

RELEVANCE OF ARCHITECTURAL SPACE TO MINIMALISM'S
THEORETICAL CONTENT ¹MİMARİ MEKÂNIN, MİNİMALİZM'İN KURAMSAL İÇERİĞİ İLE
İLİŞKİSİ*Murat SÖNMEZ¹, Beyza Nur BATI²**¹⁻²TOBB ETU, Faculty of Architecture and Design, Department of Architecture, Ankara / Turkey**ORCID ID: 0000-0003-4233-3412¹, 0000-0002-3140-2892²*

Öz: Amaç: Mimarlığın bazı mekânlarını; metafizik mekânları üretme şekliyle Minimalist düşüncenin yaklaşımları ve içerikleri arasında bir paralellik olduğu söylenebilir. Bu türden mekânların, maddesel ve biçimsel var oluşunu açıklayabilmek için bu çalışmada Minimalizm'in kuramsal içeriğinden bazı kavramsal araçlar edinilmesi amaçlanmıştır. **Yöntem:** Bu nedenle de çalışmaya Minimalist söylemler üzerine bir literatür incelemesiyle başlanmıştır. Minimalizm söylemleri olarak, 1960'larda ortaya çıktığı için, bu inceleme kapsamını 1960'larda yapılan çeşitli çağdaş tartışmalardan, yorumlardan ve uygulamalardan almıştır. Biçimsel olarak 'basit ve yalın olan' gibi temel tanımlarla ifade edilse de, fiktisel özünde çok detaylı bir yaklaşım olan Minimalizm'in fiziksel durumlarının ötesindeki niteliklerinin, mimarlığın mekânsal durumlarında da var olabileceği tartışılmıştır. **Bulgular:** Minimalizm'de bütün biçimlerin aslında ifade araçları olduğu, fiktisel bir alt-tabanda geliştiği bulgusuna varılmıştır. Bu yönüyle minimalizm ile mekânın maddesel ve biçimsel var oluşun ötesindeki halleri arasında bir eşleşme olduğundan söz edilebilir. **Sonuç:** Minimalizm var etme, yaratma fikrini kullandığı elemanların ötesinde ele alır. Bu fiktisel arka plan üzerine oturtulan bir tasarım anlayışının kendi biçimlerini nasıl var ettiği sorgulanmıştır. Bu sorgulamalar sonucunda bulunan bir var ediş biçimi metafizik mekânın var olma biçimine de bir açıklama getirebilir. Mekânsal var oluş, bütün biçimsel, fiziksel, maddesel durumları kendine aracı edip, düşüncenin ve algının hakimiyetini ortaya koyan bir durum olarak düşünülebilir.

Anahtar Kelimeler: Maddesiz İfade, Metafizik Mekân, Mimari Tasarım, Minimalizm

Abstract: **Aim:** It can be said that there is parallelism between architecture's production of some of its spaces, metaphysical spaces, with the approaches and contents of minimalist thinking. This study aimed to borrow some conceptual tools from the theoretical content of minimalism to explain the material and formal existence of such spaces. **Method:** Therefore, the study commenced with a literature review on minimalist discourses. The scope of this review included contemporary discussions, interpretations, and applications of the 1960s, since Minimalism emerged as discourses in the 1960s. Although formally characterized as 'basic and simple', it was argued that the qualities of minimalism, which is too complex in its intellectual essence, might also exist in the spatial states of architecture beyond its physical situations. **Results:** It was found that all forms are actually 'tools of expressing' in minimalism, and that they have evolved in an intellectual base. On that sense, it can be said that there is a match between minimalism and the states of space beyond its material and formal existence. **Conclusion:** Minimalism tackles the idea of creation beyond the elements it uses. It was questioned how a design concept based on this ideological background create its own forms. The form of creation found through these interrogations may also elucidate the existence of metaphysical space. The spatial existence can mediate all the formal, physical, material situations and be thought of as a state that reveals the dominance of thinking and perception.

