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POSSIBLE WORLDS OF CONTEMPORARY AESTHETICS:
AESTHETICS BETWEEN HISTORY, GEOGRAPHY AND MEDIA

PART 2 _2019_3_
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BELGRADE AND THE WORLD OF AESTHETICS

On the Occasion of the 21st Congress of the International Association for Aesthetics in Belgrade, 22-26 July 2019
Belgrade hosted the 21st congress of the International Association for Aesthetics, held 22-26 July 2019 at the Faculty of Architecture in Belgrade. The main topic of this year’s congress, which saw presentations by some 400 participants from 56 countries spanning Asia, Africa, Europe, South America, North America, and Australia, was *Possible Worlds of Contemporary Aesthetics: Aesthetics between History, Geography, and Media.*

The congress in Belgrade was certainly an opportunity to briefly remind ourselves of the history of the Congresses of Aesthetics, the International Association for Aesthetics, as well as the character, status, and role of contemporary aesthetics in an open international context.

The first international congress of aesthetics was held in Berlin on 7-8 October 1913 under the title of *Congress of Aesthetics and General Science of Art.* This pioneering meeting was initiated by the German aesthetic theorist Max Dessoir. Subsequent Congresses were held in Paris in 1937, Venice in 1956, Athens in 1960, and so on. Professor Milan Damnjanović organised the ninth congress in Dubrovnik in 1980. Professor Aleš Erjavec organised the 14th congress in Ljubljana in 1998. The congress in Belgrade was preceded by the congresses held in Seoul in 2016, Krakow in 2013, Beijing in 2010, Ankara in 2007, Rio de Janeiro in 2004, and Tokyo in 2001. The congresses of aesthetic have featured some of the most prominent theorists of aesthetics, such as Paul Valéry, Paul Claudel, Roman Ingarden, Charles Lalo, Étienne Souriau, Gillo Dorfles, Umberto Eco, Enzo Paci, Mikel Dufrenne, Stefan Morawski, Władysław Tatarkiewicz, Morris Weitz, Miklós Szabolcsi, Arnold Berleant, Frank Popper, Bohdan Dziemidok, René Passeron, Harold Osborne, Joseph Margolis, Richard Woodfield, Carolyn Korsmeyer, Maryvonne Saison, Paul Crowther, and others.

In recent decades, the congresses have been dominated by Wolfgang Welsch, Heinz Paetzold, Giorgio Agamben, Hal Foster, Jos de Mul, Jale Erzen, Rachida Triki, Marina Gržinić, Boris Groys, Haruhiko Fujita, Raffaele Milani, Katya Mandoki, Peter Osborne, Curtis Carter, Tyrus Miller, Gao Jianping, Eva Kit Wah Man, Kathleen Higgins, Terry de Duve, Lev Kreft, Nadežda Čačinović, Boris Orlov, Rodrigo Duarte, Krystyna Wilkoszewska, Zoltán Somhegy, Polona Tratnik, Georgia Apostolopoulou, Jacob Lund, Rosa Fernández, Max Rynänen, and others.
The International Association for Aesthetics comprises 30 national and regional associations for aesthetics, as well as several hundred individual members. The decision to form an international Association for Aesthetics was made at the ninth congress, held in Dubrovnik in 1980. The British theorist of aesthetics Harold Osborne was the first president of the Association, from 1984 to 1988. From 2016 to 2019 the Association was headed by the Turkish theorist of aesthetics, architect, and painter Jale Erzen. The current president of the Association is the art and aesthetic theorist Miško Šuvaković.

In its work, the International Association for Aesthetics has expanded the concept of aesthetics from the traditional notion of philosophical or Continental aesthetics toward different studies of the visual arts, architecture, music, new media, and digital art, as well as cultural studies, media, communication, and presentation studies, identity and gender studies, feminist aesthetics, postcolonial studies, and bio- and necro-politics. That is why aesthetics today is understood as the umbrella term for the transdisciplinary fields of studying and researching sensuality, sensibility, corporeality, individual and collective regimes of connecting perception and knowledge, experience and identity, the struggle to understand the visible and sensuous world between art, nature, science, and politics.

The Belgrade Congress, under the title of Possible Worlds of Contemporary Aesthetics: Aesthetics between History, Geography, and Media, was organised by the Faculty of Architecture at the University of Belgrade along with the Serbian Society for the Aesthetics of Architecture and the Visual Arts, with support from the Serbian Ministry of Education, Science, and Technological Development, Goethe-Institut Belgrad, the Faculty of Media and Communication in Belgrade, the Faculty of Mechanical Engineering, the Faculty of Civil Engineering, etc.

The Belgrade Congress was guided by the notion of opening up the study of aesthetics and representation toward three important areas of contemporary ‘sensory’ sociality: Western history, global geography, and virtual media spaces. In particular, the Congress was focused on presenting the contemporary aesthetics of Africa, Asia, South America, and Eastern Europe, as well as opening up aesthetics to the transdisciplinary field of the study of art, culture, and society, as well as the natural and technological world surrounding them. The keynote speakers at the Belgrade Congress included Jale Erzen, Vladimir Mako, Curtis Carter, and Miško Šuvaković. Plenary presentations were given by globally influential theorists of aesthetics such as Arnold Berleant, Aleš Erjavec, Lev Kreft, and the major German philosopher and aesthetic theorist...
Wolfgang Welsch; Armenian art historian Angela Harutyunyan; Slovenian artist, aesthetic theorist, and activist Marina Gržinić; British philosopher Peter Osborne; US poet and theorist of poetry Charles Bernstein; theorist and cultural activist Araba Evelyn Johnston-Arthur; professor of aesthetics and the history of design Haruhiko Fujita; theorist of performance art Jon McKenzie; theorist of women’s, gender, and sexuality studies Neferti X. M. Tadiar, and film theorist, cultural critic, and mediologist Jonathan Beller.


The Congress’s side programme included an exhibition dedicated to the centenary and a re-contextualisation of the Bauhaus in the cultural spaces of former Yugoslavia. The attitudes of Yugoslav artists to the Bauhaus were also presented through works by contemporary artists such as Bálint Szombathy, Group 143, Irena Lagator Pejović, Radenko Milak, Dragan Živadinov, Koloman Novak, Dragomir Ugreš, and Alma Suljević.

Also, the Congress included a one-day lecture performance festival, featuring artists such as Charles Bernstein, Susan Bee, Jon McKenzie, and Aneta Stojnić from New York, Nika Radić from Berlin, and Belgrade-based artists and theorists Dubravka Đurić, Luka Bešlagić, Aleksa Milanović, and Ana Popović.

The Belgrade congress of the International Association for Aesthetics took place at a time of global struggle for the survival of humanist, artistic, and thereby also aesthetics studies.

The first round of texts selected for publication in the *Serbian Journal of Aesthetics* include texts by the keynote speakers, plenary presenters, and roundtable lecturers.
BEAUTY AND BUILDING STEREOTYPE.
AESTHETICS OF THE ARCHITECTURE.

A B S T R A C T

In this paper we examined the stereotype as a resilient model of types of created objects, a repeated and repeatable image of a manufacturing process, and a standardised model of virtuality; in other words, stereotyping gives form to things within a system of objects reproduced serially. The centuries-old synthesis of artisanship and material has been transformed in our times into design. To reconstruct an object means to retrace the techniques that produced it, including traditional ones. In terms of the relationship among technologies, there is a heated debate between those who want to defend the traces of the past as a memory important for the future, as well as an instrument for harmonising the masses, and those who favour the absolute novelty of the hybrid style that is now in vogue after the modernist phase. The latter support deregulating the manufacture of architectural objects and the incoherent, improvised organisation of the suburban environment. Throughout history there have been important differences of opinion on the value of humankind, quality of life, ways of thinking, and forms of culture and art.

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KEY WORDS
AESTHETICS
ARCHITECTURE
ART
LANGUAGE
STEREOTYPE
ETHIC
BEAUTY
The art of the city is a collective art in that it expresses the culture incorporated in a place in order to create other places that are considered more comfortable; it transforms nature, from which it draws its resources, and entails thought that facilitates building on the earth, using its physical laws. Indeed, architecture shapes immense sections of the environment. Through the sum of the its architectural structure and habits, the product of work, perception, and the organisation of life, the city unleashes the capacity to produce great works and gives the world an art that, based on history, represents enormous human effort and temerity. In his Pensieri diversi (Thoughts) Ludwig Wittgenstein states: ‘Architecture is a gesture. Not every purposive movement of the human body is a gesture, just as not every functional building is architecture.’ This image of the gesture of architecture that is created in physical space is relevant and interesting because it establishes a relationship between the individual and urban society. In addition, we here have a practical illustration of the imagination at work. It is precisely to highlight this living and active form that Gilles Deleuze, in explaining the notion of the fold in various parts of his study of Leibniz and the baroque, claims that architecture does not begin with the flesh but with the house, and that it is first among the arts. In fact, the forms of architecture, even the most refined, always construct and join together levels and borders. In addition to suggesting movement, architecture is a “cornice” (or set of interlocking cornices facing in different directions) that imposes itself on other arts, from painting to cinema.

To provide greater detail on the notion of the art of the city, it is useful to take into account ideas from eighteenth-century France, documented in the Encyclopédie (Encyclopedia). We can particularly refer to the ideas of Denis Diderot (see the entries for “art” and “artisan”), who, rather than reiterating the discussion on the major or minor guilds, which were in their heyday during his lifetime, introduced a great social idea for the progress and future of human activity. In his definitions, Diderot chooses to swim against the current, defining the artist in terms contrary to the rigid distinction between the liberal and the mechanical arts, and between intellectual work and manual labour. He applies the term to someone who either practices an art or a science that presupposes a level of intelligence, the difference with respect to the work of an artisan being the hierarchy of the guilds (intellectual work, manual labour) and the different kinds of intellectual work that the guilds perform. Art, therefore, is not so much an expression of the prestige deriving from the aesthetic value of fine art, as it is a social and intellectual reassessment of work and technique. This concept is along the lines of the ideas held by Bacon, in which the trades and scientific work were elevated for their psychology of inventiveness and development of
production capacity. In this context of activity and industriousness I present my own comments on architecture and the city, which relate to the realms of rules and abstractions, realms that contribute to the greatness of humankind. As Diderot might say, experimental and applied geometry is assisted by pure geometry. He advises:

An individual should leave the academy and go down into the laboratory to see the phenomena of the guilds so he may describe them in a work that induces artists to read, philosophers to think in useful terms, and the powerful to make good use of their authority and their recompense.3

Artists and intellectuals, therefore, making full use of their intelligence and implements, should promote the well-being of society. Diderot encourages them to conduct experiments together, since humanity has always dominated and interpreted nature; the arts, technologies, and sciences should proceed in unison. On the one hand, there are technical rules according to which an object is produced; on the other, observations can be made from various points of view. We engage in both a practice and a theory. As Diderot goes on to say, implements and rules are like muscles, complementing those of the arm, and acting as accessories for the intellect. What the French philosopher says about art (ironically in the eighteenth century, when the metropolises were forming) is especially useful for our reflections on the city, and on its industriousness and idealism in building and imagining. In this sense, real beauty sheds light on the megacities of today. By real beauty, I mean the perception of relationships and combinations in a mesh of images that break through the limits of space and time while avoiding the dangers of the modernist style, which can produce monotony. We must always safeguard the genius of invention. Thus, Diderot anticipates the era of design and applied arts.

There is an entire history of beauty that we need to examine: both that of antiquity and modernity.

The ancient world is revisited in an interesting way in the 1900s. I am referring to Paul Valéry’s *Eupalinos, or The Architect*, published around 1920 as a preface to *Album Architectures*. The poet reinvents a Platonic dialogue to show that an idea and the search for the truth tend toward the analysis and construction of form. He reminds us of the rules of Eupalinos of Megara in order to affirm the desire that human creations be eternal. What is a relationship between knowing and building? Is knowledge of ideas related to the search for and creation of forms? The text revolves around a poetics of knowledge. In Valéry’s interpretation, architecture is the art that seeks perfection and harmony, which
makes it similar to music. Like music, architecture goes beyond imitation, because it is not enough to imitate nature to achieve a perfect creation. The two have numbers and geometric rhythm in common. In this dialogue, we find two precepts: ‘Il n’y a point de détails dans l’exécution’ (In execution, there are no details) and ‘Il faut que mon temple mueve les hommes comme les meut l’objet aimé’ (My temple must move people as a cherished object moves them). In the second precept, we infer enchantment, such as the passion for forms and appearances. Furthermore, we notice that there are silent buildings that speak and sing. Stones evoke the history of a place and its people; they sing as a result of their capacity to rise against the pull of gravity, as Amphion tells it, or they are silent as a result of their mysteriousness.

Natural objects are juxtaposed with man-made objects, which are subdivided into useful and beautiful objects. The point in Valéry’s text that pertains to our discussion is that artwork offers itself to our attention like a practical, analytical object, and as a product of calculation, experience, and technical skill. In addition, the form of an artwork, based on a model provided by architecture or music, must always refer to something else by analogy in accordance with the process typical of these arts. In fact, the arts are recognisable as such because of their capacity for adhering to universal laws that, ironically, they apply to underscore their inner will to affirm their aesthetic value. These ideas are important for our discussion on the composite nature of architecture and the city.

