

## REVIEW ARTICLE

# The spatial–ideological decryption

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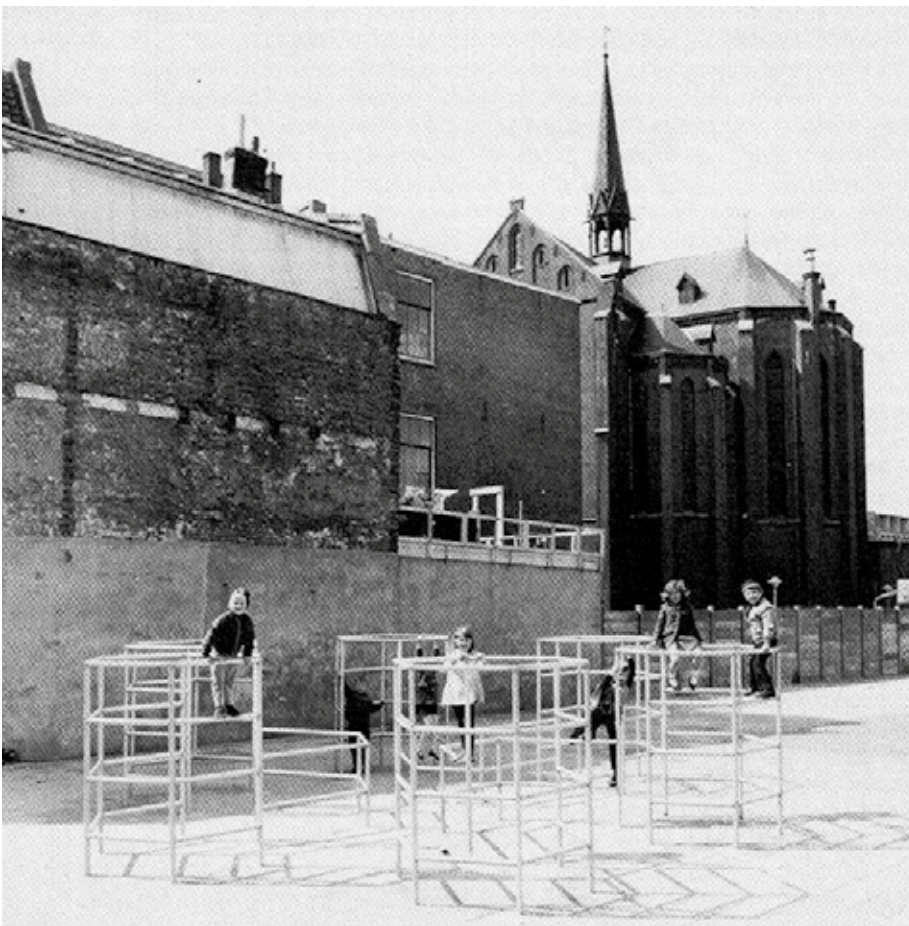
### Abstract

Every form of social activity rests on an ideological basis, in a way that ideology becomes a form of social and symbolic production of thoughts, values, beliefs and at the end of the production - space. Social power, identity and capital all initiate various manifestations in space, sometimes affirmative, but often pathological, which are difficult to repair. Space, in this context, becomes a representation of different ideologies. Henri Lefebvre argues how space has an extremely ideological and political dimension and how it is an ideological and political product, based on social relations. However, ideological manipulation of space is not a phenomenon of the modern era, it exists as does the space itself or the use of space for political, demagogic or any other ideological purpose. The ideological marking of space or the “spatial ideological encryption” becomes a process, having its own phases and determinants, in which the ideological function of space (architectural or urban) is activated as the ultimate and reversible outcome. The influence of different methodological frameworks in the research of the social phenomena of 20th century, have opened up issues of socio-anthropological problematization of space. Right of the city is the adopting of a modern, activist, ideological attitude that are leading the battle with the dominant ideological occupiers of space. This paper examines space and ideology relations, their functions and their ultimate outcomes.

## 1. Introduction

Scenography of Space: Ideal forms of stereometry in the harmonized composition of children’s cacophony. “Revolutionary events generally take place in the street” (Lefebvre, 2003, p.19).

Play spaces, on the margins of the city, have become a revolutionary and phenomenological element of the urban tissue of Amsterdam in 1947, with the building of Aldo van Eyck’s first playgrounds. Introductory photography (Fig. 1), primarily, shows this spatial experiment, until the moment when, referring to the theoretical work of Umberto Eco, we allow the photography to become “the open work”.