Key Words: Architectural Design, Immaterial Expression, Metaphysical Space, Minimalism

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INTRODUCTION

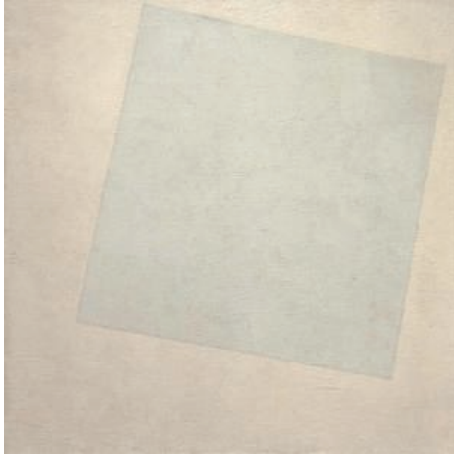


Figure 1. Kazimir Malevich, White on White, 1918, Oil on Canvas, 79.4 x 79.4 cm, The Museum of Modern Art, New York (Heckert, 2015: 66).

‘White on White’ is one of the well-known example of Kazimir Malevich’s works exhibited in the Museum of Modern Art, New York in 1918 (Figure 1). This apparently simple oil-on-canvas painting consists of just a white square with an angle. This work refers directly to minimalism with a simple geometrical shape and no sense of color, depth, or volume. Although the artwork is stripped of most detail and seems so simple to make, there may be more to Malevich’s allegoric expression than meets the eye.

THE RESEARCH PROBLEM

Minimalism has been criticized superficially on the grounds that it implies extreme formal

reduction and simplicity or lack of artistic labor. Minimalist artists have been accused of offering too little to look at and their works have been considered too easy to make. Dan Flavin’s works created by using standard fluorescent lights, Carl Andre’s industrial construction blocks, Donald Judd’s factory-produced objects were used as evidence for the criticisms. However, minimalism was a formal innovation that tried to feature its complex intellectual essence. For this reason, trying to define formalistically the creation of minimalism is insufficient.

In architecture, as well, metaphysical spaces cannot be understood or explained through its formal situations. In order to be able to evaluate such spaces and understand their intellectual nature, there is a need for suitable theoretical tools. These theoretical tools can be derived from the minimalist thought, since minimalism is discussed form and creation with an ideological depth by justifying the physical. Findings of all these discussions about formation can provide a theoretical tool for architectural creations.

METHOD OF THE STUDY

Spaces that are unique in their form, material, and the way of nascence involve more than sensory qualities. For this reason, perceiving these kinds of spaces require understanding their intellectual essence. In order to make



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discussions about meaning, some theoretical tools can be acquired from minimalism, which has similar approaches. To this aim, a literature review on minimalism has been conducted. According to the review, minimalism is greatly mentioned of its formal concerns; however, beyond the formal concerns, there are some messages that have been motivated by individual concerns and arrived at unique destinations.

By the development of minimalism, the generation of writers saw the need for elucidating the content of this tendency. In the mid 1960s, there were several article publications that helped to clarify what came to be known as minimal art in the popular journals of that time, such as Art Magazine (New York), Artforum (New York), Art International (Lugano) and Studio International (London). Most of the authors in these journals were academically trained art historians. There were also minimal artists who wrote about their art, such as Carl Andre, Frank Stella, Donald Judd, Sol LeWitt and Dan Flavin, and a few other names.

By reviewing some prominent names and their works, the aim is to examine minimalism as both a formal and conceptual art that is revealed by every single idea in the scope of the 1960s' formal and ideal discussion on minimalism. Approaches of minimalism to form as an expression of an idea can also

provide an approach to the field of design in terms of creating 'the original' originating from individual way of thinking.