A tour of the world’s megacities presents frenzy and destruction as well as the erasure of local cultures, some of which are the victims of a voracious tourism that denatures the environment. We are witnessing a true consumption of the city, that is, its human, historical, and symbolic meaning. Large electrical, telecommunications, and digital companies control vast areas of energy and transportation. The architectural styles are hybrid and eclectic, and suited to this system of civil aggregation. This is true of almost all places on Earth.

We examined the stereotype as a resilient model of types of created objects, a repeated and repeatable image of a manufacturing process, and a standardised model of virtuality; in other words, stereotyping gives form to things within a system of objects reproduced serially. The centuries-old synthesis of artisanship and material has been transformed in our times into design. To reconstruct an object means to retrace the techniques that produced it, including traditional ones. In terms of the relationship among technologies, there is a heated debate between those who want to defend the traces of the past as a memory important
for the future, as well as an instrument for harmonising the masses, and those who favour the absolute novelty of the hybrid style that is now in vogue after the modernist phase. The latter support deregulating the manufacture of architectural objects and the incoherent, improvised organisation of the suburban environment. Throughout history there have been important differences of opinion on the value of humankind, quality of life, ways of thinking, and forms of culture and art. The latest of these is between conservatives and postmodernists. We might think that, by returning to the decorative and rejecting the functional, postmodernists are promoting the recurrence of tradition, but this is not the case. In architecture, they seek the ludic element rather than the universal forms of design, which is what conservatives seek.

It all stems from the question of technology, even though in the final analysis, technology does not determine the primary value of architecture.

NOTES


MULTI-CRITERIA EVALUATION OF BEAUTY IN ARCHITECTURE

ABSTRACT

The article deals with the problems of beauty in architecture found in various layers of meaning related to: (*) the creative idea of the planned investment; (*) the ability to determine the right place for the planned investment, harmonising architecture in the space of the location with special consideration of the natural environment; (*) communication and information with the environment; (*) respect for tradition and custom cultivated in the local socio-cultural environment, paying attention to the historical continuity and coherence of the architectural forms used; (*) creativity of shaping space; (*) precision and innovation of the functional and used spatial solutions; (*) partnership relationship with the neighbourhood; (*) broadly understood of participation in the investment process; (*) giving meanings triggering the philosophical message and transcendence; (*) proper use and management; (*) achieving social and cultural goals; (*) ability of planning the transformation / revitalising existing architectural objects.

The research method is the analysis of listed components based on literature sources and examples of architectural objects or urban complexes.

The considerations lead to the thesis: Beauty in architecture is a state of harmony of aesthetic and utilitarian values of the shaped space in the relations of a creative response to broadly understood conditions of the local, natural, socio-cultural and built environment.

KEY WORDS

BEAUTY IN ARCHITECTURE

CRITERIA OF BEAUTY IN ARCHITECTURE

HARMONY OF ARCHITECTURE AND ENVIRONMENT

PHILOSOPHY OF ARCHITECTURE

AESTHETICS OF ARCHITECTURE
INTRODUCTION

Man is a part of the natural world, at the same time influenced by the systems of values professed in the family, in religious groups, or in the nation. The concept of beauty can vary among nations, social strata, and even individual people. To a large extent, this is a subjective feeling, extremely difficult to verify, sometimes very fleeting, depending on the individual experience of the perceived environment.

However, there are premises indicating the existence of objective beauty, contained in the natural world or in the human world shaped by the Creator, guided by the creation of good and fully valuable things.

Phenomena occurring in nature may be the key to perceiving and learning about beauty, which positively inspires people in shaping the environment. It can be presumed that this influence will result in the formation of relationships and relations of the elements of the environment that cause the perception and beauty of the users to be shaped.

The symbol of beauty can be a man with harmonious, perfect proportions of his body. Beauty is also contained in the depths of human personality. It manifests itself in the noble deeds of man, the attitude and conduct of behavior towards others. Beauty also manifests itself in the human community, whose functioning is based on partnership, mutual understanding, cooperation, devotion or consecration.

CRITERIA FOR ASSESSING BEAUTY IN ARCHITECTURE

Beauty in architecture can be seen in a single object, as well as in its relationship with the immediate surroundings. Criteria 1-6 relate to the values that testify to the different understanding of beauty regarding an architectural object itself and have been associated with the values of beauty found in a human person. Criteria 7-12 are related to the values indicating a multitude of understandings of the beauty of the object in relation to its surroundings and have been linked to the values of beauty manifested in the family or in human society.

In the author’s conviction, the criteria list for assessing beauty in architecture can be almost inexhaustible. Everyone has a different perspective on the phenomenon of beauty in architecture. The chosen criteria are inseparable from the investment process cycle.
Fig. 1. 'David' by Michelangelo. Author's elaboration on the basis of illustration published in: https://pl.wikipedia.org/wiki/Dawid_(rze%C5%BAba)#/media/File:%27David%27_by_Michelangelo_Fir_JBU005.jpg.
1) The Beauty of Being Yourself Versus the Creative Idea of The Planned Investment

<table>
<thead>
<tr>
<th>MAN</th>
<th>ARCHITECTURAL OBJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>The beauty of the purpose of human action; The beauty of being yourself, manifesting your individuality in an individual way.</td>
<td>The beauty of the purpose of the investment project; The beauty of the creative plan of the planned investment, identification of its distinctiveness, originality and creative impact on the environment.</td>
</tr>
</tbody>
</table>

Man

The beauty of being yourself, beauty begins when you decide to be yourself. Nature prolonging life does not make clones, it does not repeat and does not copy in a mindless way. The beauty of the natural world consists in the harmonious relationship between homogeneity and the diversity of living beings. Each of the people has individual personality traits, learned behaviors and tendencies. Although all people have the same physical structure belonging to the two genders, we can distinguish each individual characteristics facial features, the geometric silhouette construction, hair colour, physical fitness, etc. What’s more, we are able to see in each human person a unique individual beauty, not only material based on impeccable body structure, but also spiritual, connected with the human psyche, the strength of character, gift of friendly relations etc. Manifesting the individuality of each human person is at the root our existence. Everyone lives on their own account, sometimes imitating the behaviour of their idols, but ultimately wanting to implement their own life plan, and making their own decisions. At the same time, we want to be a person who is well received and noticed in the closest surroundings, perform certain roles in it, be useful and useful. This is the realisation of the beauty of being yourself. However, before it is fulfilled in the human mind of a child, then a man growing up and an adult, this vision is born, develops and ultimately subject to realisation.

The concept of being yourself requires renewal. Man realises himself in the synthesis of three attitudes or life paths: autonomy, authenticity and self-creation.

... Being yourself is an art, not fulfilling ready-made prescriptions. Each of us must discover our own path, because our stories, temperaments and circumstances of our lives are different, which are the matter of our life choices.2
Every man who is true to himself recognises that life makes sense. This means that man is satisfied with himself, although as Baruch Spinoza used to say, this feeling is probably the most difficult to achieve in reality.

Architectural object

The beauty of the creative design of the shaped architectural work is composed of several layers of meaning, i.e.

- the accuracy of defining its application programme in the shaped space, allowing for the belief that it will be fully accepted by its user;
- the ability to specify the concept of the space being shaped, to extract an individual character in relation to the environment, to highlight and highlight its values;
- defining a form allowing full identification of the dominant functions performed in the facility and its surroundings.

Programme arrangements are the basis for undertaking project activities. A wrongly programmed object will not fulfill its function or it will fill it partially. What captivates the user of the shaped space is often associated with the form of the perceived object, its originality and individuality. The architectural object often becomes the artist's identification card, representing his own approach of shaping the form. It is obvious that we prefer the readability of functions shaped in the space of our surroundings. It is not desirable to guess them. The object should be a showcase of its functions.

Fig. 2. Sydney Opera House One of the most recognized and beautiful architectural building all over the world even during the night. Author's elaboration on the basis of illustration published in: https://pl.wikipedia.org/wiki/Sydney_Opera_House#/media/File:Sydney_Opera_House_-_Dec_2008.jpg.
Sometimes you can meet with the statement how a beautifully defined object fits functionally in the environment (it complements the already existing functions), stands out with an individual form and at the same time indicates the functions implemented in it.

The man learned to build in a way that would make it possible to distinguish a residential object from a public building, an industrial plant from an education facility, etc. The identification of the object’s function in space is essential for maintaining proper communication as well as the proper orientation of the space. Despite repeated functions in the shaped space, each of the designed houses should have individual features allowing their proper identification by users. The proper identification of architectural objects is also influenced by the varied needs of people implementing them in a suitably shaped space. Although architectural objects may represent the same specific function, they differ beautifully - they implement diverse, individual needs of future users. Typical projects do not actually exist, because they are not a response to the specific needs of the investor.

2) The Ability of Determining the Right Place for the Planned Investment, Harmonising Architecture in the Space of the Location with Particular Emphasis on the Natural Environment

<table>
<thead>
<tr>
<th>MAN</th>
<th>ARCHITECTURAL OBJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>The beauty of material goods sharing.</td>
<td>Harmony of the place of the location with the intended investment purpose; Appropriate furnishing of the plot and facility with tangible goods.</td>
</tr>
</tbody>
</table>

Man

One of the natural human needs is the status of possessing goods necessary for the individual’s proper development. During fetal form - the unborn human being “receives into ownership” the body that he will use until the death. The child receives clothes and toys from parents, own room with age where he does school tasks, and makes contacts with friends. As soon as he completes education and reaches maturity, he takes a job to obtain funds for starting his own family, buying a flat or a house, everyday objects, etc. In spite of the pathological cases of people striving to have as many material goods as possible, whose disposal is an end in itself, people usually acquire those material goods
that are necessary for practicing the profession, the proper functioning of the family, improving or facilitating everyday activities. Acquiring these positions contributes to the feeling of security, psychological comfort allowing the activation of mechanisms that trigger the need of a higher order: resulting from the desire to know the world, prevailing traditions and customs, seeking the meaning of life, etc. Above all, from the ethical point of view the most essential for a human being is how acquired material goods are sharing.

**Architectural object**

“Designing places never starts with a “blank piece of paper” and requires taking into account many existing factors.”

The three-component space model described by Tim Cresswell consists of: (1) geographically determined “location” (location), (2) physical formation of the locale and (3) “sense of place”, where users live.

The harmony of the location with the planned investment objective is one of the most important conditions for the success of the investment, for getting friendly relations with the environment. Spatial planning is the art of selecting locations for planned functions. Records of local spatial development plans should become a real signpost of the planned investment projects location. In many cases, the investor does the opposite. First, he tries to buy a plot of land (while looking for the cheapest areas), often without knowing what objects he would like to implement, and then making decisions on the implementation of a specific project, often remains in dispute with the local plan, enforces their correction. Buying the plot is not enough. It must be equipped with technical

![Fig. 3. Machu Picchu is the most famous and beautiful location of the preserved Inca cities. It is located in terraces on the slopes of mountains rising above 2,000 meters above sea level. Archaeological and historical value as well as amazing views attract several hundred thousand tourists every year. It is considered one of the wonders of the world. Machu Picchu is inscribed on the UNESCO list. Author's elaboration on the basis of illustration published in: https://podroze.onet.pl/ciekawe/najpiekniejsze-budowle-swiatu-cuad-architektury/98v4e#slajd-2.](image)
infrastructure leading to the planned facility, necessary utilities, often fences, and the installation of security systems to protect the property from burglers. When the task is completed, it is first equipped with the necessary machines, devices and furniture allowing for the proper use of the facility. Proper location of the object allowing to obtain the expected profits from the functioning of the investment, proper equipment of the building being implemented, streamlining the activities carried out in it, create the basis for the feeling of safety and comfort of its users. In the presence of the premises described here, the impression of a harmoniously entered object in the surroundings or perfect equipment may appear among people using the facility. These features give the splendour and popularity of such shaped architecture. However, in everything, yes, and here, moderation must be respected. The excessively developed territory of the plot, which is the depletion of the dwindling resources of space, irrational retrofitting of the object causes the necessity to incur unjustified economic outlays for the purchase and maintenance of furniture, devices, etc.

### 3) Ensuring Efficient Communication with the Environment

<table>
<thead>
<tr>
<th>MAN</th>
<th>ARCHITECTURAL OBJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>The beauty of human contact with one’s neighbour and the immediate surroundings; The beauty of meeting people and the world; The beauty of sharing your own experiences with your loved ones.</td>
<td>The beauty of the communication links between the object and the environment.</td>
</tr>
</tbody>
</table>

**Man**

Each of us lives in constant contact with the immediate surroundings. The relationships are reciprocally incorporated. Nature provides us with the air, water and food necessary for life, it is also a source of experience in mutual contacts. Man identifies himself with his immediate surroundings when he meets, understands and shapes his own needs. Establishing contact with the immediate surroundings is indispensable for each of us. You can not “stay in place”. The essence of human existence is to experience and gain knowledge. To achieve this goal we have to move in the space in which we live. There are various forms of human communication with the immediate surroundings: spoken through words of thought, gestures, written words, statements in the field of art, music, etc. Each of them, in its essence, may have a different purpose, trivial conversation, exchange of views, self-advertisement, expressing opinions, etc.
Every limitation of human freedom in the possibilities of communicating with the environment leads to the impoverishment of experiences that a person wants to experience during his life, as well as to his isolation and alienation.

