It was the inner energy or desire that reflects performativity. All objects and events were components and sequences of actions within its web. The discussion, developed over the concepts of looking, seeing, framing and indirect vision, was based on the effort of revealing the power that constitutes the architecture and the body. The Slow House was an experimental setup created to reveal this production process and discourse.

In January 1989, D+S designed an oceanfront vacation home on Long Island for Japanese real estate investor and collector Koji Itakura. Considered a retreat from city

Fig. 3 Rebecca Horn: Pencil Mask (Horn, 1972),
© VG Bild-Kunst, Bonn, 2022

life, the Slow House was designed by taking advantage of the picturesque potential of its seaside location. However, immediately after the project started and the foundation walls of the building were completed, the project was suspended indefinitely. For the team, who got rid of the concerns and limits regarding the project's physical production, this environment turned into a search for the project's existence through a series of discursive drawings without sacrificing anything (Wood, 2005). In the installation "The Desiring Eye: Reviewing the Slow House", organised at Gallery Ma in Tokyo in 1992, Slow House turned into a performative art installation with drawings, polaroid photographs, models and texts and became immortal (Dimendberg, 2003).

The Slow House was designed as a gateway from the physical entrance to the optical path or simply a window. This project had no front facade; only the front door was available. The building was entered from a narrow front (Fig. 4). Beyond the gate, the long passage divided into two. A series of bedrooms and bathrooms rose to the left, While the right rises to the kitchen and living area. The building made a right turn into the landscape. The height of the house increased from the single-floor entrance to the two-floor facade with a view of the ocean. At this point, the facade facing the landscape widened. The expanding form ended with the picture window overlooking the ocean view. A camera was placed at the same point that shows the movements of the water (Fig. 5) (Diller et al., 2021).

As described by Rem Koolhaas, when Slow House won a Progressive Architecture award in 1991, "*the house itself as a kind of mise-en-scène. It manipulates the gaze*" (Wood, 2005). That is, the house (as the place where the

Fig. 5 Collage of the screen and the landscape (Diller et al., 1991), © Diller Scofidio + Renfro

functions and roles determined by the power are performed) is both an area of discursive practices and an indication of how it actually has its own performative relations. The project is like a manifesto sceptical of visual and cultural codes. The goal here is to transform the architectural space into a performance space for the individual to break away from the spatial clichés, and it is an attempt to become aware of space's own existence. The Slow House opens the variable interaction between the body and space by performing the questioning through the act of looking and seeing (Fig. 6). D+S achieve this in two ways. The first is to look from the inside out, and the other is to look from the outside in. These two aspects bring with them the criticism of Le Corbusier and Mies, the important names of the modernist period (Marotta, 2011).

Firstly, the eye, which desires to look outside, appears as an apparatus designed to produce landscapes through the mechanism of looking, seeing and framing. An effect is created as if the building could look at the view instead of us, or we could only look with the building (Foster, 2011).

Fig. 4 Slow House model (Diller et al., 1991), © Diller Scofidio + Renfro

Fig. 6 Horizon view (Diller et al., 1991), © Diller Scofidio + Renfro

Architects question Le Corbusier's "approach to looking at the landscape". It is now believed that this understanding cannot be sustained any longer. The purpose of the Slow House is not to conventionally watch the view from the living room. Ways have been sought to change the concept of gaze. For this, a route was drawn from the city to the house, from the window of the car to the picture window of the house. On the left side of the picture window is a video camera instrument directed towards the water image, which is also connected to a monitor. Thus, a continuous screen fiction is created. The water-facing camera can pan or zoom in with the remote control. At the same time, a screen inside shows the images captured by the video camera. Depending on the viewer's request, the picture on the screen can reflect the moment, as well as the landscape, for example, six months ago. The house with its view is defined through this work. Thus, the importance of the landscape is questioned in reverse. Natural beauty is shown on the television screen. The focus here is the question, "What will be the position of the architecture if the television screen can now do the task of the window that forms the frame looking at the landscape?" There is an attempt to shape the experiences with the space within the scenario defined by the video camera (Foster, 2011).