SAMPLE NAMES

Donald Judd, is a paradigmatic figure for minimalist art. In 1959, he began to write in Arts Magazine detailing this new art's aesthetic concerns. In his essay 'Specific Objects' in 1965 he defined this new tendency by saying that they are "less neutral, less containers, more defined, not undeniable, and unavoidable" (138). When he began to show his own work in sculpture, he aimed to eliminate metaphors and make his sculpture as lucid and specific as fully objective unity. He emphasized the physical and perceptual qualities specific to materials, their structures, and scales (Figure 2). Judd's art was a bound to seem a campaign of deprivations after the intense effect of abstract expressionism and campy diversions of pop art (Baker, 1988: 57). He thought that most modern art distracted people's attention from artwork itself. He defended to think iconically and to focus on ideas about things with direct observation which helps to see an artwork clearly. He abandoned illusionism in painting. According to him, if an image gives three-dimensional impression, the three dimensions existed. He used pure geometry and literal objects without any significance. As opposed to the criticism of lack of visual complexity of this new

tendency, he expressed clearly his perception by saying that “It isn’t necessary for a work to have a lot of things to look at, to compare, to analyze one by one, to contemplate... The things as a whole, its quality as a whole, is what is interesting, the main things are alone and are more intense, clear and powerful.” (Judd, 1965: 140).



Figure 2. Donald Judd, Untitled Six Boxes, 1969 ¹

Many interpretations about minimalism properly began with Frank Stella’s early paintings as a response to the philosophical prejudices of abstract expressionism. Stella shifted emphasis from the artist’s activity as a metaphor for human self-definition to the viewer’s activity of studying art objects for clues to the metaphysics of experience (Baker, 1988: 34). From this aspect, minimalism approves the

objective qualities of works and the observable, describable aspects of people’s reactions of them. In the Bruce Glaser’s interview in 1966, Stella said; “If the painting were lean enough, accurate enough or right enough you would just be able to look at it. All I want anyone to get out of my paintings and all I ever get out of them, is the fact that you can see the whole idea without any confusion.”(144). Therefore, by seeing the object as the idea, he was making meaning identical with the object’s physical presence. Similarly with Judd, Stella has a point of view that describes artworks as a unified, literal entity. Stella’s remark “what you see is what you see” (Glaser, 1966: 144) shows no meaning apart from the facts of its constructions. Stella’s Black Paintings, which were exhibited in The Museum of Modern Art in New York in 1959, are the examples of his early works (Figure 3,4). By rejecting figurative elements and illusive spaces, he generally gave place to uniform images that consist of regular stripes. Minimalist attitude of Stella was commented by Carl Andre in ‘Preface to Stripe Painting’ in 1959. He claimed that minimal art excludes the unnecessary like Stella’s works and he wrote: “Frank Stella has found it necessary to paint stripes. There is nothing else in his painting. Stella is not interested in expression or sensitivity. He is interested in the necessities of painting. Symbols are counters passed among people. Stella’s painting is not sym-

¹ <https://www.quora.com/How-did-Donald-Judd-feel-about-the-term-minimalism>

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bolic. His stripes are the paths of brush on canvas. These paths lead only into painting.” (Andre, 1959: 147).

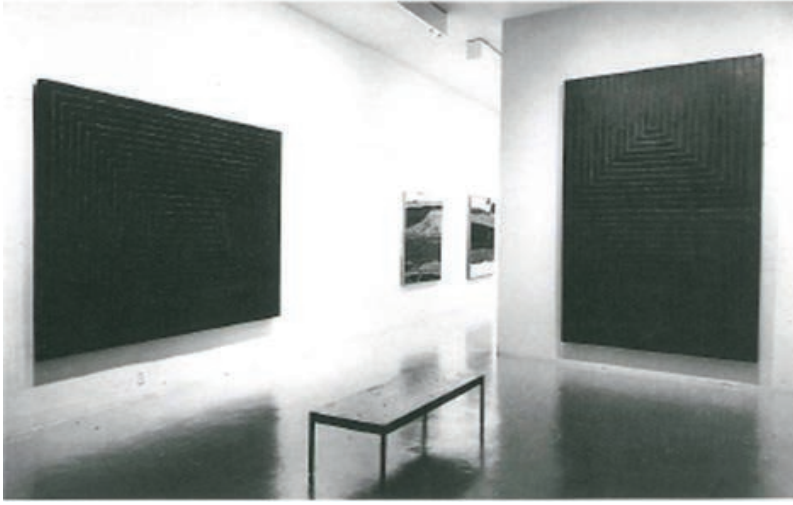


Figure 3. Frank Stella, Black Paintings, 1958-59, The Museum of Modern Art, New York (Meyer, 2010: 47)