Fig\_1

Aldo van Eyck's first playground  
Source: [https://piseograma.org/wp-content/uploads/2015/06/imagen-digitalizada\\_4.jpg](https://piseograma.org/wp-content/uploads/2015/06/imagen-digitalizada_4.jpg)

In this way, photography opens arbitrary levels of spacial reading, becoming palimpsest with indications of phenomenological characteristics of the space, thus becoming an illustrated introduction to this research. In that way, one can observe the opposing ideological assumptions, injected into spatial structures of the illustrated scenography: ideology as a representation of the power of the ruling apparatus (state or religious), as the dominant ideological framework, recognizable in the spatial structure of the cathedral; and an opposing ideology that represents the progressive ideas of revolutionary and avant-garde social orders, which in this case is absolutely a playground symbolically presented in the foregroundedly symbolizing the coming spirit of time (*zeitgeist*). Aleksandar Kadijević (2010, p. 55) writes the following: “The spirit of every time gives a period the main ideological framework from which the programmatic bases of group movements and individual endeavors are developing”, ideology then becoming the identity issue of space. Therefore, it is obvious the typology of the playground is considered a random, initial impulse and a radical frame of research of the ideological figuration of space.

Historiography testifies the obvious spatial glorification of certain ideologies. Ideological manipulation of space as well as the use of space for the political, demagogic or any other ideological purpose is not a phenomenon of the modern era, it is as old as the urban space. Although the dominant style of scientific thinking in our era of technocratic society orientates towards the technological side of the spatial, likewise our “contemporary concern about space” as Michel Foucault (Fuko, 2005 [1984]) concludes, suggests parallel, more frequent research of phenomenology of space, in the focus of which, the question of ideology is being problematized. Also, it is notable that, descriptive and formalistic space interpretations do not provide sufficient insight into architectural phenomena and their social and ideological roots, consideration of architecture through ideology requiring interdisciplinarity. Consequently, the following research requires

interference of theoretical considerations from humanistic sciences, sociology, anthropology, urban sociology and other relevant fields. The research methods shall be an instrumentalization of theories, in favor of ideological spatial implications' analysis, research becoming the liminal space between ideology and architectural discourse.

The ideological influence on architecture and space is apparent and unquestionable a priori, therefore, the process of spatial ideological encryption becomes the main aim of this research. This is an attempt to clarify the phases of the process by which ideology instrumentalises space, and the space then fulfills its ideological function. The aim is to investigate the essential elements as the basis for further research of the concrete ideological impress in space. The methods of research are based on a comparative analysis of various relevant theories, which are directed towards the following focus lines: research of the theoretical model, testing its potential, and the applicability of the observed concepts on concrete spatial research. In accordance to that, all aspects of the ideological and spatial level, which seem to be the most important in the given frameworks, will be analyzed in relation to the following hypotheses which are to be examined:

— *spatial ideological encryption is the process of spatial denotation while the activation of the ideological function of the space becomes a connotation process, the imagination of pre-established metaphysical relational systems;*

— *every event (in space) is a kind of ideological representation of society, so the transition of social ideology means the transition of the spatial paradigm (architectural / urban) and vice versa.*

The abstraction of the multiple meaningful layers of space was conceived through two research units. The first, “Theoretical model of the ideological

function of space” refers to theoretical research, which examines theoretical principles, related to the hypothetically assumed process of spatial ideological encryption. The outcome of that theoretical considerations would be a formation of the model of spatial ideological function. The second part of the research “The current relationship of spatial ideologies” aims to review contemporary ideological frameworks and the application of the established codes in contemporary spatial productions. In this way, historical and analytical questioning of contemporary ideological paradigms in the formation of spatial structures (urban and architectural), receives theoretical support.

Ideology, therefore, presents dogmatically established values, while ideological interests trigger interventions in space. Social power, identity and investment initiate various manifestations in space, sometimes affirmative, but often pathological, hardly removable. Therefore, interpretation and understanding of ideological interests and attitudes, as a reflection of autonomous critical awareness in spatial manifestations, imposes itself as a serious research task. For the reason that the space is not always and only the object of absolute political instrumentalization, apart from the political ideological premises, this paper will also actualize artistic, cultural and economic segments of ideologies, as part of the process by which the space is adapted to social and cultural imagination.

## **2. Theoretical model of the ideological function of space**

### **2.1. Conceptual demarcation between ideology and space**

Ideology, for the purpose of this research, is set up as an initiator of the polemic discourse of space. Accordingly, the concept of ideology is initially viewed as a “concept” or “idea” of creation, development or devastation of space. To define ideology, in this way exclusively, would be too naive and banal. On the other hand, to problematize the basic notion of ideology is not necessary here, for it would become an almost impossible philosophical issue. To that end, it is necessary to explain the basic definition of ideology at the very beginning

of the research, the one being important for this research, bringing it into connection with the phenomenon and concept of space.