The question of the position of architecture is the key point in terms of coming to life in a different way than Le Corbusier's fictional discourse on looking, landscape, picture window and framing. To explain further, in fact, the building turns to look at the landscape but displays the view on the television screen in its fiction as a result of the recording on the video. The building itself is watching and recording the scenery. D+S create an analogy with the picture window, video camera, and tv screen. The application gives a liberating result. The relationship created by the screen in front of the picture window reveals the relationship between reality and representation. Accordingly, if the view on the screen is indirect, the view from the picture window is also indirect (Riley, 1999). Therefore, the relationship between landscape and landscape manifests itself as a performative production. Thus, it detaches the picture window from its assumed role or, in another sense, its function. In other words, it saves the architectural space from the relation with the landscape. Precisely at this point, the internal dynamics and identities of the body, space and components of space are instantaneously formed again and in a different way. This moment of becoming brings questions. For whom does space exist when it is freed from the relation to the landscape? The reason is that the

demand of the "subject" in the dominant structure or the "eye" in the desire to look is provided with another screen. In this sense, who is the picture window for? Maybe the space wants to look for its existence or the desire of the space is shaped by looking at that moment.

Secondly, the structure is handled through the eye that desires to look inside. House is both the cornerstone of our life that separates us from the outside world, and it is also in a stasis and stability that represents the point where the cycles of experience and encounter begin in a conservative sense, or house has been designed in this context. Since the house is the ground on which the individual gives the performance determined for him/her, a performativity that threatens this "ordered world" is not allowed (Wood, 2005). Architectural space is established functionally, and its relationship with the body is finalised in such a way that it is shaped within this framework. The designer wants this control, the best example of which is Mies'[6] Farnsworth House (Marotta, 2011). The display of the stable interior space with transparency on the façade is meaningful in terms of following up on whether the roles/rituals/acts set for the space and the body are performed appropriately.

In the approach in Slow House, architectural drawing is the only thing under the architect's control and is a performative act like the production of the body. It creates what does not exist. Hence why architects focus on theatrical lines and symbols in architecture in the introspection of the Slow House. In this regard, home is a place where rituals are performed or action is foreseen. D+S not only use framing and video games to achieve this, but they also infiltrate the house with X-ray drawings (Fig. 7) (Diller and Scofidio, 1994; Wood, 2005). Butler's repeated rituals and symbols for the body are handled through architectural space. Thus, the conservative structure of architectural culture and the role of the architect who produces the discourse are questioned. It attempts to determine to what extent the architectural space plays its role in the surveillance. This is achieved by making a critical reference to Mies' effort to reveal the interior (Colomina, 2019).

D+S do this by peeping inside with X-ray drawings. The architects use the same method to reveal the hidden aspects of the house and to read the central discourse on

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6 Beatriz Colomina associates Mies' transparent designs with X-ray devices, one of the important inventions of his time. Accordingly, the interior of the space is also exhibited, referring to the appearance of the interior of the body (Colomina, 2019).
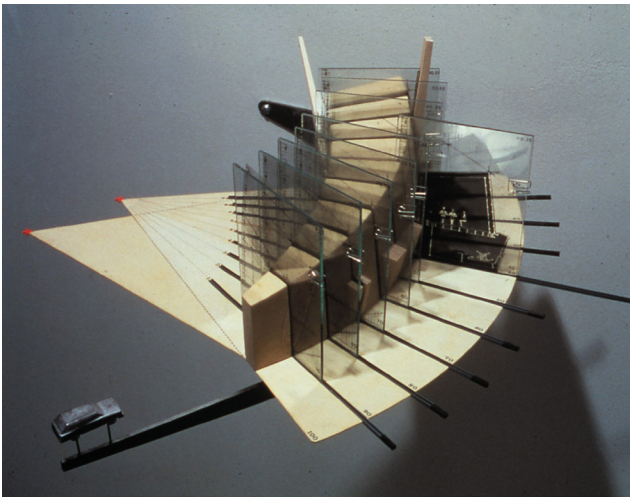
Fig. 7 Slow House model with X-ray sections (Diller et al., 1991),
© Diller Scofidio + Renfro