Figure 4. Frank Stella, Die Fahne Hoch!, 1959, Enamel on Canvas, Whitney Museum of American Art, New York (Meyer, 2010: 48)

Dan Flavin, also had no desire to find out fantasies over a work or beyond it. He says: “future art and the lack of that would surely reduce such squandered speculations to silly trivia anyhow.” (1966: 148). In 1963, he began working with incandescent and fluorescent fixtures as structures that form light and color environments (Figure 5). His works are applicable again and the new ones were indistinguishable from the originals. His aimed to create a system which never loses its relevance by the changes in time and states. He searched for the idea of sculpture as space

rather than form by choreographing the light (Fineberg, 1995: 303). As an example, he used a green light which demarks an area, even the tube are not important element as a piece of work. He already said that fluorescent lights are just instruments to make, not an aim or result (1966: 148). His works epitomized the minimalist effort to reveal the meaning of artworks in the perceptual conditions which he created (Baker, 1988: 97). It can be said that Flavin shares an affinity for concerns of Judd and Stella; however, the formal language was shifted to what is called ‘installation art’.

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**Figure 5. Dan Flavin, Untitled, 1963,
Green Fluorescent Light, 2.44 m high
(Fineberg, 1995: 303)**

Sol LeWitt, like Dan Flavin, worked at the Museum of Modern Art, New York, in the early 1960s. His most known works Wall Structure White and Wall Structure Black are samples of obvious constructions made of masonite and wood (Figure 6, 7). They were derived from regular squares and emphasized their organizations. In his works, he cared the idea or concept as the most impor-

tant part of a work. He asserted in his article titled ‘Paragraphs on Conceptual Art’ that “When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. This kind of art is not theoretical or illustrative of theories; it is intuitive; it is involved with all types of mental processes, and it is purposeless. It is usually free from the dependence on the skill of the artist as a craftsman.” (1967: 822). LeWitt’s Minimalist structures based on the integration of systemic logic include “complex mathematical calculations that manifest the progressive development of given shape or idea” (Meyer, 2010: 23). It can be considered that systematic thinking is in contradiction with artistic thought. Systems form from ordonnance, integrity and repetition in implementation. However, systemic thinking produces a method that obtains consistency and continuity.

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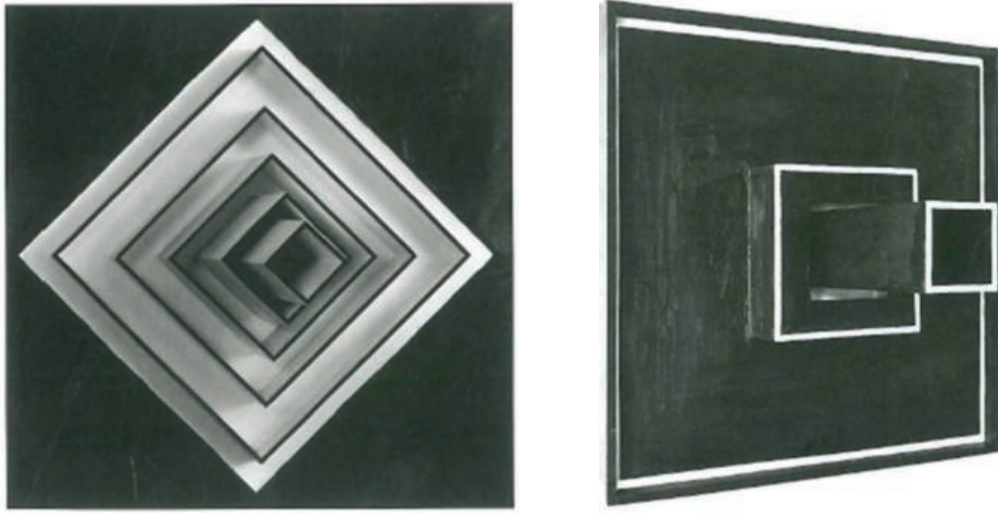