Within a multitude of different definitions of ideology, in political, cultural or any other sense, two main contradictory sides are distinguished, which in theoretical considerations are categorized as “Marxist” and “non-Marxist”, two directions that consider the ideology as having positive or negative connotations, respectively. The Marxist view has a negative attitude towards the notion of ideology, observing it as a set of dogmatic beliefs with which certain centers are able to manipulate society, thereby ideology turns into a distorted view of the world. The non-Marxist theoretical direction recognizes ideology as a set of ideas and abstract concepts that form a well-defined knowledge of a particular period or social group. Hence, the notion of ideology in social, humanistic and other relevant sciences has two sides of its appearance and a multitude of different definitions within each of them. As a set of positive opinions, beliefs and forms of behavior, the concept of ideology is often interpreted within the framework of cultural issues, while the ideologically unavoidable interference in political spheres is categorized most often with negative connotations as a set of false beliefs and a manipulative illusion of reality. In any respect, the dualistic nature of the concept of ideology becomes a “certain” reflection of society, whether positive or negative, regressive or affirmative, real or illusionist.

Ideology as “a form of social, symbolic production of ideas, values and beliefs” (Šuvaković, 2005, p. 271) is taken as a general definition in the context of this research. Syntagm “symbolic production” becomes a defining framework in consideration of the ideological aspect of space - a space in which ideas, values and beliefs are reflected. The very definition of ideology, regardless of different problematizations of this notion, is sufficiently clearly defined at the level of the basic meaning that is to be used, i.e. ideology as a social and symbolic production, development and manipulation of space, with its positive as well as negative connotations.

Leading, this primary definition, in next stage, the ideology can be viewed as a “rhetorical formula or as a (quasi)rationalization of various social processes and actions” (Kalanj, 2009, p.239), so finally, it is safe to assume that every form of human action has an ideological background.

The most obvious implications of ideology can be understood in hegemonic forms, most often political, but also cultural and economic. However, if we consider ideology as the previously explained rhetorical formula, as systematized ideas or as a metaphysical space that precedes, and then follows any real human act, we can then discuss ideology in the context of urban or architectural design of space, also.

Space (urban and architectural, in further research) increasingly becomes the main research subject of various scientific disciplines, in which it is connected with and examined in the context of other conceptual categories, including ideology. Through ideological observation of space, significance of the sociological aspect is noted, so in the ideological vesture space becomes an absolute form of social practice. Socio-spatial, mutual interaction and communication are the basis for considering of ideological spatial premise. As we have previously defined, ideology can be viewed as a positive or a negative social product, having in that sense an affirmative or pathological spatial nature, based on what one can talk about the affirmative and pathological urban artifacts (structures and spaces) as ideological products which become universal, socially and culturally-oriented structures and permanent markers of the city, society and history, as Aldo Rossi (Rosi, 2008) explains. The interdependence and interrelations of ideology and space are obviously causative.

The methodological framework, in which the notion of ideology in the context of spatiality is examined, is initially placed in the context of the meaning of the term *architectural* – as a metaphysical thinking of space, which Andrew Benjamin (Bendžamin, 2011, p.7) delineated in the book “Architectural Philosophy”. This term indicates the separation of the following levels of

thinking of space: *physical architectural* - as physical construction of space and *architectonic* as level of spatial characteristics (Bendžamin, 2011, p.7). Accordingly, the creation of space passes through stages of a metaphysical architectural, through a physical architectural and lastly to an architectonic level. The position of ideology in the context of delineated meanings will trace the way to the demarcation of the model of *spatial ideological encryption* and the activation of the ideological function of space.

The current socio-spatial distortion of the modern era initiates research about the relationship between ideology and space, i.e. the research of the ideological function of space that is activated in their causal relationship. The realization of the ideological function of space is preceded by the process of spatial ideological encryption, which has its own characteristics, stages of development and influential factors, to be examined in the following chapters. The relations between the architectural artifact and the urban form under the ideological influence turn into an ideological spatial function as the ultimate relational outcome, which becomes a dialectical process.

## 2.2. The process of spatial ideological encryption

### 2.2.1. The metaphysical architectural space of ideology

*“Both the macro and micro level of the social and living world have some sort of irresistible need to be wrapped with the vesture of ideological expression”* (Kalanj, 2009, p.239).