the house, just like the technology used to indicate the mysteries of the body and violate the privacy of the body. Those hidden are displayed by X-ray. Thus, the house hides its daily performance apart from the role assigned to it (Fig. 8). D+S also want to show the state of momentary actions, which are hidden in the mystery of the house, when the body and space come together (Moon, 2015; Wood, 2005). Showing the relationship between bodily gestures and architectural space with X-ray drawings is a

move to explain the performative effect of daily physical movements. Accordingly, everyday bodily performance or bodily gestures also produce space. Just as the performance of femininity or masculinity produces sexuality, the performance of the body in space contributes to the production of space. On the other hand, as a result of the performativity, the potentials of the body outside of the power mechanisms can be followed in the space. Thus, the spatial discourse, which is sedimented and reinforced by bodily performance, loses its reality by revealing the fictional story of the spatial obligations of the body.

A process like the revealing of the dynamics in the construction of the material body and the subject is described in the Slow House. The representations and discourses that have guided and accepted architectural design until today has been created in a similar way in this building. The difference here is material applications, which are a video camera and X-ray drawings. Thus, it is ensured that the standardised forms of being are resolved and the potentials that allow the elements to be restructured according to their instantaneous relations are shown. It is not the agency of a single thing, but the agency of the whole. In this sense, apart from the dominant discourse, performativity brings the research of the building's own desire and opening to a conceptual basis.
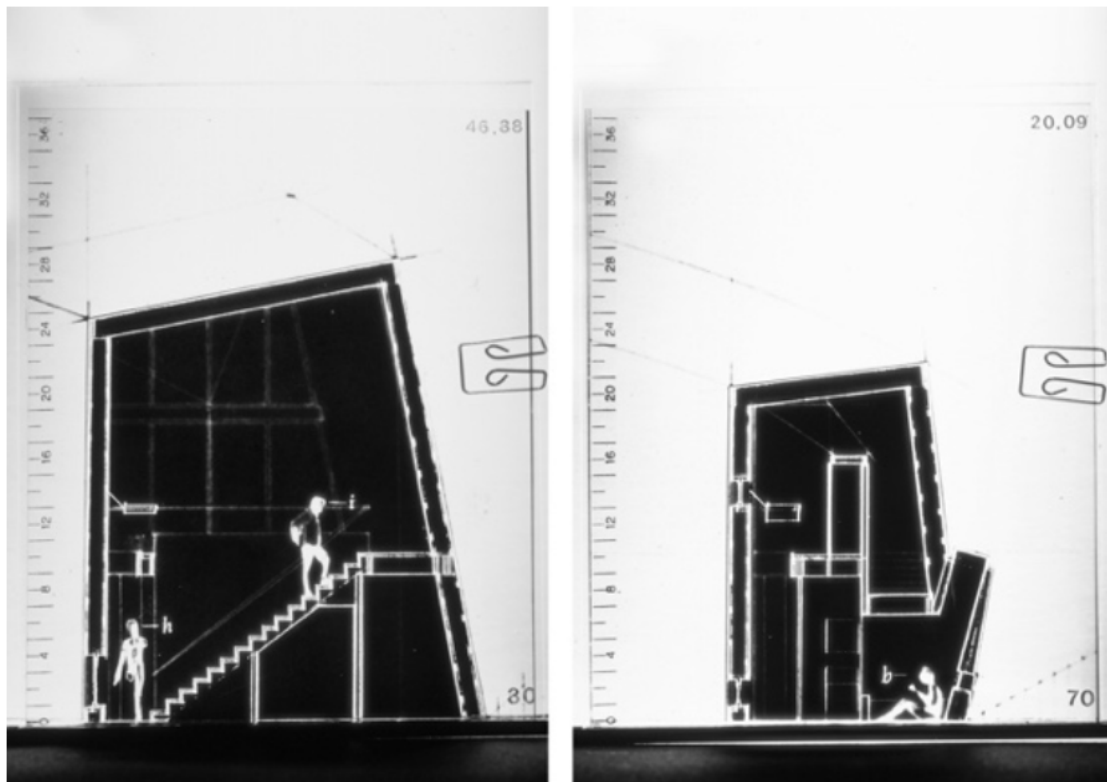
Fig. 8 Slow House X-ray sections (Diller et al., 1991), © Diller Scofidio + Renfro