The harmony of human contact with the outside world leads to the feeling of its beauty, similarly friendly relations with loved ones are a testimony to the beauty functioning between people.

**Architectural object**

It seems that in the discussed issue it’s possible to see beauty in the functioning of communication links between the object and the environment.

The architectural object does not function without communication links with the immediate surroundings, implemented by means of pedestrian and vehicular routes, and the possibility of using parking spaces located in the vicinity of the location. Contact with the immediate surroundings also means opening to public spaces located in the immediate vicinity of the facility, offering places for meetings and rest, for the implementation of cultural events, equipped with a calm and balanced advertising and public information about important aspects of the residents’ life. Communication with the nearest surroundings are also public transport stops, taxi stands, bike rentals. The architectural object is located on a building plot with its number. The street at which it is located has its own name, the building number indicates on which side of the street it is located, and also which is in order of the others. It is often possible to meet his plan on the streets of the city, on which are the locations of the most important

![Image of the beautiful suspension bridge over the Guadalquivir River (1992) in Sevilla, architect Santiago Calatrava. Sometimes buildings are the communication itself. Author's elaboration on the basis of illustration published in: https://pl.wikipedia.org/wiki/Puente_del_Alamillo.](image-url)
objects, along with pedestrian and vehicle communication enabling collision-free access to them. The immediate environment is also natural, if it is small (eg due to investing in the downtown area), at least it should contain accents of greenery, accompanying or in the form of ponds, fountains, etc.

The communication of the architectural object with the immediate surroundings may have the characteristics of beautiful functioning of communication links, easy access (including for the disabled), commonly available information about what is happening or will take place in the future inside the building.

4) Respect for Tradition and Customs, Cultivated in the Local Socio-Cultural Environment, Paying Attention to the Historical Continuity and Coherence of the Architectural Forms Used

<table>
<thead>
<tr>
<th>MAN</th>
<th>ARCHITECTURAL OBJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beauty resulting from family traditions; Beauty resulting from a sense of security.</td>
<td>The beauty of reference to the form of the object to the current tradition and customs; The beauty of growing an object “from the place of location”, the beauty of the continuity of historical forms.</td>
</tr>
</tbody>
</table>

Man

For many people, nothing is more beautiful than maintaining traditions cultivated in the family. These may result from cultivating religions, regional customs, oral traditions of the older generations, etc. The customs prevailing in the family form the basis of its consolidation, the sense of unity, and the sense of safety.

A man wants to feel safety in his contact with the surroundings. Usually, it is a feeling of confidence that something he does in a way that his environment expects of him. It is also the conviction that these activities are performed in a correct manner. In many cases, experience and appropriate qualifications are needed in this area. To possess the expected competencies, you need to work hard on them, some actions have to be repeated to become a master. Repetition is essential in the learning process. Each obtained knowledge, whether at school or on a course, must be repeated often enough to master it.

With regard to the simplest, each person builds his sense of security based on the knowledge of the elderly, parents, guardians, people who have already acquired the appropriate amount of knowledge and experience, which they could share or help on their basis.
Architectural object

The architects themselves are also blamed for the low quality of space, who are not forced to analyse the surroundings and too often submit to modern design trends in the world architecture or to investors’ advice. This results in the realisations that do not take advantage of the potential contained in the traditional development of the region. Accidental buildings are created, often designed in a style that refers to other regions of Poland or other cultural circles.\(^5\)

From the first year of studies in the field of architecture, students learn about the history of architecture and urban planning. Solutions that once worked and gave an elementary sense of safety, stability, mental comfort, or lack of danger are remarkable and maintained.

The reference of the object’s form to tradition, the creation of relationships with the environment based on locally binding habits of building, contributes to maintaining the cultural continuity of the place. Building without unions with the past is shaping space without tradition. Each generation inhabiting a given space creates characteristic relationships between its culture and shaped architecture, transforming into the characteristic features of regional architecture related to:

- maintaining specific forms of building,
- using specific construction materials (usually of local origin).

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\(^5\) Fig. 5. Villa "Koliba" – one of the unique, beautiful examples of the monument of wooden regional architecture in Podhale (Poland) Photo: By Piotrekwas – Own work, CC BY-SA 3.0 pl. Author’s elaboration on the basis of illustration published in: https://commons.wikimedia.org/w/index.php?curid=16763627.
Shaping the form based on the experiences of the generations preceding us, related to the place and beliefs of the local community, creating a sense of homeliness, being at home and safe and fulfilling life tasks, is unfortunately now a vanishing beauty of continuity and uniformity of historical forms, the beauty of the regional landscape.

5) Creativity of Shaping Space

<table>
<thead>
<tr>
<th>MAN</th>
<th>ARCHITECTURAL OBJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>The beauty of individual creation, the initiation of creative acts.</td>
<td>The beauty of creating new functional and spatial solutions based on the transformation of existing forms.</td>
</tr>
</tbody>
</table>

Man

Each of us have our own predispositions to develop specific talents. Those of us who multiply our efforts can expect fruitful results. Man’s passive attitude towards the world around him leads to his inner impoverishment. In the depths of our hearts, each of us wants to be in our creative life, perceived by surroundings as a creative person. The feeling that we have done something new, original, creating the basis for new, interesting solutions is very much needed. It builds our value and hopes that our lives will be fruitful for ourselves and our fellow men. It also creates the basis for feeling the beauty of creative life which we lead.

Fig. 6. Burj Khalifa, with a total height of 828.8 m built 2008. Author's elaboration on the basis of illustration published in: https://en.wikipedia.org/wiki/Burj_Khalifa.

Fig. 7. Burj Khalifa, the main hall, inside view. Author's elaboration on the basis of illustration published in: https://m.forocoches.com/foro/showthread.php?t=4434821.
Architectural object

‘Architecture is an inspiring atmosphere and beauty. It is a passion for creating for people in context time and place, nature and culture’, motto of Konior Studio design studio.  

Although the use of traditional forms functioning in a given environment is a distinctive feature of homogeneous shaping of architecture, it is time to make changes that not only cause a more beneficial entry of the object into the environment, but also have a positive impact on the users of the shaped space. In the extreme case, the author of the newly designed object can completely break with the existing tradition, create a vanguard of the avant-garde, which after a certain time will be perceived as something brilliant, a milestone in shaping architecture or urban planning. This does not mean that this type of action is doomed to failure. The history of architecture is full of examples of objects that were initially unacceptable and later became the symbols of the place where they come from (the Eiffel Tower in Paris). Today we build objects much more taller. Many of them have symbolic forms inspired by the natural environment and rich transformed historical details which we can find inside the buildings (Burj Khalifa, 2010 designed by American architect Adrian D. Smith).

The beauty of architecture, which despite the use of traditional forms strongly affects the environment, introduces new details shaped by creative historical processing, is the effect of implementing new technologies based on a modification of the previously tested and recognised as safe, is usually perceived as a result of fascination, admiration or admiration.

6) Precision and Innovation of the Functional and Used Spatial Solutions

<table>
<thead>
<tr>
<th>MAN</th>
<th>ARCHITECTURAL OBJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>The beauty of work focused on the need to better adapt to living conditions.</td>
<td>The beauty of adapting solutions to events that may occur in the future, improving the sphere of operation of the object leading to precision, consistency and internal harmony of shaped functions; Accuracy and detail in solving architectural and construction details; The beauty of object's construction.</td>
</tr>
</tbody>
</table>
Man

Prevention is a trait of a man caring for his fate, for the result of events that are to occur in the future, for proper preparation for accidents to occur. This feature is the driving force behind activities leading to many improvements in the sphere of human activities. Thus, man adapts better to living conditions.

Architectural object

Architectural detail is a separate spatial form interacting with the basic structure of the building and integrated with it into an inseparable whole. Currently, it is difficult to decorate with decorative forms. Contemporary architecture uses the achievements of technology and science, it has departed from the inspections of past epochs. Beauty of the construction was discovered, rejecting ornamentation. The detail is therefore the individual elements of the building, such as: construction, façade finishing, windows, balustrades, etc. These elements in the past also existed, but with the richness of sculptural forms (ornaments, friezes), they were not picked up in the context of eye-catching detail.

The architect must be ahead of time, anticipate the conditions that will prevail in the period of use of the space he shapes. The time advance operation must lead to improvements in the sphere of the functioning of the facility, the achievement of a state in which the conditions created will be able to meet the requirements of the future user. The existing difficult local conditions may become the cause for searching for completely new solutions. New innovative solutions are still ahead of us. Their complexity will be increasing, involving the integration of many

Fig. 8. Model of Sky-city. Author’s elaboration on the basis of illustration published in: https://www.flickr.com/photos/klasstocollectie/27671231663/sizes/k/

Fig. 9. Sky city author Shizuo Harada, Tokyo (Japan). Author’s elaboration on the basis of illustration published in: http://utopicus2013.blogspot.com/2013/05/not-tall-enough-series-sky-city-1000.html
technologies, computerisation of the production of building elements, building and ultimately the management of the investment project. This interdependence and interdisciplinary nature of many fields of technology harnessed in the investment process requires precision of meticulousness and efficiency in the joint activities of engineers and technicians who are specialists in various industries. Shizuo Harada and his “Sky City” – a kilometer-high skyscraper, which aim is to replace the entire district in Tokyo, to regain space in the city intended for recreation, is an example of innovative thinking about shaping the modern city. Poor soil, unprecedented construction loads, earthquakes, wind loads, threats resulting from the event of a fire, gas explosion or terrorist attacks are factors that influence the need to search for unusual, individual solutions that can meet such challenges – beautiful, simulated by computers, but until now unverified in reality. Supertall towers as landmarks and points of reference create symbols of growth and development of urban areas, and represent the visual character of a city.

7) Dialogue and the Partnership Relationship with the Neighborhood

<table>
<thead>
<tr>
<th>MARRIAGE</th>
<th>AN OBJECT IN AN ARCHITECTURAL COMPLEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>The beauty of relationships taking place in a married couple.</td>
<td>The beauty of interactions based on the partnership of the object with the environment; The beauty of the dialog between the architecture and surroundings.</td>
</tr>
</tbody>
</table>

Marriage

A mature man or women intuitively looks for his or her partner. As soon as he or she begins his life in partnership, all worries and life goals are realised jointly by both people. Everything they have achieved so far in the course of their own individual development should contribute to the interests of their married life. This can only be built in an atmosphere of mutual understanding and close collaboration. We can’t talk about a successful partnership if one of the spouses enforces the conduct of the other.

The beauty of relationships taking place in a partner relationship, and it is conditioned by the need for mutual understanding and joint responsibility for the mutual fate of the spouses. In a successful marriage a balanced, harmonious dialogue takes place.
An object in an architectural complex

Contemporary understanding of the foundations of harmonious shaping urban planning and architecture requires a profound change in human consciousness, indicating that balance ecological can only be achieved if the built environment will be fully integrated with natural and socio-cultural environment in which man will keep respect for the surrounding him in the world. To the Triad of Vitruvius: function (utilitas), construction (firmitas) and beauty (venustas) you need to add an environment (oikos) and functioning in it system systems (systēmatikós).9

Each architectural object co-creates together with buildings for a similar purpose a specific team (housing, commercial and service facilities, etc.). Regardless of the type of the object, each of them serves the needs of the owner himself as well as the people who, for various reasons, move inside. We can talk about the need of zoning functions that serve the hosts of the facility and those who stay as clients, guests or simply being occasional in the object.

In addition to the function, the object interacts with its appearance. Excessive accentuation of newly designed objects may cause dissonance with the existing architecture. The relationships are returnable, often the environment triggers a negative impact on the object. The balance of mutual interactions is the basis for achieving harmonious relationships broadly understood partnership in the investment project.

The object should conduct a dialogue with the surroundings. The object exists in the context of the environment. The beauty of the interaction based on the partnership between the object and the environment consists of socialising its function (even a single-family house has a zone for guests), weighing the attractiveness of the function and the strength of the form expression.

The dialogue of architecture with the environment is harmony with the natural and socio-cultural environment, it is a system of mutually interdependent, each other supporting interactions.

8) Broadly Understood Participation in an Investment Project

<table>
<thead>
<tr>
<th>FINANCIAL PARTNERS</th>
<th>AN OBJECT IN AN ARCHITECTURAL COMPLEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>The beauty of sharing and managing the common state of ownership; The beauty of joint investment.</td>
<td>The beauty of the object's functioning in the architectural complex.</td>
</tr>
</tbody>
</table>

Financial partners

The partnership means that the current property acquis of each shareholder becomes part of the joint acquis. Shareholders jointly decide about their state of ownership, make decisions about investing, selling their goods, etc.