The need of society to wrap, with the vesture of ideological expression, all forms of their actions and beings, arises from the primordial need of the society to confirm their ideas and justify their actions. We will agree that the acts get real or illusionistic confirmation of existence, only in an ideological context. In that way, ideology becomes “the surrounding field of phenomena, which appears in front of our bodies and the conceptuality which follows this phenomenon, thus making the subject, society, culture and art” (Šuvaković, 2005, p.270).



An ideology, exclusively as a social product (because society creates an ideology), as well as any other social phenomenon, requires social space. In the general sense, we can talk about real and abstract spaces of ideologies, the same as we can talk about realistic and illusionist ideologies. In addition to the obvious facts that the global social structure ideologically assumed control over the natural space (besides the implied artificial), here we primarily refer to the level of architectural and urban space.

The first stage of the ideological influence on spatial structures and the beginning of the spatial ideological encryption begins with the metaphysical architectural, as a level of social or individual needs that are organized through a system of ideas and which are to be transferred into real space in the form of an initial concept. So the first reflection of the existence of an ideological function is seen in the main reason of the formation of space. Ideological impulse in the form of the metaphysical architectural becomes the initiator of the creation of space, viewed as a creative attitude, and the primordial need of the creator he uses to justify his ideas and keep them „alive”. We can conclude that this need is an essential need when it comes to the control of thoughts, attitudes and ideas.

If each ideological attitude demands its spatial dimension, through the establishment of control over ideas, the ideological attitude controls the space. Controlling the space ranges from the level of dimensional, proportional, functional and structural properties, continues through sociological, economic or political, to the control of events and the atmosphere in the built space. So in the relationship between ideologies and space, at the metaphysical architectural level, the question of control and directing is crucial. It can be concluded that society seeks to establish control over space in the political, cultural, economic or any other sense through various forms of ideology. As Michel Foucault (1984) claims, our age is a time of space, and a modern society, justifiably, requires control over it. Ideological

systems, created by different power relations among social groups, due to changes in the social structure, those of cognitive, cultural and political-ideological paradigms, trigger (un)controlled production of space. In this context, modern society controls the production of space through capitalist moves and modern instruments of urban space planning. Henri Lefebvre had already claimed, half a century ago, that the city space was created as “the expression of relations in social production and represents a material and symbolic reflection of a given society “ (Grbin, 2012, p.476), thus it is to be concluded that the ideological attitude as part of social production, in spatial sense also, at the level of the metaphysical architectural, becomes a controlled and symbolic reflection of society.

The system of organized ideas starts the production of space with the aim of establishing a certain amount of control over it. Ideological premises are already injected in conceptual (metaphysical architectural) spatial designations.

### 2.2.2. Physical architectural space of ideology

The process of spatial ideological encryption, from the level of ideas continues to the physical architectural space. After the conceptual delineation of ideas and the purpose of their control, the next level refers to the visible, tangible form.

Lefebvre (Lefebvre, 2009 [1970]), leads us to think about, “the content” of space (the needs and demands of people, what came from the ideological point of view) and about the “pure form” (space that needs to respond to the requested content) and in this case he asks the question “what guarantees that the contents are going to go into this form without being subject to privations” (Lefebvre, 2009 [1970], p.169)? Thus, certain ideological settings are adapted to specific spatial frames, and the realization of ideology in the material spatial dimension becomes an element of spatial inclusion in a certain social and cultural totality.

It is hard to talk about individual ideological reasons for the spatial ideological encryption, them being arbitrary and infinite. Collective ideological aspects belong to global political, economic and cultural forms, where “in the struggle for supremacy, only the most vital ideas survive and evolve, creating a hierarchy of values that determine the character of the spirit of time” (Kadijević, 2010, p.52). However, in this research, a generalized boundary link between the metaphysical architectural and physical architectural properties of ideology, which we can research in relation of the individual to the collective generalizations, is being examined. Individual and collective levels of social totality create contradictory ideological attitudes, and of their previously established conceptual reasons for control in real space the most obvious one is manifested through the binary opposition of private and public.

Aldo Rossi (Rosi, 2008), observing the city as an embodiment of power, states that the history of architecture is in fact a history of the dominant class. In contemporary society, the ruling class forms isolated private property fragments distanced from public domain. Privatization has initiated a process of fragmentation of space through enclosure, access control, new usage regimes, requiring absolute control over space, isolating it, thus resulting in the inability of individuals or particular social groups to realize the feelings that they are part of the urban public. Modern ideologies have started up the fragmentation of space at the level of the physical architectural, and in this way the increasingly obvious division of the private and public space.