Figure 6, 7. Sol LeWitt, Wall Structures, 1963, Oil on Canvas, Painted Wood (Meyer, 2010: 66)

What is important is the logic of the whole that consists of the individual parts of a system. In his essay titled ‘Serial Art, Systems, Solipsism’, Mel Bochner points out that “Seriality is premised on the idea that the succession of terms within a single work is based on a numerical or otherwise predetermined derivation like progression, permutation, rotation, reversal from one or more of the preceding terms in that piece. The idea is carried out to its logical conclusion, which without adjustments based on taste or chance, is the work.” (1967: 100). In 1965, LeWitt began constructing modules of open cubes. He chose a ratio, such as 8.5:1, between the thickness of the structural members and the space between them (Fineberg, 1995: 306). This visually complicated works embody structural

ideas that the viewer can explore from their form. Like Sol LeWitt, many artists, such as Carl Andre, Dan Flavin and Robert Smithson, developed their individual methodology (Figure 8, 9, 10).

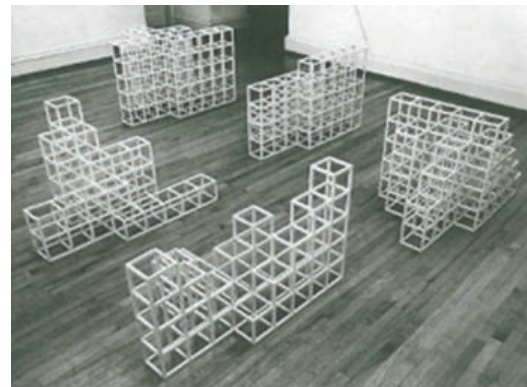


Figure 8. Sol LeWitt, Five Modular Structures, 1972, Painted Wood (Meyer, 2010: 150)

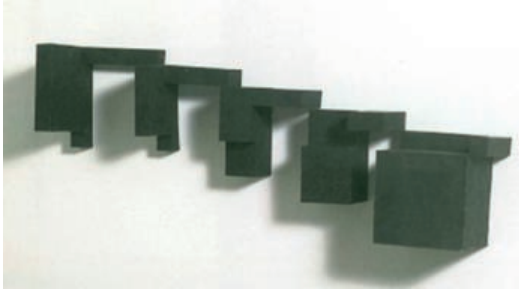


Figure 9. Mel Bochner, Three-Way Fibonacci Progression, 1966, Paint on Cardboard, Balsa Wood (Meyer, 2010: 110)



Figure 10. Robert Smithson, Alogon No. 2, 1966, Painted Steel, The Museum of Modern Art, New York (Meyer, 2010: 119)

‘Black Square on White’ which was painted in 1913 by Kazimir Malevich, initially marked the limits of visual art. However, contemporary artists examined as a new context the implication of their radical decision (Rose, 1965: 275). Malevich’s decisions about painting were manifested in his book ‘The Non-Objective World’. According to him there are “no more likenesses of reality, no idealistic images, but a desert! This desert is filled with the spirit of non-objective sensa-

tion which pervades everything.” (2003: 68). Therefore he describes his most known composition ‘Black Square on White’ (1913) as the “zero degree” of painting (Meyer, 2010: 19) that is the total abandonment of representation. In the essence, Malevich’s minimal forms were created by his intellectual norms, which are beyond the formal concerns, to “search for the transcendent, universal, absolute” (Rose, 1965: 275). In Malevich’s writing ‘God is Not Cast Down’ (1920) his notion “that nothingness was God. . . . God exists as nothingness as non-objectivity” supports this remark.² His search for nothingness can be seen in his work called ‘White on White’ (1918), in which it is hard to perceive white color on white canvas and he reached the peak of painting art by its immaterial expressions.