The capital that is the basis for the operations of individual companies can be combined. Many companies decide to undertake joint investment efforts because they cannot do it independently.

Fig. 11. Joint venture of Consolidated Contractors Company CCC and Dutco Balfour Beatty. Considered to be one of the largest shopping malls in the world, the Dubai Mall is the ultimate entertainment destination. Author's elaboration on the basis of illustration published in: https://www.ccc.net/project/the-dubai-mall/.
The ability to acquire material resources together, share and manage them is a beautiful feature of people working together – in a company, a consortium, a holding company, etc.

An object in an architectural complex

An architect often faces the task of planning and organising a venture funded by a team of investors. This situation is difficult because it usually involves distinguishing several individual properties for functional objects separately, but at the same time constituting one organism. Often, the free market triggers the need to organise a construction site for several contractors. This leads to the need to synchronise their activities on one building site, dividing duties and responsibilities for the necessary tasks. The common organisation of the ownership during planning and execution of the investment can go to the operational phase or the management of an architectural object. The project foreseeing the possibility of conducting investments, exploitation or management by many investors requires a careful division of roles, sometimes designation of separate land properties and architectural objects belonging to them, which in their entirety form a compact architectural object. The architect in this process plays a very important role. It may turn out that the negligence consisting in the inability to divide the real estate into a given number of properties assigned to particular investors will not be conducive to the peaceful implementation of the task. There would be no joint investments, if the contracts/agreements are not concluded previously. Linking individual objects to a group, constituting the whole functional and spatial is a kind of beauty of integration of various architectural, construction and material, technical, formal and legal problems, etc.

Fig. 12. The fountain oasis inside the Dubai Mall. Author’s elaboration on the basis of illustration published in: https://www.ccc.net/project/the-dubai-mall/
9) Transmit a Philosophical Meanings Trigger Message and Transcendence

<table>
<thead>
<tr>
<th>MEDITATING MAN</th>
<th>OBJECT / COMPLEX OF ARCHITECTURAL OBJECTS WITH SIGNIFICANT CULTURAL VALUES</th>
</tr>
</thead>
<tbody>
<tr>
<td>The beauty of a deeper understanding of the higher hierarchy of values, abstract categories, the environment, the world of ideas, symbols, etc.</td>
<td>The beauty of the transmission of symbolic and semantic values inscribed in the form, construction and material structure of the object or architectural complex.</td>
</tr>
</tbody>
</table>

Meditating man

It’s not enough to learn about the immediate environment for people who want to explore the value of their lives. They want to explore and develop worldviews, look for the meaning of existence, become beings as fully as possible to learn about and understand the mechanisms of functioning of the world and even the universe.

At this stage of experiencing reality, man introduces symbol systems, abstract categories allowing to describe the observed phenomena in a generalised way. This requires a new look at phenomena that have be perceiving and experienceing much far, with a “distance” view, allowing for the proper assessment of the examined things or phenomena. The practice of this type of experience is combined with the beauty depicting the generalisation of the perceived world, the perception or the cognition of the ultimate things, the approach to the spiritual world.

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Fig. 13. Basilica of St. Peter in Rome (Jorge Valenzuela) Author’s elaboration on the basis of illustration published in: https://commons.wikimedia.org/w/index.php?curid=17944452
Object / complex of architectural objects with significant cultural values

Many architectural constructions have their destiny connected with the confession of faith, a place of meditation. Since ancient times, man has built temples, places of worship, performing rites, etc. Whenever we enter these objects, we find in them many images and symbols with religious content or philosophical values. These contents can also be coded by the appropriate arrangement of architectural elements. An example may be Egyptian pyramids. To this day, we read more and more new meanings and content that testify to the exceptionally high knowledge of the ancient man. Contemporary objects filled with symbolism and meanings are mainly related to sacred buildings. Both the spatial layout as well as the architectural detail are treated in a special way in these objects. The sacred space is clearly different from the profane space. The rich language of architectural forms allows us to present a variety of content related to faith, the message of the Creator himself, and the history of man’s relationship with God. Such objects usually have far-reaching effects.

The beauty of an object containing deep symbolism and religious-philosophical content is very deep and unique.

Fig. 14. The Dome of St. Peter Basilica in Rome. Author's elaboration on the basis of illustration published in: https://commons.wikimedia.org/w/index.php?curid=18513637.
10) Proper Use and Management

<table>
<thead>
<tr>
<th>A MAN FULFILLING HIS ROLE / DESTINY IN SOCIETY</th>
<th>OBJECT / COMPLEX OF ARCHITECTURAL OBJECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>The beauty of realizing man's destiny.</td>
<td>Beauty resulting from the implementation of tasks performed by the object / complex of architectural objects.</td>
</tr>
</tbody>
</table>

A man fulfilling his role / destiny in society

In the life of every person, the time comes to use the acquired knowledge and skills for a specific professional and social status. Implementing one’s skills in work is one of the most important values in the life of every human being. It allows us to feel that someone needs us, that our effort is directed at things important to the community in which we live. With experience in professional work, we become experts in a given profession, share our knowledge and skills with those who need it, we pass these experiences to those who will succeed us. This state allows you to maintain certain security related to the implementation of certain services and benefits for society. The scope of these services, their availability and competitiveness allow us to think about the quality and standard of living of a given community. Everyone who makes an effort to work is subjected to specific social, political conditions, producing systems of levels and hierarchy of individual professions. Not everyone will achieve managerial positions, not everyone will be able to work in certain professions, even at the lowest organisational levels. This results not only from the required qualifications of the applicants, but also from the specific needs. The beauty resulting from fulfilling a given role in the community for many of the people is fulfilling their destiny.

Fig. 15. The Great Pyramid in the complex of pyramids in Giza, Egypt. Although many years have passed, we can only guess the true purpose of these great objects and of course admire their monumental beauty. Author's elaboration on the basis of illustration published in: https://www.budowle.pl/budowla,wielka-piramida.
Object / complex of architectural objects

Architectural objects that we design, implement and use are influenced by cultural, social and political conditions shaped by a given human environment. All this means that their tasks and functions are segregated, regrouped and given a proper rank.

In many cases, the facilities are grouped into specific organisations related to education, hospitality, social and health care, etc. There is a similar phenomenon here as in the life of every human being - fulfilling a specific social role. Hence, objects requiring universal access are covered by isochrones of a specific time necessary to reach it on foot or to provide organised access (primary schools). Shaping space while maintaining the hierarchy of objects’ importance is very important for a human being. An example of this is the development of the market in which the town hall raised above the surrounding buildings plays a dominant role. This creates a sense of proper identification and hierarchy of functions shaped in the human environment.

The beauty resulting from the implementation of tasks of the object / complex of architectural objects is conditioned by its proper location in the hierarchy of objects constituting its surroundings, or located in the organisational grid of the team formed by objects with similar functions. The above example also shows a simple conclusion that not every architectural object will act as a town hall, it results not only from the place where it can be implemented, but also the demand for such objects in society.

Proper regionalisation of functions, logic of the availability of functions (pedestrian access isochrones, individual and mass circular communication), fulfilling the expected role of the object in the community (rural, urban, agglomeration, region, state) are the premises supporting the above defined beauty.

11) Achieving Social and Cultural Goals

<table>
<thead>
<tr>
<th>A MAN ACHIEVING LIFE GOALS</th>
<th>ARCHITECTURAL OBJECT ACHIEVING INTENDED SOCIO-CULTURAL INVESTMENT OBJECTIVES</th>
</tr>
</thead>
<tbody>
<tr>
<td>The beauty of sharing place in the outside world with neighbour and all what is close to us.</td>
<td>Beauty resulting from realising the purpose of the object / complex of architectural objects.</td>
</tr>
</tbody>
</table>
A man achieving life goals

Everyone, regardless of their social status, wants to be creative and to leave something behind. Otherwise, our role would be to uncritically reproduce activities performed by others.

Individual human creativity is now to reflect on the level of social forms of existence. This activity, transforming into international movements, may even have a general human character.

Architectural object achieving intended socio-cultural investment objectives

Shaping space involves determining the living conditions for many social groups, interrelated relations arising from professional relations (administration, manual workers, white-collar workers, people staying as clients). Often, many of these groups share one architectural object. Each of them requires the fulfillment of appropriate technical and functional conditions.

This results in the necessity of prudent programming and designing of functions in such a way that satisfaction with the use of the object would be possible for all social groups. As such, an object as fulfilling the expectations of its users achieves the purpose of its existence.

Sometimes the buildings aim to commemorate important events, achieved goals in the history of the nation. They express the beauty of the goal achieved by the nation and they usually become the image of beauty positive international influence.
The Statue of Liberty is a figure of Libertas, a robed Roman liberty goddess. She holds a torch above her head with her right hand, and in her left hand carries a tabula ansata inscribed in Roman numerals with “JULY IV MDCCCLXXVI” (July 4, 1776), the date of the U.S. Declaration of Independence. This statue, one of the largest in the world, was donated by France to the United States.

12) Ability to Plan and Transform / Revitalize Investments

<table>
<thead>
<tr>
<th>MAN AT THE END OF LIFE EXPERIENCES</th>
<th>OBJECT/COMPLEX OF ARCHITECTURAL OBJECTS AT THE END OF TECHNICAL LIFE EXHAUSTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beauty resulting from the summary of the experiences of life and making decisions about further personality development.</td>
<td>Beauty resulting from the renovation of architectural objects and revitalization of urban complexes.</td>
</tr>
</tbody>
</table>

Man at the end of life experiences

The end of the cyclic process of accumulation of human experiences can also be a success and the beginning of a new cycle at a higher level of consciousness or a loss, which disintegrates the system of existing values and the necessity to re-accumulate basic life experiences. This time in human life is often a period of anxiety. When something in life ends, it is time to sum up what was good and what was bad. Something in human life is about to start again, having rich experience from the previous phases – there is a chance that the tasks that have been resumed will be carried out with a better result, and greater benefits for those who participate in them. The beauty of time during which a man sums up his own deeds of good and bad is unique. In many cases, it is time for a man to say goodbye to mortality – and to enter into eternal life.

Object/complex of architectural objects at the end of technical life exhaustion

The architectural object / complex can not be used for an unlimited period of time. Sooner or later there will be a period of technical aging of the facility and the need for renovation and renovation. While the object still meets the expectations of its users – necessary repairs become only their temporary exclusion from use. Objects get older in terms of morality, after a certain period of time they no longer correspond to the needs of users due to the changing trends in our lives, lifestyles, emerging new, better opportunities to satisfy the same needs. It also happens that objects have fulfilled their role, fulfilled a specific purpose.
and their further use is devoid of being. This phenomenon causes the users to leave facilities, change owners, introduce necessary modernisations in their interiors, and in justified cases, a complete change of the function, allowing for a new restoration of the use of the object. We often discover former beauty of abandoned buildings, which can be expressed in form, detail, or other aspects referred to above.

A kind of beauty concerns industrial architecture, whose traces of old technologies, devices and machines, become a specific beautiful cultural heritage.¹⁰

The architectural concept of the shopping center “Stary Browar” in Poznań (Poland) can be defined without a doubt as very attractive, innovative, unusual and beautiful.

SUMMARY

The investment process consists of repeated stages of programming, designing, the project realisation, usage, followed by the modernisation, revitalisation, transformation, technical death, after which the programme is usually rebuilt and the stages listed above are repeated anew. The process of shaping space resembles metabolic processes occurring in nature, similar to human development stages. Conceived life develops the body, leads a man to maturity, and after exhausting his strength, he returns to a state that allows him to be reborn and grow into a new being to inhabit our planet. It seems that nature controls the processes of exchanging matter and energy in a way that allows

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for the renewal of the life cycle in an unlimited way. To a large extent, man can learn from nature, which (as the world of science maintains) is determined by functioning in our reality physical laws. A man who remains a part of the world of nature, despite being aware of his individuality and the unique role he plays on Earth, remains under their influence, learning the mechanisms of their actions - he tries to use them to achieve his own goals resulting from elementary human needs. All this is a testimony to the specific beauty contained in nature, the man himself and the things created by him. Architecture that is the work of human hands, as long as it serves man and it is friendly to nature, it also contains beauty. Beauty in architecture is a state of harmony of aesthetic and utilitarian values of the shaped space in the relations of a creative response to broadly understood conditions of the local, natural, socio-cultural and built environment.

There are two types of beauty:
- Subjective beauty that is revealed inside of things, and
- Objective beauty, perceived by the general, which is always visible on the outside.

It seems that the described components (criteria for the assessment of beauty) do not in themselves constitute the value of beauty in architecture, but their observance leads to the goal in which beauty can be perceived by users of the shaped space, or in a different way, regardless of whether it will be perceived in a subjective or objective way.
We can also read about beauty of human body in Old Testament, *Song of Songs* (4.1-5, 5.10-16).


