

From: [Mirjana Lozanovska](#)
To: [Sandra Dunoon](#)
Subject: ELEMENTS Europe, Le Corbusier and the - 9/11/17 emld author for marked ppr
Date: Tuesday, 7 November 2017 5:42:13 PM

Sandra

This is the second email trail for revisions for the essay. It was certainly refereed and reviewed.

Mirjana

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From: Mark Crinson <m.crinson@bbk.ac.uk>
Date: Sunday, 13 November 2016 5:37 AM
To: Mirjana Lozanovska <mirjana.lozanovska@deakin.edu.au>
Subject: RE: essays for Debate section

You choose!

From: Mirjana Lozanovska [mirjana.lozanovska@deakin.edu.au]
Sent: Saturday, November 12, 2016 3:54 AM
To: Mark Crinson
Subject: Re: essays for Debate section

Hi Mark

'Haptic' is ok – but not quite what I am trying to get at.

I would prefer something along the lines of 'experience'

"- exemplifies the link between modern European architecture and the experiential qualities of space and volume." OR

"- exemplifies the link between modern European architecture with the increasing importance of direct experience."

However, it is ok to use a word that 'flows' with the text.

Mirjana

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From: Mark Crinson <m.crinson@bbk.ac.uk>
Date: Friday, 11 November 2016 10:32 PM
To: Mirjana Lozanovska <mirjana.lozanovska@deakin.edu.au>
Subject: RE: essays for Debate section

Dear Mirjana,
Many thanks for this. I think you're right about not using 'vernacular' because you want that sense of feeling the materiality of something, but to me 'ontological' is still not right. What about 'haptic'?
Best wishes,
Mark

From: Mirjana Lozanovska [mirjana.lozanovska@deakin.edu.au]
Sent: Friday, November 11, 2016 1:04 AM
To: Mark Crinson
Subject: Re: essays for Debate section

Dear Mark

I have accepted/amended according to your notes, except for one.

Please find attached.

Mirjana

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From: Mark Crinson <m.crinson@bbk.ac.uk>

Date: Tuesday, 8 November 2016 1:18 AM

To: Mirjana Lozanovska <mirjana.lozanovska@deakin.edu.au>

Subject: RE: essays for Debate section

Dear Mirjana,

I have had to make many corrections and suggestions here, and even so there are some passages which I couldn't do anything with. Can you respond to everything and send me back a text without track changes - by the end of this week?

Best wishes,

Mark

From: [Mirjana Lozanovska](#)
To: [Sandra Dunoon](#)
Subject: ELEMENTS Europe, Le Corbusier and the Balkans FW: What is Europe?
Date: Tuesday, 7 November 2017 5:40:48 PM
Attachments: [Lozanovska_M_EAHN 2016.docx](#)

Sandra

I will send two email trails of the review of the essay with referee's comments. This is the first.

Mirjana

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From: Mark Crinson <mark.w.crinson@manchester.ac.uk>
Date: Wednesday, 17 February 2016 3:39 AM
To: Mirjana Lozanovska <mirjana.lozanovska@deakin.edu.au>
Subject: Re: What is Europe? possible publication

Dear Mirjana,

Many thanks for your paper. Here are my comments - pretty minor really - it's more a question of sharpening up at certain points and making more of a statement at the end. No need to send this back.

Best wishes,

Mark

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Europe, Le Corbusier and the Balkans

The Balkans has been mythologized as the “non-European part of Europe” (please use double inverted commas for all following quotes), its edge geography exploited as the barbaric outpost against Europe’s foundational myth as ‘civilization’. Balkanism as synonym for backward, tribal, and un-civilized re-appears in the tragedy of Yugoslavia, generalized by the West as a brutal Balkan War.¹ Successive (not ‘progressive’? or, perhaps better, just cut and start with ‘Narratives...’) narratives of industrialization, modernization and urbanization have defined twentieth century Europe, but in *Imagining the Balkans*, Maria Todorova reminds us that modern Europe’s political model - the nation-state - depends on processes of homogenization and practices of ethnic cleansing.² Her point, and the first ground-clearing premise of the paper (a little ambiguous – if you mean your paper then say ‘Her point, and it is also the first ground-clearing premise of this essay...’): the Balkans does not have a monopoly on brutality.