As a result, the static eye centre is displaced in the Slow House and a curious, investigative, and active approach is presented. Thus, the body moves with curiosity, creates a relationship with the space according to its own desire, and the body is reintroduced to the architectural discourse. The body, which fulfils the determined role, is turned towards the new performances. The X-ray of secret family life turns into a spectacle. The fictional discourse and hidden structures that create the space in daily home routine or life are dissolved. The act of representation is questioned through the act of looking and seeing. For interior functionality, the actions and cultural codes repeated by the architectural space are opened to question. Due to the performative approach, beyond the subjectivity or objectivity of the space, the changing position of the space within the web emerges. In this connection, bodily movements are returned, and the process is tried to be revived again but in a different way.

5 Conclusion

Beatriz Colomina's comment "*The human is never simply human. It is never clear where the human begins and ends. … each individual human body is unique and never stable. The body is defined by diversity, fluidity, and continuous transformation.*" gains a new perspective on human definition (IKSV, 2016). These dissolutions in the body also take place for the space. The dissolutions in the body and space define a new field that inter-penetrates and we cannot predict where one ends and the other begins. It is the ground of possibilities that produce new phenomena, and space or body repositions themselves in every new situation in this field.

The notion of performativity, which conceptualises uncertainty, indeterminacy, and ambiguity for the body, reveals a similar opportunity for space. The performativity brings into question any assertion that has been presented as determination or fact. It also provides an opportunity to read every entity in the universe in the context of dynamic relationships within the web. The performativity of the non-human creates a dynamism for things that were previously passive. In the process, it gives a perspective to reveal the potentials of the narratives and formations that have been sedimented through repetition, beyond the visible. Thus, the asymmetrical relationship between oppositions such as mind/body, human/non-human, and subject/object lose validity, and the boundaries become blurred. Barad does not read performativity only as a result of discursive processes attributed to human beings. She also desires the material world to be understood as an active participant in performative processes. For this reason, the bodily and spatial examples discussed in the study are handled through material practices rather than discursive practices (Fig. 9).

If we read the agency of the non-human through the body and tool relationship, we can understand that Colomina and Wigley's explanation of the body as the design object is related to the performative production of the body. This is meaningful in defining the agency of material practices as in Barad's approach. The proposition of tool and human hand/human body defines a production process that takes place with material practices apart from discursive practices. If we focus on the process of the human being as a wholeness of discursive and material practice that has intra-active relations between the components, the tool added to the body can be defined as the apparatus of bodily production. The device determines the characteristics and boundaries of the hand, and the hand determines the tool again, and this inseparable, entangled relationship continues by repeating. As Barad said, "*What we observe in any experiment is a phenomenon or entanglement or the inseparability of the apparatus and the observed object. If we change the apparatus, the object's ontology changes and turns to an entirely different phenomenon*" (Barad, 2012:pp.60–61). At this point, Horn's installations that are established with unconventional tools or equipment seek new body possibilities, or in other words, new human phenomena. Accordingly, each tool-body intra-actions define a new phenomenon that is produced. Each installation, such as body × pencil mask, body × overflowing blood machine, and body × finger gloves, defines the new function, boundary, and properties of the body. Each time, the body is reproduced performatively. Here, in Horn's installation, the material apparatuses of bodily production are presented by new tools such as finger gloves, pencil mask masks and overflowing blood machine (these tools are also phenomena that comprise discursive and material apparatuses) (Fig. 9).