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ARCHITECTURE AS A TOOL FOR AESTHETIC AND POLITICAL THOUGHT

A B S T R A C T

Despite the usual approach of architecture in terms of conception, design and construction of the built environment in our paper we will argue that architecture can be used as a tool for aesthetic and political thought. To this end we will rely on definitions of architecture emphasising either its aspects of principle (arché) or construction either its relational character. In this regard, architecture will be used as a means for conceptualising and thinking issues at the intersection of the two pivotal notions of political theory – equality and justice.

Our main hypothesis will be that in the contemporary aesthetic regime the thought of aesthetics is indissosiable from politics endorsing in that way the main aspects of Jacques Rancière’s relevant contributions. In our analysis, we will first show the affinity between the political and aesthetic thought and then elaborate on aspects of architecture such as scale, type, form, diagram, history and hierarchy in order to show the functioning of architecture as a tool of thought. To this end we will provide a solid scheme and definitions of thought drawing from contemporary philosophy.

By establishing analogies between the process of thought and the processes of architecture we will eventually attempt to show that architecture can be used in an inverted manner so as to shed light on matters of aesthetic and political theory and practice.

KEY WORDS

AESTHETICS
ARCHITECTURE
DIAGRAM
JACQUES RANCIÈRE
POLITICAL THEORY
RELATION
THOUGHT
Plato and Aristotle were first to consider a relationship between architecture and politics and ethics. Plato, although very critical towards art, believes that architecture is a form of art that promotes the social good. Aristotle, for his part, highlights two key competences that he considers architecture and design should be based on: poiesis (Greek: making, manufacturing, producing) and praxis (Greek: acting, behavior). Poiesis is more related to the knowledge needed for the production of art while praxis is associated with another category, that of phronesis: ‘a directive, true behaviour based on reason in the field of what is good and bad for the man’. Aristotle makes this distinction in order to demonstrate that the architect’s ability is founded on proper behaviour and this is why the architect knows what is best to be done even when the technique fails (*Nichomachean Ethics* VI, 1141b 20). Thus, according to Aristotle, architecture is ‘a supreme art of direction’.

In Immanuel Kant’s thought, architecture holds a crucial role, different in many respects from that of Plato and Aristotle. Kant employs terms of classical architectural theory in his first writings, while in his first and third *Critique* he introduces the term “architectonic of reason”. The basic idea behind the “architectonic” is the connection between one or more individual elements and their relation to the whole. In the *Critique of Pure Reason* he emphasises the importance of architectural terms for thinking. Kant uses a series of architectural metaphors to define the limits of judgment and knowledge. The architecture will also be used by Kant for the description of the structure of arguments. In his attempt to organise and, above all, map the boundaries of thought, Kant approaches thinking in structural and morphological terms while at the same time he switches between architectural and territorial language in a way that we will again encounter with German philosopher Martin Heidegger.

In fact, Heidegger deals with architecture more in terms of space and thinking with the ultimate goal to arrive at an understanding of the fundamental structure of dwelling. In this regard, building secures dwelling by the permanence of construction. In Heidegger we have the quest for the essence of good life. Art provides man with a measure so that he could approach the essence of dwelling which is equivalent to the essence of good life. In turn, French philosopher Jacques Derrida, in conversation with Plato, Kant and Heidegger, finds a reason in architecture to consider the question of the foundations of thought, that is to ‘question the premises that ensures a foundation’. Derrida approaches architecture and the very essence of being an architect through philosophy. He states, in particular, that, ‘the architect is the one who is closest to the principle of arkhe (Greek: rule, principle, law) beginning and commandment in a way that
between the figure of the philosopher and that of the architect there are affinities which have at stake the questions of sovereignty and political decision’. More generally, Derrida’s thinking on architecture revolves around the political in terms of the question of Polis and that of urban form. From this point of view, he will raise the question of a thought that is determined by architecture, or more specifically, the question of an architectural thought:

‘rather we ask the question of a thought that would be specific to architecture, an architectural thought […] That’s why I do not wish to accomplish this gesture that would consist of taking architecture for something, a technique to which one resorts and which would be foreign to the thought and thus more able to be represented in space, to constitute the model of a rhetoric […] I would rather raise a question that aims at architecture as a possibility of thinking’.

In his major work Sources of the Self, Canadian philosopher Charles Taylor also draws on the terminology of architecture in order to approach questions of self-consciousness and identity in dialogue with Aristotle and Heidegger. He employs concepts such as “framework”, “moral space” and “moral topography” in order to address the problem of disorientation and uncertainty in relation to the position in which one stands. Taylor poses the question: “What induces us to talk about moral orientation in terms of the question, who is we?” But to find an answer to this question we have to assume a space within which one should find his way and orientation. Taylor suggests that an understanding of our predicament in terms ‘of finding or losing orientation in moral space is to take the space that our frameworks seek to define as ontologically basic’. Going back to Aristotle, we could import in Taylor’s thought the architectural dimension by linking the ability to orient oneself to a moral space with an understanding of architecture as a “supreme art of direction”. In addition, when Taylor identifies moral space as a space of questions, this means that by answering these questions we end up with the provision of ‘a horizon in which we know where we stand, and what meanings things have for us’.

More generally, by examining the ways in which architecture is interrelated with philosophy, we could say that there are two major tendencies: on the one hand, a philosophical approach to architecture based on the etymology of the terms “architecture”, “architect” and others from the vocabulary of architectural theory. Architecture means that there is an arkhe, a principle that defines hierarchies of things, what is important and what is not, what precedes, what should be the order of things and who will decide and where he will draw the respecting knowledge. On the other hand, philosophy crosses the architectural
field in terms of space and in relation to this, thinking of space, attempt to
demarcate, to find a position and an orientation within it. In both tendencies,
there is an ethical dimension intertwined with a political one since the ethical
space is also a political one, that is, there is always an interplay between the
part and the whole, the individual and its broader frame of reference. To shed
light on this, it is important to recognise the aesthetic dimension at play and its
coa-creation with the ethical and the political. Following the contributions of
Michel Foucault, Gilles Deleuze and especially Jacques Rancière, the political
can be read in terms of its ability to establish and redistribute divisions of the
sensible that is hierarchies of what can be seen, said or heard.9 It is exactly the
architectural dimension of these hierarchies that specifies ways of seeing and
the respective positions. Architectural thought can therefore be perceived as a
tool for understanding the structure of ethico-political aesthetic spaces in order
to provide an orientation or re-orientation, or to designate a position as a valid
point of view for a situation or a problem.10

From these reflections on the aesthetic dimension it becomes evident that there
is a primacy of visibility over the other regimes of senses. That is, there is a
privileged nexus of connections between thought, visibility and architecture. We
might talk of architectures of thought11 as well as of architectures of visibility in
order to point towards processes such as visualisation and visual (and/or spatial)
reasoning, thinking and explanation. Our consideration of architecture as a tool
indicates that there are problems or issues to be solved. This aspect of problem-
solving will lead us to the domain of design, inherent to that of architecture.
The consideration of design justifies our denotation of architecture as a tool of
thought. The reason for that is that both tool and design as well architecture
of course, can provide rigorous solutions in terms of form. Designing means
shaping, but it also means making decisions. According to Otl Aicher, ‘Design
is a process of intellectual ordering, clarifications of connections, defining
dependencies, creating weightings and requires the designer a special ability
to see and fix analogies, connections and fields of references’.12 According
to Christian Gänshirt Birkhäuser, the definition of design can be approached
through three terms: “seeing, thinking, doing”.13

Our decision to designate architecture as a tool of thought is based on the
hypothesis that the process of form-finding and structuring of a problem is a
crucial step in negotiating the problem at hand. Tools, by their nature, are highly
formalised and this aspect inevitably activates a process of form-finding in
order for the tool to be effectively used. Birkhäuser will resort to the etymology
of the corresponding German word Werkzeuge, according to which the tool is
an object that “creates works”. For Vilém Flusser, tools do not only shape our concrete actions, but also our thinking: ‘We change our behaviour, and thus our thinking, feeling and wanting’. Tools provide a particular shape but at the same time, tools should demonstrate flexibility. This demand, evident or not, could be better understood by considering the nature of the design problems inherent in the architectural design process. In fact, the demand for flexibility along with a demand for structuring and finding a form for the issue or problem at hand could be understood by the indeterminacy that characterises the design process. The design problems are known as “ill-structured” or “wicked problems”, that is, ‘problems that are characterised by incomplete, contradictory and rapidly changing information or demands’. In this context, a point of intersection between architecture and design is the diagram which can be perceived both as a tool and a notion. As a diagram we mean, a representation of ‘causal or temporal relationships between parts of entities and phenomena’. A central hypothesis of our research proposal is that the notions of architecture, design and diagram are highly interconnected. In addition, given the fact that our focus will be on political and ethical questions, we are confronted with a novel constellation of elements that necessitates specific research actions which will be presented in the following section.

Given our approach to architecture we have legitimate reasons to speak of a critical reversal. Contrary to conventional approaches to architecture that focus on its material expression, architecture can also be considered as a way of thinking that can be systematised and take the form of a tool of thought.

One of the key challenges of our research proposal is to approach the domains of politics and ethics in relation to architecture. The relationship between politics and architecture could be considered as twofold. On the one hand, there is the question: What is political in architecture? On the other hand and by means of reversion, another question follows: How architectural thinking can approach political questions and issues? Our focus will be mainly on the second question which in turn leads us to two different sets of questions: What exactly is architectural thinking and how does it differ from other types of thinking? What are these other types of thinking and what is to be considered as the added value or contribution of architectural thinking? The second set addresses the question of content and form with regard to those ethical and political issues that could be the object of an architectural thought. It also addresses the question of the subject of architectural thinking: What are the assumptions or hypotheses according to which a subject (individual, group, institution or organisation) can resort to architectural thinking in order to deal with moral and
political problems? Through such questions emerges a further objective of our research: the necessity to update the concepts of politics and ethics through their mediation by the process of architectural thinking.

The consideration of architecture as a tool for thought imposes a second constraint alongside the requirement to focus on ethical and political issues. Tools serve a specific purpose and in this respect it is important to delimit that field of issues and problems for which architecture is appropriate as a tool of thought. However, in order to delimit the field, a new set of questions will have to be answered, such as: On what grounds is architecture as a tool of thought more effective in comparison to other tools of thought? What are other tools of thought that have been devised and continue to be used today to address ethical and political issues? Is there any potential for collaboration and for these various tools of thought to be complementarity? What exactly are the issues in which architecture as a tool of thought could have a greater contribution in the problem-solving process? It is also necessary to consider the very concept of thinking and especially in an integrated way that would unify architecture, design and the concept of diagram. Given the fact that a critical factor of optimal use of these tools is the experience of the user, it will be important with respect to the pragmatic value of our research, to search for ways in which architecture as a tool of thought will not be based solely on user experience, but instead on a method that could serve as a satisfactory approach to the problem at hand regardless of the user’s experience.

Finally, another field of inquiry should be the use of architecture as a tool for ethical and political thinking with respect to the architectural aspect that already exists in ethical and political questions. In this context, we could not only consider conceptual approaches of architecture but also cases of built architecture. In this respect, it is crucial to focus on the concept of space and the ways in which architecture and design can define and redefine visibilities and ways of seeing. In relation to political and ethical issues we will try to answer or at least approach the following questions: How can the visibility and overall perception of an area be improved? How are blind spots produced and can these be mapped through architectural thinking and orientation in space? How to obtain a position that offers a proper or optimal visibility to a space that we consider to be of ethical and political importance?
NOTES

4. Ibid., 12.
5. Ibid., 28.
7. Ibid., 28.
8. Ibid., 29.
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THE ADDED VALUE OF REGENERATIVE ARCHITECTURE AND CONTEMPORARY AESTHETIC PHILOSOPHY

ABSTRACT

Regenerative architecture seeks to impact positively on the environment. It aims to produce buildings that reduce the degenerative consequences of human activity and add positively to the environment. To add value, in dimensions such as beauty, included in the design approaches of regenerative architecture, and in, for example, the Living Building Challenge, where the biophilic and biomimetic are raised as aspirations, however, poses some fundamental questions for the ways of thinking that underlie regenerative architecture and the discipline of architecture. Design tools suggest that the "greater than character" can be determined, measured even, in all categories, but aspirations also call for radical changes to the way we see and understand human lives. Understandings of aesthetics and the primacy of a sensory connection with the environment are little acknowledged questions within the philosophy of regenerative design outside the suggestion of biophilia. In this paper, I examine the foundations of environmental aesthetics: stories, myths, dreams and the importance of the creative imagination in understanding and reevaluating the way we see and understand human lives and our relationship to our built and natural environments.

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KEY WORDS

SUSTAINABLE
REGENERATIVE
INANNA
GODDESS
AESTHETICS
PHILOSOPHY
ARCHITECTURE
THEORY
DESIGN
FEMINISM
INTRODUCTION

At the heart of regenerative design is a challenge to understand its ability to impact positively on the environment and to be able to evaluate its additive sum character. Regenerative architecture aims to design buildings that reduce their negative impact on the environment. Raymond Cole writes that regenerative architecture aims to ‘reduce the degenerative consequences of human activity on the health and integrity of ecological systems.’1 This positioning as better than (a qualitative measure) or “greater than” (a quantitative measure) – as additive rather than subtractive – raises a question, nevertheless, about the real condition against which such added value is measured.