Ad Reinhardt is another sample with the name of Mr. Pure. The impersonal character of his work made his style easily recognizable in New York. In 1953, Reinhardt published an essay titled ‘Twelve Rules for a New Academy’ in Art News. In this essay, he manifests his minimalist tendencies, or his art norms in other words, as; no texture, no brushwork or calligraphy, no sketching or drawing, no forms, no design, no colors, no light, no space, no time, no size or scale, no movement, no object, no subject, and no

² https://kupdf.com/download/malevich-god-is-not-cast-down_58f13bddc0d605053da9830_pdf



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matter (Reinhardt, 1953: 115). However, these norms were derived from the idea of “Everything, where to begin and where to end, should be worked out in the mind beforehand” (1953: 116). He starts to create symmetrical, one-color paintings. He creates the series of identical near-black squares. He defines the black square paintings as a pure, abstract, non-objective, timeless, spaceless, changeless, relationless, disinterested kind of painting (Reinhardt, 1953: 117-118).

In 1967, John Perreault, an art critic, examined several characteristics of minimal art in his essay ‘Minimal Abstracts’. According to him, minimal art has a reductionist effort for the determination of the essence of a particular medium, and an artist eliminates the traditional ingredients of his/her work through a minimalist approach (Perreault, 1967: 261-262). As an example, he refers to John Cage’s elimination of traditional instruments, notation, and composition from music. Cage who is known with the minimalist tendency to music, deals composition as an experimental action. In his lecture titled ‘Composition as Process Part II: Indeterminacy’ in 1958, he criticizes that conductor beats time so as to unify performance and sounds should be arisen from actions’ their own centers without considering space and time. He says; “It is indeed astonishing that music as an art has

kept performing musicians so consistently beating time together like so many horseback riders huddled together on one horse” (Cage, 1961: 833). He suggests a variety of a performance rather than working as a mechanical system. According to him, composition is indeterminate with respect to its performance; therefore, it is unique and cannot be repeated. Complete uncertainty was overtaken by his music made from temporary thing’s sounds. His most known piece, 4’33” “required the composer to sit in front of the piano for the allotted time without striking a chord, dashing the audience’s expectation of a well-wrought work; instead, the restless movements, coughs and whispers of the listeners became the work’s focus.” (Meyer, 2010: 21). When he made 0’00”, he did not even use one note. In his concert, he had vegetables which he cut up, then he put the cut-up vegetables into a blender, made juice, and then he drank the juice in this composition (Fetterman, 2010: 88). Thereby, his performance is emptied of feeling and allusion. Michael Nyman, who is one of the minimalist composers, called this situation as “experimental music”, brought radical shift in the methods and functions of notation (Nyman, 1999: 3). The specialized symbols that we call musical notation might no longer represent sounds. It was the point which went beyond a simple sense and led to the discovery of new meanings.



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Polish theatre director Jerzy Grotowski explains minimalist tendencies to the art of theatre by his article ‘Towards a Poor Theatre’ in 1965. He mentions the richness of the essence of poor theatre by saying that the actual theatrical thing is the theater play that emerges in this poverty and reduction. The actor is free from time and any restriction of movement so an ‘inner impulse’ is already an ‘outer reaction’ (Grotowski, 2002: 16). The actor is transformed into different characters by using his/her own body and art in front of the spectator. Namely, the actor uses art in himself or herself which means the emergence of essence without using matter. Like music, this situation is characterized as ‘experimental’ in theatre.

DISCUSSION

There are myriad of interpretations regarding how minimalism might be described and what it means. The argument is whether its characteristics can be listed by looking at its formal features. However, a wide range of artists’ works and expressions are indicative of the idea that minimalism is intellectual interests of some breadth and variety beyond the forms. For this reason, studies always contain an intellectual essence or a metaphysical content. This metaphysical content is: to find perceptual qualities specific to materials and to present these qualities as a whole in their physical condition for Donald Judd; to