The conceptual framework presented by performativity finds an effective response in Slow House. Slow House is also the enactment set up, just like Horn's installations. At first sight, we can read Slow House as the performatively material production of architectural space, which has been shaped and instrumentalised by the Desiring Eye's obsession with the landscape and the body. In the first obsession, there is the arrangement with the picture window shaped by the causality of the landscape. However, in Slow House, the new arrangement is formed by the participation of the video camera and the TV screen. Accordingly, the arrangement opens new spatial phenomena and possibilities for
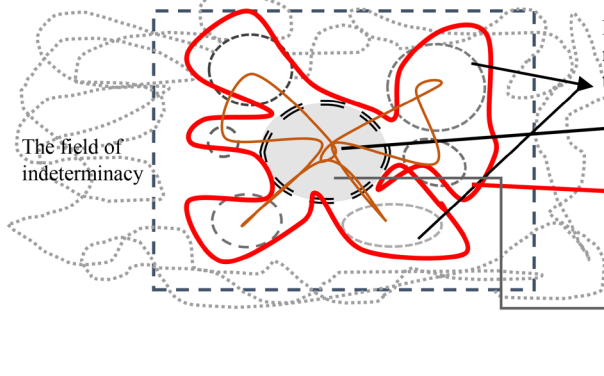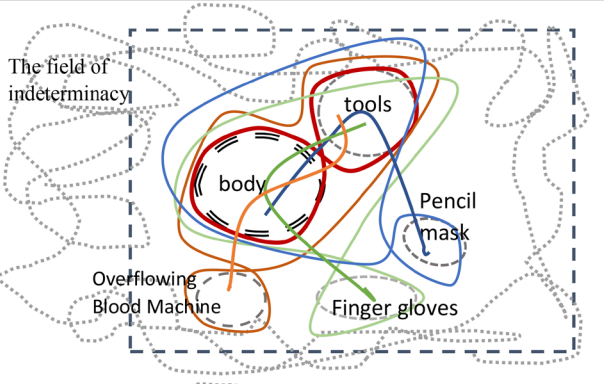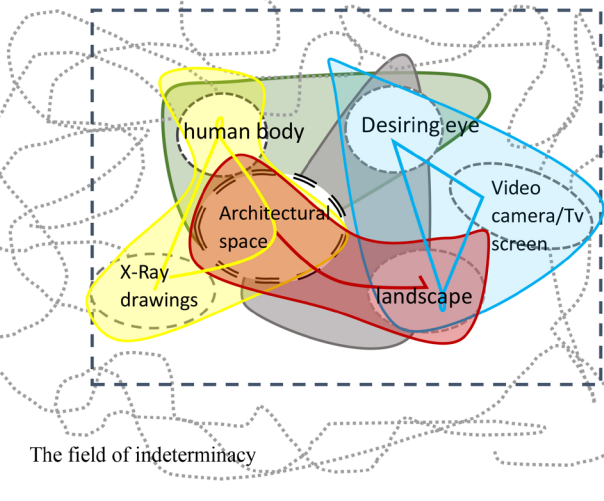
Fig. 9 The diagram of the performative production[7] (by Semin Erkenez)

discussion. Through the replacement, the picture window, like the human body, is liberated from the role assigned to it. Thus, its location becomes uncertain. The combination of the desiring eye, landscape, and video camera/tv screen that does not need any space, in addition to this, space that is liberated from the eye, defines a new agential intra-action with the landscape (Fig. 9).

A similar situation is valid for the second obsession that the eye desires to look inside by using the architecture. This time the spatial instrument is for following the body. It is the questioning of the roles of the space by X-ray. The stable codes of the space are deteriorated by demonstrating that spatial functions produced by discourse evolve or reproduce in relation to the body. As a result of X-ray drawings, space is liberated from that relationship and establishes its entangled relationship with merely the body instead of the desiring eye. The architectural space reproduces itself performatively every time it comes together with the body (Fig. 9).

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7 This diagram has been prepared to explain the performative production of the phenomenon. It should be noted that the components of these webs and the relationships between them are much more intense and complex.

Due to the effective apparatus (video camera, TV screen and X-rays) such as Barad's approach, the displacement between subject and object is realised by playing with the boundaries and properties both discursively and materially. The house not only reveals the discourse but also seeks to act on its desire. In other words, the passive position of architectural space is reversed with a performative approach. The critical point here is that the process of re-materialisation of body and space is the iterative performative production. The performativity of the web is realised by the intra-action of bodies, tools, and spaces at that moment. The Slow House's performativity emerges from the desire to "exist only for itself". The question to be asked here is in which desires the architectural space will be shaped in variable surroundings. The reason is that performativity gives us some clues about the existence of other desires beyond the clichés. Thus, the reproduction of space with the material apparatus will create countless space phenomena.

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