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The second premise is the problematic of classification, and how the Balkans shows this up. Eastern European states are differentiated according to two fault lines: their affinity with Russia (non-Europe); and their Christianity, divided between Catholicism (west)/Orthodox (east). The Balkans was recently neutralised as south-east Europe, but the ghost of ‘Ottoman’ history is shown in the effort of Greece and Hungary to de-orientalise, and be alleviated (surely ‘removed from’ would be clearer) from the Balkan map. The following needs to be a separate sentence starting something like ‘Furthermore, in another geopolitical shift, within the Balkans, Greece and Turkey are now aligned with the West. Nonetheless, Todorova proposes that Europe’s problem with the Balkans cannot be explained by its oriental signification alone, because there are, she argues, significant differences between Balkanism and Orientalism.’³

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The assumption behind this essay is that the Balkans is not at a distance from Europe but in fact its close edge, and the history of this relation thus points to the heterogeneity and contradictory histories within Europe. The essay argues that modern European architecture is tied to the Balkans through the 1911 journey of Le Corbusier. Europe’s relation to the Mediterranean, Rome, and Athens has dominated interpretations but this essay suggests that the inland journey through the Balkans was a significant, if buried, foundation.

(okay, if you are going to use this notational form then numbers must follow – but it’s unclear to me where they would go. Far better just to cut the ‘five point’ idea and make the argument directly)

In 1911 Charles-Edouard Jeanneret departed ‘Europe’ for a journey eastward. Le Corbusier scholars term this ‘a reversed Grand Tour’ because a journey east to Istanbul as destination, prompted by intellectual friends, Ritter and Klipstein, and German orientalism,

¹ Maria Todorova, *Imagining the Balkans* (Oxford, Oxford University Press, 1997): 161

² Maria Todorova, *Imagining the Balkans op. cit.*: 4-20

³ *Ibid.*, 1997: 20

interrupted the grand narrative of European origins (Athens and Rome).⁴ Was it a significant journey for Le Corbusier/Jeanneret and for modern European architecture? Scholars have argued that this five-month journey eastward was to become his formative education and a 'rite of passage' for him and architecture.⁵ Many weeks of the journey were inland through the Balkans, via boat, train, and mule and on foot, to villages, towns, roadside inns and the countryside in Serbia, Romania, Bulgaria, and Macedonia, all at that time in the last phase of Ottoman withdrawal from Europe. The problem of borders is revealed in the changes to place-names – Kazanlık (Stara Zagora), Adrianople (Erdine), Rodosto (Tekirdağ). But Jeanneret's lines ('lines'? Are you referring to a quote, a drawing?) evoke the inland landscape of mountains and valleys. On his return, Jeanneret took the first step towards becoming Le Corbusier and moved to Paris. His substantial collection of photographs, sketches, letters and notes, postcards, objects, cloths, and carpets were to provide a catalogue of references for the production of modern European architecture.

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Writing and its role for Le Corbusier, and in the course of modern European architecture, were initiated in the Balkan journey (not writing generally, surely. You mean a particular kind of writing – so what is it?). The charged language of his notebooks captured a raw but reflexive self and otherness, an inter-textuality between the Balkans and Europe, and a lens (but the language in the notebooks is not a 'lens' on the subsequent 55 years, is it? I think you should cut the rest of this sentence – it isn't helpful) on the 55 years between the 1911 journey and its publication in *Voyage d'Orient* (1966, six months *after* his death in the Mediterranean), and five decades of modern European architecture.⁶ The word 'Orient' blurs the boundaries between the Balkans and the Orient (it doesn't, because the 'orient' was always a blurred category – better to say that it makes the Balkans part of this larger, blurred category), was later altered by Ivan Žaknić (who has Yugoslav origin) in the English edition, *Journey to the East*.⁷

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Jeanneret's passion for Slavic peasant pottery – whose 'forms are voluminous and swollen with vitality' so much so that one could "feel the generous belly of a vase...caress its slender neck . . ."⁸ – exemplifies the link between modern European architecture and the ontological (wrong use of 'ontological' here – the nature of being, surely not? Can you find a better word – 'vernacular'?). Jeanneret elevated the potter to artist, and aesthetic sensuality was the ingredient that elevated art above the sciences.⁹ How the object affects the physical and emotional being, sexualising and feminising the object and capturing the libidinal charge, all this helped make his work powerful and became a central tenet as his architecture matured.¹⁰ A much later photograph with a Balkan vase on his head reveals its hold on him as an architect in Paris.

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⁴ Adolf Max Vogt, 'Remarks on the "Reversed" Grand Tour of Le Corbusier and Auguste Klipstein,' *Assemblage 4*, (Cambridge, Massachusetts: The MIT Press, 1998): 38-51.

⁵ H. Allen Brooks, *Le Corbusier's Formative Years: Charles Edouard Jeanneret at La Chaux-de-Fonds* (Chicago: The University of Chicago Press, 1996): 255-303

⁶ For a discussion about intertextuality and discourse see Sibel Bozdoğan, "Entre orientalisme et découverte de la modernité" in Roberta Amirante et al, [Fondation Le Corbusier] *L'invention d'un architecte. Le voyage en Orient de Le Corbusier* (Paris: Editions de La Vilette 2013).