The physical architectural representation of ideologies creates the worlds of introverted or extraverted, private or public, controlled or uncontrolled, humanistic or antihumanistic, conservative or progressive spaces, leading to the conclusion that the binary nature of meaning of ideology, defined at the beginning of the research, has also got its own binary spatial code.

## 2.3. Determination of ideological function of space

The previous chapter “The process of spatial ideological encryption” defined a space in which ideology comes to light, and the way by which it is engraved into space and becomes its (un)stable symbol of radicalization or a monument of decline. The space of ideology (abstract and material) is not just an articulation of the most common political ideals, social or economic, but also an articulation of styles, theories and author poetics.

To recall, there is a space of ideology. Reversely, “ There is an ideology of space. Why? Because space, which seems homogeneous, which appears given as a whole in its objectivity, in its pure form, such as we determine it, is a social product” (Lefebvre, 2009 [1970], p.171).

Ideology of space becomes a spatial feature, signifier and function. In this intermezzo, between the main acts of the process, the user of space is involved, in such a way the ideological spatial features and the ideological function of space become imagination of metaphysical relational systems.

### 2.3.1. Architectonic spatial features of ideology

Society forms and transforms space and makes it as a changeable apparatus. Because of this variability, is not easy to understand the internal structure of space, and so spatial features become an open field of arbitrary interpretations. Spatial functions do not have a single, exact, logical and unchangeable definition of the structural form. Generating ideas, needs and meanings through architectural, metaphysical and physical, means directly injecting the ideology into a spatial structure. Ideology occupies all generic elements of space. Radivoje Dinulović (2012) states that ideology is a part of architectural functioning, so that architectural functions can be equated with an ideological attitude.

Ideology in architecture can be seen as a process and as a meaning at the same time. Identifying ideological premises in space at the *architectonic* level, in the theory of architecture developed a linguistic approach, by which architecture is understood as the “text” of culture. This level of writing about an ideological function means dealing with a metatext. In this way, architectural elements develop the performativity of space and its capacity to create events. The relationship between space and context, physical and social and, within this, the human sensual perception of space, opens the field of denotative and conotional meanings of the *architectonic*. Architecture as a system of meanings and a multifaceted cultural phenomenon represents social identity and becomes one of the legitimate texts of ideology. At this level, the space becomes polysemic, and the ideological function gains narrative competences.

Such a narrative feature defines “two basic ideological wings - descriptive and reflexive” (Kadijević, 2007, p.233). Presentation of ideology through ornaments becomes a descriptive ideological characteristic, which does not give strength with its plasticity to the ideological function of the space itself. If the ideology is realized through space and spatial relations, what we call architectural then determines the event of space, such an ideology has reflexive spatial features as well, in which the ideological function of space is read. Ideology is thus primarily a signifier, and only then a system of spatial characters. In other words, “Ideology is also a system of signs and signifiers that put one society in a relationship with any other system of signs and signifiers, and thus it sets itself in a relationship with any other society, and even in relation to itself as a society, culture, the world, etc” (Šuvaković, 2005, p.270).

The process of going through the metaphysical architectural, physical architectural and architectonic levels, represents the process of forming the

ideological function of space (spatial ideological encryption), which we can now characterize as a system of signs and signifiers, while the activation of the ideological function of space becomes a reversible process.

### 2.3.2. The ideological function of space

Miško Šuvaković, in the "Glossary of Contemporary Art", points out that the ideological system consists of the following three elements:

"1. Symbolic representations of ideas, values and beliefs; 2. An entity that is socially produced for these symbolic representations; 3. Social activity in which the subject of ideology expresses, displays and implements ideas, values and beliefs" (Šuvaković, 2005, p.270). Based on the previous considerations, we can follow up and add a fourth, very important element of the existence of an ideological process, which is space (real or abstract). Ideology becomes part of space and its signifier, because "every functional activity carries with it spatial implications" (Norberg Šulc, 1975, p.8).