Widely different interpretations of what sustainable architecture is exist within the sustainability movement. Interpretations stretch from those governed by conservative perspectives to radical approaches calling for social transformation, and this means that evaluating regenerative architecture also requires reconciling what Cole sees as ‘widely different interpretations of value and value-adding that exist within the sustainability movement’.2

The regenerative approach to architectural design has a broad base of concern, and aesthetics are included. This includes the aesthetic dimension, and regenerative philosophy in design directs architects towards biophilic or biomimetic approaches as those attributed to have the most positive impact. However, in the performance-dominated, engineering-heavy field of sustainable architecture, the politics of aesthetics have been neglected. While sustainable designers propose finding new ways to live, few scrutinise aesthetics as encompassing the aspiration to find new ways to live.

In this paper, I thus examine sustainable design theory that diverts attention away from the sensual; and secondly, I examine how regenerative architecture might be conceived as mode of sensory inquiry. The intention, in all these sections, is to think in part outside traditional understandings of regenerative design, and to include in this an examination of the aesthetic dimension.

THE POSITIVE SUM IMPACT OF REGENERATIVE ARCHITECTURE

Regenerative architecture adds more to an environment than it takes away. Its sum impact is positive. Chrisna du Plessis states that the paradigm that underlies the approach is one that calls for radical changes to structures of society, but at the same time, allows for the conceptualisation of this “greater than” character
because it adopts a world view that ‘sees nature as machine, understood and managed by reducing it to its parts’. The additive quality appears to us as a quantitative measure but what is radically aspirational in intention may not easily be measurable.

Before such exploration, I would like to take a detour from the path to delve deep into this regenerative quality. I would like to present a story. Stories can touch us subtly and my motive, here, is to evoke a connection to some sense on the periphery of our vision, in the liminal spaces of our thinking and feeling. The story is of Inanna, the goddess of heaven and earth: a Sumerian goddess and a goddess of one of the first known cultures.

Symbols of the goddess present a resistance to male privilege, but Inanna’s story is more than a simple resistance. She has strength and cultural skills. She has an independent will. She is not a passive and receptive female character of patriarchal myth, and yet her strength acts not to overcome rule, not to resist progress, or to resist logos modes of thinking (logic and reason). She shares the knowledge found in her journey with the male gods and it changes them and their rule. It was her own decision to explore prohibited spaces outside of her culture. Inanna’s story is a demand for recognition as an equal, in her new understanding of life. Inanna’s story is about a passion for an exploration of life itself and this meant a descent into the underworld and inevitable death, but from which she returned. She is a goddess of regeneration.

Diane Wolkstein and Samuel Noah Kramer describe all the written stories of Inanna as stages of life. In youth, for example, the young Inanna, leaning against the apple tree “rejoicing her vulva, wonderous to behold,” as the prose states, and calls out: “I the queen of heaven, will visit the god of wisdom,” and she sets out, by herself, to Enki, the god of wisdom and a creative, sculptor god. He was an inventor and an improviser; a problem solver. He was called an “image fashioner” and the “god of the original form, archetype.” He was not especially bound by obedience to the other patriarchal gods and this makes him occupy, like Inanna, the space between an old (patriarchal order) and a new social and environmental relationship.

He was a god flowing with life, and with creative energy, and Inanna sought him out. The story says that beguiled by Inanna, and in a drunken state, Enki gave her the “Me”; that is to say, he gave her all of Sumerian culture, all the laws of heaven and earth, all the ordering principles and potencies, rites of civic society, all the skills and talents. He gave the young Inanna all his creator-god knowledge. She sings:
He gave me the high priesthood. He gave me the art of forthright speech. He gave me the art of slanderous speech. He gave me the art of the hero. He gave me the art of power. He gave me the secure dwelling place. He gave me the craft of the woodworker. Copperworker. Scribe. Smith. Leather maker. Fuller. Builder. Reed worker.

Enki gave Inanna the art of Sumerian culture, and the story continues: “Then Inanna standing before her father [the moon] acknowledged the me Enki had given her.”

However, in her more mature search, she casts off these forms of culture given to her by the god to understand life beyond the gods’ rules and creations. Inanna, in her descent into the underworld, wanted knowledge of what was real and what was life. The realm was forbidden by the gods: she wanted to feel and to witness-with her sister (the goddess of death), her grief for the death of her husband.

Inanna’s decent to the underworld was her decision: “The goddess opened (set) her ear, her receptor for wisdom, to the Great Below.” Inanna decided to go into the underworld and was condemned to death, but Enki saved her, brought her back, regenerated her, (the only god to offer help) sending messengers made of dirt, carrying the food and water of life to revive her and allow her escape.

Inanna’s story, which is expressed here all too briefly, is about a desire to understand living beyond what is known or permitted to be known in the existing system; to be able to travel outside the frame of contemporary cultures (or the me). Her stories tell us to listen to a different way of knowing, to “see” differently, imperfect ways perhaps, or just different ways. Like many other different approaches that could be suggested to us as a different manner of understanding living: she “sets her ear”.

For the psychoanalyst Sylvia Brinton Perera, the myth holds a pattern of seasonal transformation and rebirth that has a psychological connection. Perera writes of Inanna:

She represents the liminal, the intermediate regions, and energies that cannot be contained or made certain and secure. She is not the feminine as night, but rather she symbolises consciousness of transition and borders, places of intersection and crossing over that imply creativity and change and all the joys and doubts that go with human consciousness that is flexible, playful, never certain for long.
REGENERATIVE ARCHITECTURE, POLITICAL AESTHETICS – A NEW THEORETICAL DIVERSION

To return, then, there are three philosophers that I would like to draw on to explore further this “eye” on a regenerative aesthetic: Jacques Rancière, for his political aesthetics – a human right for all that in its freedom spills over into a criticism of social, environmental and economic conditions; Gernot Böhme, for his architectural aesthetic of atmosphere – a sensory aesthetic most appropriate for architecture; and Luce Irigaray, a philosopher and feminist, for her new human – born with its own will to live, (but unrecognised) and that demands an environment in which to grow and develop freely.

Rancière’s early academic publications looked to the journals of artisans and poets, and books that eluded history, to discover historical perspectives that had not always been seen. For Rancière, these were works of authors whose views were equally as valid as any other more traditional record of history. From the beginning his work was an engagement with understandings of equality. The people he acknowledged were not naïve, or ignorant. Their stories were neither inferior, nor illustrative of a lesser knowledge. In the Ignorant Schoolmaster, for example, he argues for just this, for a levelling of knowledge in a new educational community: ‘One based on undoing the rigid stratification of scholars and their knowledge – a kind of levelling at the top – and the creating of a convivial, open, more egalitarian atmosphere in the schools.’ Rancière was dismantling the inequality between a teacher and student.

Dismantling the distinctions made between the world of art (available only to those educated in taste) and an art of everyday life – between the traditions of the avant-garde and the aestheticization of common existence (or life) and in the “setting of our ear” (the attitude or approach of Inanna) to life – is potentially socially and environmentally transformative. The aesthetic dimension in life, and the staging of this experience, Rancière argues, can revolutionise life.

The philosophy of Rancière aims to reframe our aesthetic experience, where politics and everyday affect share the same space: ‘…the original scene of aesthetics,’ he argues, ‘reveals a contradiction that is not the opposition of art versus politics, high art versus popular culture, or art versus the aestheticization of life’.

Preconceptions abound, and aesthetics is fraught with concerns about seduction and the “marketing” of sustainability. In the aesthetic experience, however, for Rancière, art and the spectator are caught up in a specific sensorium, cancelling
the oppositions of activity and passivity. In this free play, art understood as being without practical function, and art of the revolutionary, are not counterposed, and this scene or plot, he argues ‘…promises a still unheard-of state of equality’. However, being “political” in this context, also carries ambiguities. This is both political and non-political:

‘Aesthetic art promises a political accomplishment that it cannot satisfy, and thrives on that ambiguity. That is why those who want to isolate it from politics are somewhat beside the point. It is also why those who want it to fulfil its political promise are condemned to a certain melancholy.’

Rancière’s political aesthetics are not developed with the same attention by other aesthetic philosophers but, he is not necessarily discussing architecture. By contrast, Böhme, a contemporary German philosopher, links it with architecture in his theory of atmosphere. The theory of atmosphere is the only aesthetic theory appropriate for architecture, he argues. For Böhme, architecture has to be understood as sensory experience and as a co-production of experience between a subject and the environment. Architectural atmosphere is “felt” (but there is here no distinction between thinking and feeling in the lived-felt-body). His work on an ecological aesthetics adopts this same approach of co-production, challenging our usual understanding of lived bodies in the environment. Nature is ahead of us, to be co-constructed and reconstructed forever in our aesthetic expression. Our understandings of nature (and perhaps we could also say of life) are to be created in our stories and in our regenerative architectures.

Irigaray, critical of current environmental debates and arguing that they separate thinking from living. She argues that before any ecological deliberation ‘it would be advisable to wonder about what being alive signifies, and whether we are really living, or how we could be or become living’.

This is a discovery, but not as rediscovered truth of an original way of thinking and feeling about life. One of our strongest cultural motives, Irigaray argues, is this search for origin seen in academic research, philosophy, art and also in the background to theories of sustainable design. This motive for the disclosure of origin – as a foundation upon which to construct something new – is of a patriarchal societal construction. It is an equal and different relationship between two humans that goes unrecognised in philosophical traditions and patriarchal cultures. The search for original ways of feeling and thinking are symptoms of patriarchal cultures. Recognising the incompatibility of such a search with the aesthetic construction of new notions of the human being could
free humans from the desire always for (re)connection with a refound origin, and from the seduction of affect: nothing has been lost, so nothing is to be regained. In this way desire towards excessive consumption could be mitigated.

Discussions in sustainable design condemn aesthetics because they are based upon the artificial distinction of seeing and doing, but sustainable design as mode of inquiry calls upon us to journey outside traditional understandings of living to give up the security of (patriarchal) logos, the security of (mathematical) reasoning, to adopt some imperfect ways of thinking. Stories can help us to draw connections. Stories can illustrate particular complications in living, but stories also level the storyteller and listener. Inanna’s stories are those of her own rights and responsibilities in life in a world otherwise full of artificial “oughts” and “should”. She has choice and the will. She brought her own gifts, adding to the “me” given to her by Enki: ‘She brought allure. She brought the art of women. She brought the perfect execution of the me.’

CONCLUSION

To return (and Inanna did return from the underworld) to regenerative architecture, and to its character, that is to say, to give more back than is taken from the environment: the role of aesthetics takes on a new fascinating intent towards liberation. The additive character of regenerative architecture could be described as an approach giving back to logos by “setting an ear” to what lies outside our reason; to what it means to live, to die and to be reborn with new knowledge. This would be a continuous and changing movement: the intention of an ecological aesthetic and thus the discovery of a perspective very different to rational approaches to sustainable or regenerative design or to the attribution of a calculable positive impact.

The ecological aesthetic of the regenerative architecture could also be the addition of the “eyes of life”, seeking to see through values that are false, and beyond what is good or bad, to what is before judgement. This may not be an aesthetic that is validated by the collective, but it would be a fresh perspective, full of affect and full of the creative intention of a never-ending exploration. Perera writes that the current order fears it, because: ‘It is crude, chaotic, surprising, giving a view of the group below ethics and aesthetics and the opposites themselves: It is the instinctual eye – an eye of the spirit in nature.’ Inanna’s fate, as Perera writes, is that she must see the limits of the fathers and be witness to what was repressed.
NOTES
2 Idem, 132.
6 Idem, 123.
7 Idem, 16-20.
8 Idem, 16.
9 Idem, 55.
11 Perera, 16.
14 Irigaray, Luce *To Be Born: Genesis of a New Human Being* (London: Palgrave, Macmillan)
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FROM FAMILIAR TO UNCANNY. 
THE AESTHETICS OF ATMOSPHERES 
IN DOMESTIC SPACES

A B S T R A C T

The notion of “familiar” has recently become crucial in the debate generated by Everyday Aesthetics. In this essay, I will explore this concept in the theories of Arto Haapala and Yuriko Saito, then I will examine the notion of familiar – and some antonym notions (i.e. strange, uncanny, alien) – while embracing a phenomenological approach. Referring to German phenomenologist Gernot Böhme’s theory of atmospheres, my paper compares the notion of a glass house, theorised by Modernism, and the notion of a shell house, seen from different perspectives by Walter Benjamin, Gaston Bachelard and Juhani Pallasmaa. I will finally draw a parallel with the notion of strange possibly degenerating into the idea of uncanny or alien, for instance when the transparency of glass is used as a tool for control or when it is embodied in the digital screens of hyper-technological homes.