express art objects as human self-definition rather than artist’s activity for Frank Stella; to refer to the idea of sculpture as space rather than form and stay unaltered in time and states for Dan Flavin; to consider ideas as essence of forms and to complete all design in mind beforehand for Sol LeWitt; to search for the transcendent, the universal and the absolute for Kazimir Malevich; and to have all qualities of an artwork in mind and to see as non-objective for Ad Reinhardt. Also the notion that the specialized symbols we call musical notation do no longer represent sounds is the point which goes beyond a simple sense and reflects the metaphysical aspects. In addition, that an actor uses art in himself or herself without using matter in theatre means the emergence of a metaphysical perception. Even if they entitled their studies differently such as Abc art, experimental art, installation art or non-objectivity, the definitions discussed under minimalism are always interpreted by a metaphysical content. An ideological essence that justifies these forms is presented against the criticism of its form. For example, according to Lawrence Alloway, some factors that have made painting minimal are “the mounting interest in symmetrical as opposed to amorphous formats, clear color as opposed to dirty, hard edges as opposed to dragged ones, the development of stained as opposed to brushed techniques” (1966: 40). He exemplifies Stella’s paintings for this description.

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However, Stella's aim was not to generate these formal features as it was mentioned. Stella tried to bring a whole and pure existence. He suggested to comprehend the whole idea without any complications. Therefore, his works do not have any detail that distracts perception. This understanding of Stella that he expressed by lines as a spatial response can be seen through 'Reading Between the Lines'. It does not present traditional terms like door or window in their physical situations, like Stella's lines which do not show figures or landscape. Trying to comprehend the true meaning of a creation and questioning the other thing than the visible opens up all interpretive depths of a creation. All these interpretations about the creation serve more of a metaphysical purpose than a visual one. The conceptual equivalents of the physical states are now represent a beautiful intersection of existence and absence. Both Reading Between The Lines and Stella's lines can only be discussed in a permeable, polysemous level, thanks to their formation, elements, and conceptual tools (Figure 11).



Figure 11. Reading Between the Lines, Church by Gijs Van Vaerenbergh, Belgium, 2011 ³

Bruce Glaser questioned Donald Judd and Frank Stella in his interview; "Some would claim that the visual effect is minimal, that you are just giving us one color or a symmetrical grouping of lines. A nineteenth century landscape painting would presumably offer more pleasure, simply because it's more complicated." (144). Neither Judd nor Glasser was considering it as more complicated. Frank Stella's answer was that nineteenth century works had only deep space and the way they were painted, which revealed how the paintings were done, and read that figures in the space. Judd answered: "If my work is reductionist it is because it does not have the elements that people thought should be

³ <https://www.archdaily.com/298693/reading-between-the-lines-gijs-van-vaerenbergh/50b50499b3fc4b1634000088-reading-between-the-lines-gijs-van-vaerenbergh-photo>

there.” (Glaser, 1966: 145). While all the expected data is already in there and can be perceived by the senses, whether a work is complex can be discussed. To reveal interpretive depth by using elements other than the usual or the expected is the main subject. Its spatial responses can be seen in Dominus Winery by Herzog & de Meuron. Spatial depth depends on the diversity of interpretations that it presents. To provide this diversity, it does not have an ordinary wall. The concept of wall is reconsidered with new meaning discovered in material (Figure 12).



Figure 12. Herzog, Jacques & Pierre de Meuron, Dominus Winery, Yountville, California, USA, realization 1996-1998 ⁴

Allen Leepa finds some meaning in minimal art and he argues in his essay ‘Minimal Art and Primary Meanings’ that minimal art is seen as an effort to deal as directly as pos-

sible. The effort is to directly reach the nature of experience and its perception through visual reaction. ‘Clarity of idea, precision of meanings, standardization of elements, and impersonality of statement’ are essential aspects of it (Leepa, 1968: 200-208). He gives Mondrian’s paintings as an example, who used lines and colors to directly give visual experience with the primary forms. Intensifying on ‘purity of sensation’ engenders stronger responses (Lippard, 1967: 209). Spatial representation of a similar understanding can be seen in ‘Thermal Baths’ by Peter Zumthor. An inevitable material reality exists in this building. Direct visibility leads to the emergence of important moments and experienced time intervals (Figure 13).