In the previous chapters, the elements of the process of forming an ideological function have been studied through three stages: metaphysical-architectural, physical-architectural and architectonic, which ultimately implies that: *defining the relationship of control between the factors of the conceptual systems, from which a visible reflection of the public or private ideological code arises, defining the architectonic level of space in which the subject - the user - experiences the space as the open work.* In the further process of activating an ideological architectural function, this ultimate outcome requires communication in space. Activating the ideological function becomes a reversible process, which is read from the metaphysical-architectural, understood in physical-architectural, and perceived at the metaphysical space of ideas in the architectonic spatial characteristics. By

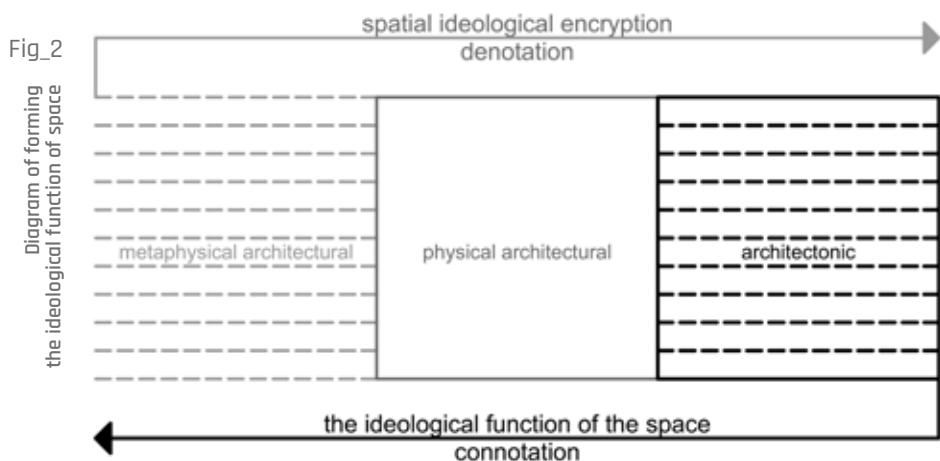
activating this process, ideology is expressed as a system of representations in space. So the relation of ideology and space becomes a reversible process of formation and activation of ideological function (fig.2).

Finally, returning to Umberto Eco, *we can conclude that the direction of spatial ideological encryption is the idea of denotation of architecture, while the opposite direction of activating the ideological function becomes the idea of the connotation of architecture.*

### 3. The current relationship of spatial ideologies

#### 3.1. The relation between dominant and alternative ideologies of contemporary space

Ideology is “the current experience of the man and the world” (Šuvaković, 2005, p.271). What role does ideology play today, in pluralistic and consumeristic culture?



The previously described process of the ideological function of space is not a separate system, but only an appointed impulse that manages the space and determines its next scenario and events. As is previously noted, this process is a social product, therefore, flexible, ephemeral and variable. The current experience of the man and the world faces capitalist ideological assumptions which are built into the social space and as the furthestmost result have activated processes of homogenization, fragmentation and hierarchization of space (Lefebvre, 1980). These processes do not relate exclusively to the built environment, but also to the social life in them. Lefebvre (Lefebvre, 2009 [1970]) concludes that, until the 70s of the 20th century, space was managed by an ideology that treated urbanism as a scientific approach, based on factual conditions and systemic thinking, in this way modern architecture directed focus towards urban development and the establishment of universality, while the collective creative idea formed a homogeneous production of space by „template”, as Knoll said (2016, p.18).

The architectural program is “funded in social fabric”, Ranko Radović claims (Radović, 1998, p.119), so that space is in that sense the materialization of social relations. From such socio-spatial initiatives, against universality and patterns, through the changes of the social and historical context, 20th century brought about the radicalization of avant-garde movements, due to the rapid development of social sciences. A new utopian ideology is being developed, now separated from politics and the state and forms a space facing the cultural and social scene. Thus, a binary ideological system of architecture has been formed - traditional and radical, developing in parallel fields, both influencing cultural and social development. Traditional ideological production of space is oriented towards national politics, while avant-garde movements become progressive social-spatial programs.



Unlike traditional ideological spatial concepts, where usually the political ambitions of their contractors turn into an ideological function of space (Kadijević, 2007, p.228), radical movements are based on socioantropological spatial dimension and critical development. Such an ideological approach transforms a conceptually founded and socially active relationship into a social structure that is again further transformed into a spatial structure. At this point, the ideological meaning and the meaning of architecture in a social context could be discussed.

Aldo van Eyck's playgrounds are one of the most important urban interventions of the 20th century, whose echoes and the beginning of the struggle for public space continue to this day. The construction of playgrounds on empty plots at that time was primarily a response to the post-war rapid increase in population and the lack of housing stock, but the response to such a problem became a creative solution that would trigger a different attitude towards space and the notion of the public. In this context, the concept of the playgame has a symbolic and ideological significance. A shift from rationalistic and functionalistic architecture to participative architectural practice has been made - structuralism that, through its ideological assumptions, glorifies Lefebvre's "critique of everyday life". Structuralism, more than any other movement in architecture, recognizes the effects and serious consequences of ideological manipulation of space, and their production becomes a discourse of cultural and sociological determinations of artificial production. "Moving elements in the city, and in particular the people and their activities, are as important as the stationary physical parts", concludes Kevin Lynch (Lynch, 1990, p.2), and structuralism is trying to free the postmodernist movable elements of the city from slavery of the ideological politicization of stationed physical parts, fighting for public social spaces and glorifying cultural ideological postulates.