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KEY WORDS
AESTHETICS OF ARCHITECTURE
EVERYDAY AESTHETICS
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GLASS HOUSE
HYPER-TECHNOLOGICAL HOUSES
MODERNISM
INTRODUCTION
The notion of “familiar” has recently become crucial in the debate generated by Everyday Aesthetics, a theoretical trend set up against the mainstream of Anglo-American Aesthetics, and focusing on the philosophy of art. Starting with Arto Haapala’s essay\(^1\) and consolidating with Yuriko Saito’s book, *Aesthetics of the familiar*,\(^2\) the notion of familiar has been used to put emphasis on the value of everyday life, often disregarded because of its normality. In our life, everyday space and objects often form a kind of background which intrigues us only when something strange happens, however the value of what is familiar should not be underestimated, inasmuch as it makes us feel comfortable and “at home”.

In this essay I will investigate the notion of familiar – and some antonym notions (i.e. strange, uncanny, alien) – while embracing a phenomenological approach that is unaccounted for within the American debate and only partially acknowledged by Haapala’s essay. Referring to German phenomenologist Gernot Böhme’s theory of atmospheres, I will review two models of inhabiting, symbolically conveyed one by the shell house and the other by the glass house. In the popular imagination, the former is linked to the idea of familiar as far as it stands for protection, privacy, warmth; while the latter is linked to the idea of strange due to a feeling of coldness and impersonal.

The notions of familiar and strange clearly hint to two different domestic atmospheres and two distinct sensory paradigms: the one of touch and that of sight. The glass house, however, is also the emblem of the modernist style, to which we owe masterpieces of great aesthetic impact. The notion of strange in this case hints to something special, out of the ordinary, like a work of art.

I will finally draw a parallel with the notion of strange possibly degenerating into the idea of uncanny or alien, for instance when the transparency of glass is used as a tool for control or when it is embodied in the digital screens of hyper-technological homes.

TWO MODELS OF INHABITING: SHELL HOUSE AND GLASS HOUSE
The complex set of meanings detected in the idea and in the lived experience of a home is a relatively recent finding in Western culture. Revolving around the polarisation of public and private, internal and external, it is the consequence of the changes in bourgeois society launched by the increasing urbanism of the eighteenth century and consolidated during the nineteenth century. In the modern popular imagination, a home is a place of intimacy and affections; it is the kingdom of what is familiar to us.
I will take into account two approaches to the understanding and living of a home: the shell house and the glass house. According to Walter Benjamin, the first is the original model of inhabiting, clearly represented by the nineteenth century homes, where the occupant was protected like a compass in its case. By contrast, the second is the expression of modernist style, which relies on glass and steel in order to achieve inhabiting models that are more for contemplation than for living.

The original form of all dwelling is existence not in the house but in the shell. The shell bears the impression of its occupant. In the most extreme instance, the dwelling becomes a shell. The nineteenth century, like no other century, was addicted to dwelling. It conceived the residence as a receptacle for the person, and it encased him with all his appurtenances so deeply in the dwelling's interior that one might be reminded of the inside of a compass case, where the instrument with all its accessories lies embedded in deep, usually violet folds of velvet.

The shell house, as Benjamin describes it, focuses on two features pertaining to the idea of intimacy: protection and privacy. In the nineteenth century dwellings, velvet curtains are there not only to fend off sunlight, thus creating a shaded atmosphere, but also to hide the inside from prying eyes. Privacy is the main feature of the nineteenth century dwellings. Their closets, dressers, chests of drawers, secretaires are the many “cases” in which one can hide one's dearest and most secret possessions. It is not a coincidence that Benjamin makes use of detective-like metaphors as he tries to convey this peculiar feature of the eighteenth-century dwellings, where every object, piece of furniture, ornament becomes a “trace” and a “footprint” of the identity of the inhabitants:

To dwell means to leave traces. In the interior, these are accentuated. Coverlets and antimacassars, cases and containers are devised in abundance; in these, the traces of the most ordinary objects of use are imprinted. In just the same way, the traces of the inhabitant are imprinted in the interior. Enter the detective story, which pursues these traces.

On the contrary, with its algid beauty, glass seems to reject everything (i.e. furniture or decor) that could downplay its prominence. In this regard, one of the first theoreticians of the Glasarkitektur, Paul Scheerbart, claims that: ‘It will surely appear self-evident that the furniture in the glass house may not be placed against the precious, ornamentally-coloured glass walls. Pictures on the walls are, of course, totally impossible’.
This minimalist aesthetics deprives the occupant of the glass house of the pleasure to possess objects. This is why, according to Benjamin, since in the glass house “it is hard to leave traces”\(^6\), it is more difficult to establish an emotional relation with things.

Besides being the “enemy of possession”, glass is also the “enemy of secrets”\(^7\). Therefore, the transparency Breton and Scheerbart take as ethical virtue (‘our hope is that glass architecture will also improve mankind in ethical respects’\(^8\)) is for Benjamin the sign of “moral exhibitionism”\(^9\) inasmuch as it entails the disappearance of “Discretion concerning one’s own existence”.\(^10\) Thanks to glass architecture the gaze of those who are inside is no longer filtered by the window, but can turn in every direction in the seeming continuity between inside and outside.\(^11\) However, also those who are outside can indulge in voyeuristic pleasure since, once walls disappear, no barrier stands in between the prying eye and the most intimate domestic areas.

The glass house is linked to an aesthetics of visibility and seems to embody the expositional values that belong to a work of art. For this reason, one of the supporters of Everyday Aesthetics, Kevin Melchionne, has emphasised the limits of one’s daily life lived inside the glass house: ‘At first glance, the Glass House seems to be very much a work of environmental art. Surrounded by walls, the occupant is immersed in, though not physically subject to, the shifting atmospheric conditions of the outdoor’.\(^12\) At the same time, ‘The glass walls render the occupant perpetually self-conscious of being watched’.\(^13\) As a consequence, the occupants will never be able to behave in a relaxed way, like actors on stage, they will always be prey of other people’s gazes. They won't be able to leave dirty laundry on the floor or out of place, nor dirty dishes in full sight; like art curators they will have to comply with rules not to destroy the aesthetics of the composition.

It is clear that glass and steel modernist architecture has often favoured style over comfort, thus producing houses of great aesthetic impact, but of little usability. This is why the occupant of the glass house reminds us of Adolf Loos’ “poor little rich man” who lives in a house, designed and furnished by a famous architect, where he cannot move the furniture from its assigned position or add new objects, since that would jeopardise the artistic perfection of the work of art.
Each appliance had its own definite place. The architect had done his best for him. He had thought of everything in advance. There was a definite place for even the very smallest case, made just especially for it. The domicile was comfortable, but it was hard mental work. In the first weeks the architect guarded the daily life, so that no mistake could creep in. The rich man put tremendous effort into it. But it still happened, that when he laid down a book without thinking that he stored it into the pigeonhole for the newspaper. Or he knocked the ashes from his cigar into the groove made for the candleholder. You picked something up and the endless guessing and searching for the right place to return it to began, and sometimes the architect had to look at the blueprint to rediscover the correct place for a box of matches.14

In Loos’ story the house finally becomes unfamiliar: out of the ordinary and beautiful to look at, but unable to make its inhabitant happy. The poor little rich man, in fact, ‘tried to be home as little as possible’ because ‘now and then one needs a break from so much art’.

Although the glass house seems to embody the aesthetic values of a work of art meant to be contemplated, one could not say that the shell house has less artistic value. Benjamin himself claims that the interieur of the eighteenth-century homes, with all its objects, is not only the most intimate part of the house but also “the asylum where art takes refuge”.

In the interior, he brings together remote locales and memories of the past. His living room is a box in the theater of the world. The interior is the asylum where art takes refuge. The collector proves to be the true resident of the interior. He makes his concern the idealisation of objects. To him falls the Sisyphean task of divesting things of their commodity character by taking possession of them. But he can bestow on them only connoisseur value, rather than use value. The collector delights in evoking a world that is not just distant and long gone but also better – a world in which, to be sure, human beings are no better provided with what they need than in the real world, but in which things are freed from the drudgery of being useful.16

The difference between the shell house and the glass house does not lie in their artistic value, but rather in the fact that they exude a different atmosphere, in other words a different relation between the space and the perceiving subject. Regardless of how humble or luxurious, how cold or cosy the home is, the feeling
of inhabiting lies in the emotional relation established with the objects, the same objects which contribute to create the identity of the inhabitant. Nevertheless, although with more limits, the glass house can reflect the personality of its occupants. For instance, in the novel *Nadja* (1928), Breton describes his glass house – a metaphor for his internal I – as a house with a surreal atmosphere, where the physical property of glass becomes the sign of moral transparency.

I myself shall continue living in my glass house where you can always see who comes to call; where everything hanging from the ceiling and on the wall stays where it is as if by magic, where I sleep nights in a glass bed, under glass sheets, where who I am will sooner or later appear etched by a diamond.17

Based on this, Mario Praz18 claims that “the house is the person” and one’s approach to furnishing tells us more about one’s character and one’s idea of beauty than the clothes they wear. Bringing this idea to the extreme, in the novel *Dead Souls* (1842) by Nicolaj V. Gogol, the furniture in the house of the landowner Sobakevič not only mirrors his personality, but also his physical appearance:

Meanwhile Chichikov again surveyed the room, and saw that everything in it was massive and clumsy in the highest degree; as also that everything was curiously in keeping with the master of the house. For example, in one corner of the apartment there stood a hazelwood bureau with a bulging body on four grotesque legs – the perfect image of a bear. Also, the tables and the chairs were of the same ponderous, unrestful order, and every single article in the room appeared to be saying either, “I, too, am a Sobakevitch,” or “I am exactly like Sobakevitch”.19

THE AESTHETICS OF ATMOSPHERES

The German philosopher Böhme placed the notion of atmosphere in the centre of a “new” phenomenological theory of aesthetics. According to Böhme, the atmosphere is the result of a synaesthetic perception – therefore not only visual, but also tactile, olfactory and motor – of a “space attuned” (gestimmter Raum) to a mood.

Environments can pick up or oppress people, just like shapes and colours can influence us. They can be homely or unhomely, cold or welcoming, sober or cheerful, and they convey a spurning or attractive atmosphere. However, Böhme has pointed out, things and their properties (i.e. shape, colour, etc.) are not the primary content of sensing, but rather the relation among things themselves and to the perceiving subject.
In the shell house, going back to the two models here, the atmosphere of intimacy is produced by opaque and warm materials (e.g. wood and bricks), by colourful wallpaper, soft velvet sofas and thick curtains. The atmosphere of intimacy is always shaded. It can be lit up by lamps or candles, as suggested by the philosopher Gaston Bachelard, or warmed up by a flame in a fireplace, as claimed by the Finnish architect Pallasmaa. The latter is the supporter of an idea of architecture which in the articulation of space is able to convey an intense feeling, almost of religious meditation, where the fireplace becomes the symbol of intimacy and comfort: ‘The experience of the home is essentially an experience of intimate warmth. The space of warmth around a fireplace is the space of ultimate intimacy and comfort’.

This warm and welcoming atmosphere evokes the idea of the maternal womb, our first home, where we could curl up and feel protected. Furthermore, while talking about the shell house and nest house, Bachelard points out to the value of the action of “curling up” as expressing the original and most intense meaning of inhabiting: ‘In our houses we have nooks and corners in which we like to curl up comfortably. To curl up belongs to the phenomenology of the verb to inhabit, and only those who have learned to do so can inhabit with intensity.’

The relation between the position of the curled up body and the shape of the shell house wrapping the body in soft fabric recalls one more symbolic image of the first inhabiting, that is to say the crib. It is again Bachelard who reminds us that, as a newborn baby, ‘man is laid in the cradle of the house. And always in our daydreams, the house is a large cradle’.

The model of inhabiting conveyed by the symbols of the shell, the nest, and the cradle can be linked to the notion of familiar with reference to the sensory realm of touch (the softness of fabrics; the warmth of the fireplace or candles; the meditative curled up position of the body). On the contrary, the model of inhabiting conveyed by the glass house recalls, as previously mentioned, the sensory realm of the eye and expositional values of a work of art to be contemplated from a distance. In this way the latter model of inhabiting can be linked to the notion of strange, in the sense of both extraneous and extraordinary. By clarifying that the two models rely on distinct sensory realms, Pallasmaa adds that visibility has to do with investigation, rationality, and distance, while touch has to do with proximity and imagination; the most intense aesthetic experiences are in fact those enjoyed with closed eyes:

The eye is the organ of distance and separation, whereas touch is the sense of nearness, intimacy and affection. The eye surveys, controls and investigates, whereas touch approaches and caresses. During
overpowering emotional experiences, we tend to close off the distancing sense of vision; we close the eyes when dreaming, listening to music, or caressing our beloved ones. Deep shadows and darkness are essential, because they dim the sharpness of vision, make depth and distance ambiguous, and invite unconscious peripheral vision and tactile fantasy. [...] The imagination and daydreaming are stimulated by dim light and shadow.  

STRANGE, UNCANNY, ALIEN

Granted that a home expresses the identity of those who inhabit it, whenever it is haunted by an extraneous entity (for instance a ghost) or whenever, technologically self-governed, seems to have a life of its own, it loses its familiar connotations and becomes strange, uncanny, or even alien.