⁷ Le Corbusier (Charles-Edouard Jeanneret), *Journey to the East*, edited and translated by Ivan Žaknić (Cambridge, Massachusetts: The MIT Press, 1987).

⁸ Le Corbusier, *Journey to the East*; *op. cit.*: 16 & 14

⁹ The Slavic Balkan vases are functional water-drinking urns (would be taken in the field, water is kept cool, separate drinking/pouring parts; and slender neck prevents bugs entering).

¹⁰ *Ibid.* 18. Photographs have captured Le Corbusier's enduring interest in Slavic peasant ceramics that he purchased in villages between Belgrade and Tarnovo.

Folklore, culture, and industry, Jeanneret's 1911 categories (you write as if you've already mentioned them but you haven't referred to them before – re-write this) make reference to 'the great popular tradition' as 'universal principle' which he claimed 'survived' in the Balkans but was destroyed by Europe. A sentiment reinforced in his 1925 publication (take this sentence out and add it to the footnote).¹¹ By 1935, in *Aircraft*, Le Corbusier had embraced manufacturing and his passion turned to ocean liners, automobiles and aircraft (but all these had been a feature of his work in the early 1920s – look at *L'Esprit Nouveau and Vers une Architecture*). Still, he criticizes the architecture academy because it has abandoned craft and craftsmanship (again, a feature of his 1920s writings). The relationship between tradition and modern European architecture remains unresolved.

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Jeanneret's insight into Balkan vernacular architecture stirred the revolutionary ideals of a new modern European architecture. Le Corbusier's and modern architecture's obsession with whiteness was initiated as Jeanneret noted the power of the white Balkan rural houses, especially the practice of whitewashing, 'that way the house is always bright'.¹² This was not the abstract white of stylistic modernism, but the white against which the drama of life occurs. Jeanneret found in 'the courtyard of an inn enclosed by white walls and covered with a trellis,' in Negotin, Serbia, where, intoxicated with local wine and the solemn gypsy music during a wedding ceremony, he stated, 'I would like to see them seated in a white room with bare walls'.¹³

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The annotated sketches of large strip windows in a small peasant room, altering its space, were formative observations that Le Corbusier dedicatedly recorded, and continually revised.¹⁴ They further stir the beginnings of the five principles (cut this – or write it more clearly).¹⁵ How these great incompatibilities - the void of modernization (why 'void?') and ritual of vernacular architecture (why 'ritual?') – are held in tension is crucial to the difference between the best and the mediocre in modern European architecture. Todorova argues that Balkanism evolved as a reaction to the disappointment of west European's (do you mean the place 'western Europe's' or the people – 'western Europeans') 'classical' expectation.¹⁶ Jeanneret was also disgusted by what he saw in the Balkans. But the eastward travel regained 'classicism' through his attention to rural vernacular architecture. Overlooking the importance of the Balkans in Le Corbusier's work means that architectural discourse has missed the contradictions. The perceived 'backwardness' of the Balkans was a key element in modern European architecture.

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Affected by illness and hallucination, Jeanneret's pause at the monastic site of Mount Athos on the Aegean Sea indexes (wrong use of 'indexes' – use 'exemplifies') the role the inner self was to have on the modern European subject (I don't understand – the idea of the 'inner self' was always integral to the idea of the subject).¹⁷ The monastery and solitude, interiority, the inner self - 'the silence, the almost superhuman struggle with oneself, to be able to embrace death with an ancient smile!'¹⁸ – was (but you have mentioned four things –

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¹¹ Le Corbusier, *Decorative Art Today*, MIT Press, 1987. First published Le Corbusier, *L'Art décorative d'aujourd'hui*, (Paris: G. Crès, 1925)

¹² Le Corbusier, *Journey to the East*; op. cit.: 60

¹³ *Ibid.*: 46 & 47

¹⁴ The vernacular was revisited later in his 1935 flights through the M'zab in Algeria (*Aircraft* 122).

¹⁵ Le Corbusier, *Journey to the East*; op. cit.: 60.

¹⁶ Maria Todorova, *Imagining the Balkans* op. cit.: 20.

¹⁷ Ivan Žaknić, 'Le Corbusier's Epiphany on Mount Athos,' *Journal of Architectural Education*, (Summer 1990, 43/4; 27-36): 29; Yannis Tsiomis, 'Athos to Athens: Greece in the *Voyage d'Orient*,' in Jean-Louis Cohen (ed), *Le Corbusier: An Atlas of Modern Landscape* (New York: Museum of Modern Art, 2013): 104-108.