Through various mechanisms, capitalism, as the dominant ideology, takes control of the space (built, but increasingly over the natural too). Capitalism has changed everyday life colonizing it and turning it into a pure consumption zone. Lefebvre’s “critique of everyday life” raises questions on the sociological side of space. With the development of sociological sciences and accentuating the importance of the social sphere over the political, ideology is gaining an increasingly important role. The current experience of man or society in the space can hardly be generalized. Political instrumentalisation of architecture usually involves traditional, while cultural revolutionary social groups advocate and develop alternative spatial ideological manifestations. From the breakdown of stylistic dogmatic codifications of architecture, space faces contradictory attitudes and struggles of various ideological forces. On the one hand, globalization and production of space have led to its homogenization, a global ideological backbone that aims at profit and capital. In this respect the market has become the center of power which generates economic interests through collective or individual manifestations in space, i.e. it emphasizes the totalitarian regime of dominance over the space in all its segments. On the other hand, the revolutionary side of society also launches alternative ways to express their own ideas in space - battles for public space, based on the idea of commons. Commons become the battle against the dominant ideologies of planning, which restores the focus on interpersonal relations and common spaces, in ,“cities that in the meantime become more isolated, more closed and more repulsive” (Gel, 2016, p. 3).

### 3.3. Commons as public aim

The morphological disintegration of the traditional urban space, is created under the pressure of contemporary socio-spatial distortions. Social polarization, increasingly frequent in the distribution of wealth and power,

becomes deeply engraved and visible in spatial form. Spatial policies, of the neoliberal age, based on capitalism, encourage privatization of public resources and services as well as natural assets. The market becomes the “ideology” that manages development and needs. Public spaces are in the phase of urban struggles.

Our modern consciousness of space belongs to the postmodernist perspective, thus so within the framework of global contemporary neoliberal ideologies, specific ideological variations, that are based on collective social goods and activism, dominate. Exclusively, forms of space production, which have been evolved from collective struggles of changing the living space, have a positively critical potential. “Historically legitimate, often conflicted thought points, simultaneous ideologies, are an influential factor in open cultural environments, fighting with the arguments for achievement and supremacy” (Kadijević, 2007, p.228). Ideological pluralism, as a struggle against political systems, forms spaces that do not have politically ideological features but an accentuated public domain. Through such moves, it is clear that “ideologies are shaped, changed and reproduced mainly by social discourse and communication” (Van Dijk, 2006, p.7).

Collective social responsibility towards space requires a spatial form of identification. Participation in the construction of ideology as a spatial identification of society, necessitates the struggle against the dominant imposed value systems. In that context, Michael Hayes (2010) adds that making the present moment of space, with all its current shortcomings and possibilities,

but based on inherited meanings, narrations and symbols, can possibly be achieved through social engagement to then treat space in real interaction as a motional reality.

Radical movements break with cumulative progression of historical deposits and inherited policies. They activate the exchange of “social values” and “social powers” that are in contrast to the dominant approach and adaptation to the socio-ideological interests of the clients – on investor’s architecture. Alternative approaches, as “commons”, which become a political alternative to dominant neoliberal development and traditional planning principles, are also developing. Henry Lefebvre, already back in the 70s anticipated, or perhaps only reminded the society of today, of “collective ownership and management of the remaining natural areas and the space, air, water, light and still more broadly new scarcities” (Lefebvre, 1970, p.174).