In addition, Zumthor’s approach is similar to Judd’s explanations about materials. Judd has emphasized the physical and perceptual qualities that are specific to materials (Judd, 1965: 140). This is the same thing with Zumthor’s attempts to find a specific meaning in a material. Zumthor writes: “The sense that I try to instill into materials is beyond all rules of composition, and their tangibility, smell, and acoustic qualities are merely elements of the language that we are obligated to use. Sense emerges when I succeed in bringing out the specific meanings of certain materials in my buildings, meanings that can only be perceived in just this way in this one building. If

⁴ <http://www.dominusestate.com/wp-content/uploads/2015/03/winery-features-02.jpg>

The perceptual and interpretive depths of the resulting object are also formed by these approaches. All these perceptions and interpretations are beyond the physical qualities of the materials that make up the object. Malевич's expression of nothingness, for instance, is both the way of seeing matter and a situation that destroy matter. Similarly, the space of nothingness in the 'Church of Light' is the expression of Tadao Ando by grasping features of matter and melting them, creating perceptual situations. These two examples are the disappearance of the substance in the display of the intellectual depth. Therefore, the immaterial understanding of design can be found in the teoretical aspects of minimalism. Creations are the results of the creative world of the ones seeking for the reality, aiming to reach a pure quality, and who know that they can find these not in the physical environment but in intellectual entities. That's why the materials to make that creation known are just mediators. They go beyond simple meanings, change, and transform. The way of using materials or elements to try to feature meaning and perception suggest the immaterial or non-objectivity. In this sense, the non-objectivity of the cross of Ando's 'Church of Light' and the fluorescent lamp on the green background of Flavin's work is similar. The light that they both describe takes the physical value of the space beyond the solid values of the material.

The image that creates the perception of the space forms in metaphysical situations.



Figure 14. Tadao Ando, Church of the Light, Osaka, Japan, 1999 ⁶

CONCLUSION

Although a limited number of examples of 1960s are reflected in this text, there is a broader realm of minimalism which incorporates its elements with its complex ideas. It can be said that the foremost aspects of an artwork is its meaning. In order to stress the significance of the meaning or the essence of the work, its physical aspect is pared back to minimum. This situation may be seen as simplicity; however, "the apparent simplicity of

⁶ <http://www.archdaily.com/101260/ad-classics-church-of-the-light-tadao-ando>



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Minimalist art hides the complexity of its intellectual structure. While the work may exhibit a ‘minimal art content’, it challenges the beholder to experience a layered and complex aesthetic response based on each individual’s expectations and prejudices.” (McLeish, 1995: 477). To create with less seems to be deceptively easy and the reductive process appears to be simple. Nevertheless, to make less than before, in addition to stripping off the superficial adornment, is to ask unnecessary relevance. It is intensifying on key tasks, and thus, providing functionality and presenting complexity of ideas directly.

When the notion of minimalism is analyzed by a broader number of interpretations, it can be seen that minimalism is developed from “radically simplified form, evident materiality, obvious construction” (Meyer, 2010: 18). Although it is criticized on the grounds that it implies a deficiency of artistic labour which seems to be too easy to make, to generate an idea rather than a shape is the main issue, which is too complex in its intellectual essence. Art may be turned into declarations and ideas so as to propose a more conceptual art.

Emphasizing the conceptual aspect of a work can also be a basis for architectural thinking. The reduction of elements can feature intellectual aspects by minimising material properties. This kind of thought produces ob-

jects of architecture in a base on theoretical foundations seeking for ideational qualities. Hence, materials come out as perceptual situations reflected upon; and thus, go beyond their initial and simple meanings. In this way of thought, an existence or an object involves depth of thinking, interpretations, and implications other than those we see directly. In this context, the creative act of architecture is discussed in relation to how the recognition of the creation is established with the tools used. The way of the expression of the object of architecture, by challenging their habitual senses, is the expansion of the search for quality or the intellectual background towards the essence of creation. Thus, this expression creates contrasting sensations between materials which are seen and meanings which are known as main realities, leading to the creative results of architecture.

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