¹⁸ Le Corbusier, *Journey to the East*; op. cit.: 173

cut the others and leave something like 'The inner self magnified in the monastery's interior') possibly his most profound contribution to modern European architecture. It informed the relation between the individual and the collective in the most important works, in his cabanon and art studio.¹⁹ Le Corbusier practiced the solitary acts of writing, painting, and building with the dedication of a monk or an icon-painter.²⁰

Mount Athos is rarely interpreted in architectural discourse. The Balkans has been predominantly Christian, but a fault line between Latin and Orthodox lands tie the Balkans to Eastern Europe, for which Istanbul, Le Corbusier's 1911 destination, was for a millennium simply 'The City'. 'The City' and the East appear as an alternative reference to Europe's heritage.²¹ Orientalism is a discourse about imputed opposition, and Balkanism about imputed ambiguity, argues Todorova. Ambiguity is difficult to deal with because it shows up the uncertainty of Europe as a unitary narrative and how this depends on disavowing what it considers 'dirt'. The Balkans is not the Orient, it does not have a history as European colony, nor a singular or dominant history of Islam; it is also not inscribed as feminine. In Le Corbusier's Voyage scholars have highlighted the oriel principle (upper house projection associated with Turkish/otherness) and the Acropolis (origin/ideal), but the Balkans are overlooked, if not elided, by architectural discourse and the imaginary boundaries of Europe.

Reconsidering the Balkans exposes the buried role of folklore, vernacular and ritual within modern European architecture, rather than merely the Balkans as a folk site. Aligned with Orthodox Christianity, this illustrates the central influence and interweaving (of what?) through figures such as Kandinsky, Malevich, and Melnikov and through avant-garde ties with socialism rather than the semi-otherness of Eastern Europe (I can't do much with this sentence – it doesn't make sense...). Like the Arabs in Spain, the Normans and Byzantines in Sicily, it reveals, not the proximity of the Ottoman Empire, but the entangled role of these cultures in the making of modernity and Europe. With the overlapping history of state-socialism of the Eastern Bloc, the Balkans became a site of extreme modernisation, but also full-scale experimentation as in the modern architecture of Yugoslavia. Extracting the Balkans from their significant but buried role in Le Corbusier's 1911 journey exposes not Europe's otherness, but the ambiguity and multiplicity within European modernity.

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¹⁹ Ivan Žaknić, 'Le Corbusier's Epiphany on Mount Athos,' *op cit*; 27-36

²⁰ *Ibid.*: 35

²¹ Maria Todorova, *Imagining the Balkans op. cit.*: 11, 18, 149-153.

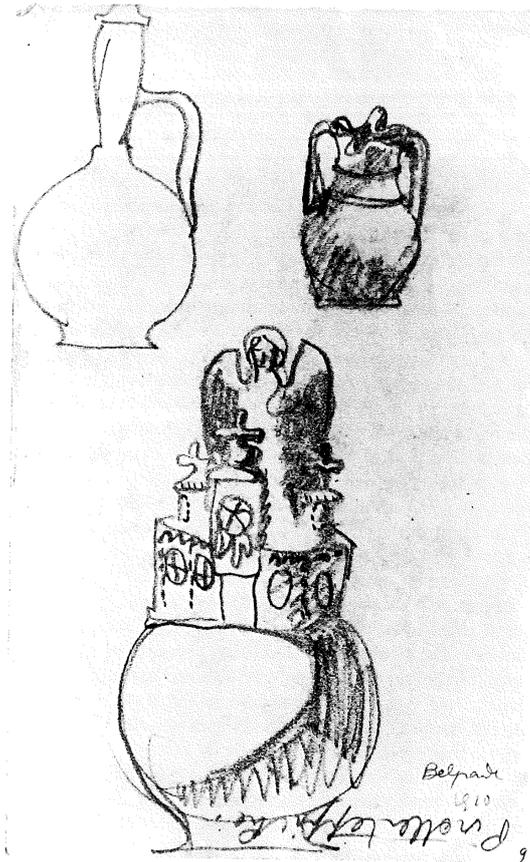


Figure 1: Jeanneret's drawing of 'Stomne', Balkan Slavic vase, June 9-14th 1911 Journey to the East. Fondation Le Corbusier. The Slavic Balkan vases are functional water-drinking urns - would be taken in the field, water is kept cool, separate drinking/pouring parts; and slender neck prevents bugs entering. (FLC Drawings, 'Orient', Drawing numbers: 134/5881)