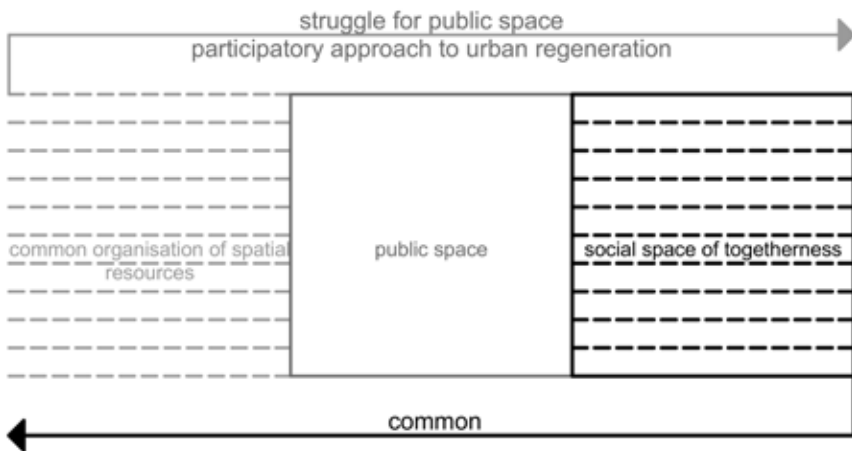
The concept of commons is therefore based on Lefebvre’s “rights to space”. The demand is a total transformation and the renewal of urban life for the benefit of people, not capital. This ideological attitude becomes a progressive socio-spatial program, which develops critical constructive values as the basic characteristic of space. The concept of commons anticipates spatial variability due to cultural changes. This ideological framework confirms that space is a material and symbolic reflection of the society itself. “Ideology is a set of beliefs, ideas and projections through which narrower or wider social groups, social, political and cultural movements express

their social interest and strive to establish their own hegemony or improve their own position” (Kalanj, 2009, p.239).

The concept of commons is based upon the idea of the introductory photograph of the playground, a spatial experiment of the struggle for a public space, and a transition from a top-down space planning organization to a bottom-up integrated approach. This concept transforms space into place. Commons becomes the point of crystallization of cultural criticism. The perception of space permeated with the feelings of humanity, empathy, preservation of inherited culture becomes a new form of integrated development struggling against cold alienated technologized and politicized architectural practices. Commons becomes a participative process of urban regeneration, a kind of ideology of civic activism.

The concept of commons becomes a space in between the illusion and reality, power and helplessness, the controlling sector and the non-controlling sector. This concept becomes a criticism of economic exploitation of space and a critique of the politics of exclusion of citizens from the decision-making process on space. It erases spatial inequality and denies space as a framework of social hierarchy and power relations. The concept of common spatial assets does not only imply common ownership over space, but also participatory management and uses of space through which different social spaces are built (fig. 3).

Spatial equality does not imply homogeneity, but equal access to space resources for all and an equal participation process of transformation. This



Fig\_3  
Diagram of common  
ideology of space

ideology becomes a radical and explicit form of spatial practice. Lefebvre emphasizes that the degree of realization of the production of the own space is an indicator of the degree of realization of the revolution itself. Namely, a revolution that did not produce new space has not reached its essence (Lefebvre, 2009 [1970]).

## Conclusion

„Social groups, architectural movements and individuals, through ideology, try to present their own understanding of historical processes, opinions and values as acceptable, from the point of view of social conventions, and their own creative methods represents as indicative” (Kadijević, 2007, p.228).

Architectural creative methods, without a doubt, unify under the phenomenon of ideology, phenomenological multiplicity of spaces (functional, structural, morphological, symbolic and other aspects). Therefore, behind the backdrop of the space, a complex mechanism deeply installed in the socio-political apparatus is hiding. Space becomes a dramatized, martial field of diversity of dominant or avant-garde ideologies. In that way, various socio-political ideologies are born and replaced, which then glorify their powers and ideas through the spatial dimension. In this process, the ideological function of space is formed and activated.

Ideology has its own time, space and metaphysical layer, which are mutually dependent. The spatial ideological aspect is realized through three levels: metaphysical architectural, physical architectural and architectonic. As an important category of space, its fourth dimension-time becomes the determinant of the sustainability of the ideological structure. The metaphysical level refers to the glorification of ideological dogmas, developed in a spatial aspect through the ideological function. An established model that demystifies the meaning of the ideological function defines a reversible process of denotative and connotative meanings of space and architecture in general.

The whole space is a dialogue of the ideologies of avant-garde or retrograde. Historography testifies that space has been created by the political dictatorships, as the strongest control apparatus and their national or social ideological strategies, while the modern global mercantilism imposes a system of values and consumption, which uses architecture as an expression instrument. Thus, space is equal to any other product, so the neoliberal ideology has led to the general dehumanization of urban space.

The scenarios that open here, as the final images, are those questioning if architecture (and space) is an exclusive reflection of ideology judging by the Altiser's attitude, which considered every art practice possible only through it and within it, in the context of which we urgently need to change the ideological dominant paradigm, or as Peter Eisenman (1984, pp.154-173) suggests, the development of arbitrary architecture, which does not signify anything beyond itself, which neglects the spirit of time–neglects ideology. It is an architecture liberated from meanings, out of time, pure fiction, which exists exclusively for itself. A rhetorical question arises at the end: What remains of the space when the ideology is taken away?



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