Nineteenth century literature offers multiple examples of houses which, behind a welcoming and familiar appearance, hide a dark side. Here one could make reference to E. T. A. Hoffman or Edgar Allan Poe’s grotesque stories, as well as to those by the French authors Charles Nodier and Victor Hugo, which feature abandoned houses, surrounded by superstitions or haunted by ghosts.

As Anthony Vidler has remarked, the uncanny in architecture is not a property of space, nor is it evoked by a given conformation, but it rather ensues from the aesthetic dimension; no single building nor design trick will be able to mathematically provoke an uncanny feeling. However, Vidler also recognises that ‘the buildings and spaces that have acted as the sites for uncanny experiences have been invested with recognisable characteristics’. In order to explain this disquieting feeling which cannot be traced back to rational elements, one can rely on the aesthetics of atmosphere and the emotional relation established between the environment and the perceiving subject.

A paradigmatic example is provided by Poe’s story, The Fall of the House of Usher (1839). The house is described as melancholic and already at first sight it evokes ‘a sense of insufferable gloom’. The uncanny feeling is not only the result of the conformation of the house with “vacant eye-like” windows, but it also comes from the surrounding atmospheric space, in other words the gloomy landscape, the solitude of the main character, the autumnal season: ‘During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country.’
Also the glass house can become uncanny and even alien, as shown by literary and cinematographic science fiction. In this regard one can recall the novel *We* written between 1919 and 1921 by the Russian novelist Evgenij Ivanovič Zamjatin, who is considered the forefather of the negative-utopia or dystopia genre. The novel focuses on the totalitarianism and conformism of the Soviet regime at the beginning of the twentieth century, but its setting is in the future, where homes are only built in glass so that everybody can be seen and controlled at any given moment. Also the film director Sergej M. Ejzenštejn, in his unfinished film project titled *Glass House* (1926-30), saw the disquieting shadow of a future made of oppressive transparency in glass architecture. The hypertechnological home follows the same line. Here walls disappear like thin digital membranes in constant mutation. By means of a sensor network these interactive walls react to stimuli (i.e. sounds, lights, and smells), thus creating unusual communication flows between the inside and outside. A good example is provided by the unsettling project signed by two architects from New York, Elisabeth Diller and Ricardo Scofidio. Based on their design an external camera selects the shots, records the landscape, and then projects it onto virtual windows, thus giving a new interpretation to the theories of Surrealism on the mechanical body in the light of cybernetic culture.

The hypertechnological house can therefore appear comfortable and functional at first sight, but it can also become alien, if not hostile, possibly transforming itself into a self-governing prison, as it is for the Glass family in Daniel Sackheim’s film with the suggestive title *The Glass House* (2001).

**CONCLUSION**

The notions of familiar and strange, although they are antonyms, might bland one into the other. A familiar and ordinary space can be made out of the ordinary, as it is when a home is transformed into a work of art. Such an intervention may well run the risk of making a home uncomfortable and unfamiliar. Furthermore, such a de-familiarisation can lead to uncanny results, as shown by literary examples of ghost haunted houses or glass houses. Finally, it can produce alienating effects in hypertechnological homes which seem to have a life of their own. The notion of home is indeed complex and connected to the feeling of inhabiting, that is to say to the relation established between the perceiving subject and the atmospheric space. It is nevertheless possible to launch a domestication process in order to make the spaces that are perceived as extraneous familiar or in order to create a welcoming atmosphere in those
places that seem cold and impersonal. According to Böhme, atmospheres do not exist as physical objects, but they are identifiable and therefore can be produced through some given natural elements (e.g. water, flowers, trees, etc.) or artificial elements (e.g. light, sound, architectural features).

The aesthetics of atmospheres is therefore a useful theoretical tool not only in literary descriptions and in theatrical and cinematographic settings, but also in daily life, where it can provide theoretical and practical support in the production of synthonic relations between the subject and the surrounding space. It can thus be helpful when it comes to social and individual alienation or the issues connected to integration, contributing to atmospheres that qualify as inclusive and suitable to express the identity of single individuals as well as communities.

NOTES


7 Walter Benjamin, Experience and poverty, 734.
The idea of a seeming continuity between outside and inside, meant to create the illusion of a full immersion in nature, is the fundamental inspiration, although in different ways, for two renown icons of Modernism in the ‘50s: the Farnsworth House, (1949-1951) by Ludwig Mies van der Rohe and the Glass House (1949) by Philip Johnson.


Melchionne, Living in Glass Houses, 191.


Loos, The Poor Little Rich Men, 19.


Mario Praz, An Illustrated History of Interior Decoration from Pompeii to Art Nouveau (London: Thames and Hudson, 1964).

Nikolai Vasilievich Gogol, Dead Souls, transl. by D. J. Hogarth, 1842. Available at: https://www.gutenberg.org/files/1081/1081-h/1081-h.htm.


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Poe, The Fall of the House of Usher, 231.

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A STUDY OF THE BIOLOGICAL CONCEPT IN ARCHITECTURAL THOUGHT: A Comparison Between “Der Raum Als Membran” (1926) and “Metabolism” (1960)

ABSTRACT

This study analyzes the biological influence on the architecture in the 20th century by focusing on two particular biological architectural thought; “Der Raum als Membran (Space as Membrane)” by Siegfried Ebeling in 1926 and “Metabolism” by a group of Japanese architects in 1960.

First, I discuss “Der Raum als Membran”. Ebeling saw architecture or space as a biological membrane, like skin or a cell, and he proposed a theory of biological architecture. He not only introduced into planning an environment this biological metaphor with its flexibility of a membrane but also incorporated a biological concept like Umwelt. Second, I investigate a manifesto by the name of “Metabolism”, which was produced in 1960 by a group of Japanese architects. They thought buildings and urban designs had an existence and underwent metabolism, which is a basic function of living things, and proposed variable and proliferate architectures having dynamic time spans.

By comparing these biological architectural concepts, I point out three main similarities: 1) the expansion of the biological concept into architecture; 2) the cell as a metaphor; and 3) dynamic buildings or urban design. Although the authors had different backgrounds, all of them introduced new architectural ideas in their own times.

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KEY WORDS

ARCHITECTURAL THOUGHT
BIOCENTRISM
BIOLOGICAL ARCHITECTURE
BIO DESIGN
MEMBRANE
METABOLISM
UMWELT (ENVIRONMENT)
INTRODUCTION

In this paper, I focus on two specific biological architectural lines of thought: *Der Raum als Membran (space as a membrane)* (1926) by Siegfried Ebeling; and *Metabolism* (1960) by a group of Japanese architects. I analyse the effects of these ideas in the field of architecture in the twentieth century.¹

One aspect of the twentieth century art is the connection between art and engineering arising from the interaction between the social and technical aspects of society. For example, the Futurists focused on objects with speed and power, such as cars and weapons, which incorporated advanced technologies of the time. With Constructivism, the structural model introduced rational mathematical theory and the form influenced mass-produced products developed by modern industries. In addition, the point of actively using new architectural materials at that time, such as glass and metal, reflected the century of engineering and mechanisation. In the last twenty years of research, the movement to revalidate the context of such modern art has been intensified, and the study of the relationship between modernity and art as a biological era has been developed.² Oliver A. I. Botar, in particular, proposed a need to reconsider modern art as the context of *Biocentrism*, which is the philosophical biocentric movement that appeared with the term *Biozentrik* used in German-speaking regions, and which influenced many cultural fields in the *fin de siècle*.³

Studies on the contact point of creation and biology are underway in the field of architecture as well. As a result of recent research, an anthology named *Biology in Art and Architecture* has been published, which has attempted to historically consider the influence of biology in a wider framework, such as architectural history/architectural practice and art history/art practice.⁴

BIOLOGICAL ARCHITECTURE BY SIEGFRIED EBELING:
INTERACTION BETWEEN MAN AND THE ENVIRONMENT

First, I analyse the concept of biological architecture introduced by Eberling (1894-1963) by focusing on his Bauhaus dissertation *Der Raum als Membrane* (1926). (Fig. 1) Ebeling, born in Rätzlingen, Germany in 1894, studied philosophy and theology at Heidelberg University. He was then dispatched to fight in the First World War, and upon his return to Germany, he studied theology and art history at the universities of Jena and Leipzig. He then worked at the factory of Junkers followed by studies at the Bauhaus Weimar in 1922-23 and 1924-25. At Bauhaus, he studied design education at the studios of Wassily
Fig. 1. Title page of *Der Raum als Membran* (Ebeling, Siegfried. *Der Raum als Membran*. Dessau: C. Dünnhaupt Verlag, 1926. (Reprint: Spector Books, 2016.)), cover page.

Fig. 2. The German Pavilion of International Exposition Barcelona in 1929 by Ludwig Mies van der Rohe.
(Photograph: Berliner Bild-Bericht. Gelatin silver print. 16.3 x 22.4 cm. In Mies van der Rohe Archive. Gift of the architect.

Fig. 3a. Front page of *Junge Menschen*, H. 8/1924 (Hamburg, 1924. Reprint: Kraus Reprint München, 1980.), front page.

Fig. 3b. Title page of Siegfried Ebeling’s “Kosmologe Raumzellen: Ideen zur Ethik des konstruktiven Denkens”, *Junge Menschen*, H. 8/1924 (Hamburg, 1924, S.173. reprint: Kraus Reprint München, 1980.), S.173.
Kandinsky (1866-1944) and Marcel Breuer (1902-1981), and worked at the Junkers factory. He was an architect who lived in the era of Biocentrism. To begin with, I describe the basic concept of his biological architecture.

In order to have a measure with which to assess the existing or future impact of architecture, it is useful to envisage its original condition – the construction of the house – as its basic form. We would like to characterise it more or less as such:

In a world where things and experiences are fantastically mutable the house remains a relatively rigid, multi-celled spatial entity. Its base is either fixed or loosely connected to the ground through which manifold forces flow. Its remaining surfaces come into contact with a thinner medium that is penetrated by rays of light of variable quality, alternating periodically. The friction between these two sets of forces plays out in the hollow space of the house, entering into a law-governed interaction – mental and physiological – with the inhabitants inside. The degree of harmonious balance between these three components determines the character and the quality of the architecture.

In Eberling’s argument, the membrane is considered as the medium for a productive exchange between internal and external space. Architecture can be assumed to describe a house or a room, and to him the house is a multicellular body considered to be tightly or loosely connected to the ground. When considering the impact of climatology and the environment on the mind (the mental health), while giving examples of space using glass and solar energy, it is necessary to consider the equipment that captures the energy related to the human ecology in the world outside. That is, man is be able to think of the house itself as a kind of energy source, he suggested.

In the eyes of Friedrich Wilhelm Nietzsche (1844-1900), the first chapter of Ebeling’s work, in which he presented a highly philosophical argument, appeared to reflect vitalism theory. It should be noted that Ebeling’s architectural plans had never been built. It has been pointed out that the only realised case reflecting his ideas at the time was the German Pavilion at the International Exposition of Barcelona (Fig. 2), designed by Ludwig Mies van der Rohe (1886-1969) in 1929.

However, in his thesis, Ebeling pointed out that the background to the concept of biological architecture was based on ‘partly practical and partial sociological considerations’, and he noted the challenges in the realisation of the concept (in the third chapter).
These and other considerations, some of them practical and others sociological, ultimately led to the global conception of ‘biological architecture’; the essential point here is that our time seems mentally ripe for a methodical attempt to adapt three-dimensional space, as crudely defined by physics, into a three-dimensional membrane – biologically defined – between our body (as a plasmatic weak substance) and the latent minute forces of the spheres (which are as yet unharnessed by any bio-structure).9

Ebeling had already thought about the architecture as a membrane in 1924, when he was a student of Bauhaus.10 (Fig. 3a and 3b)

In other words, by creating new structural relationships (using new technical processes), the room, which today is still massively porous, will become a membrane between our body as a nucleus and the plasma energies of the big world.11

For Ebeling, the human body in the house or room is the nucleus, and it was a membrane allowing circulation with the plasma energy to the outside world. In the 1926 dissertation, he described the importance of Raoul Heinrich Francés, one of the proponents of biocentric thought, and his book Die technische Leistungen der Pflanze (1919).12 Speaking of Raoul Heinrich Francés, Moholy-Nagy László (1895-1946) who was a Bauhaus’s meister, quoted Francés's word in his book titled von Material zu Architektur (From Material to Architecture) in 1928.13 He discussed biotechnik, which was a fusion of engineering and biology, as a valid method of the creative activity in his book. Moholy-Nagy taught at Bauhaus from 1923 to 1928, when Ebeling was studying there. In another research, it was also pointed out that Ebeling was influenced by the concept of Umwelt, proposed in 1909 by Jakob von Uexküll, who was a biologist at the same period.14 Uexküll's theory regards the environment as the world where each creature finds meanings, not as the world where living organisms as it is given. It is recognised that this ecological point of view influenced the assumption of Ebeling in terms of the circulation between the outside world and the living thing which is the nucleus in the house.

Under these concepts, he included the concrete tasks of sunshine and light supply and a system of thermal efficiency and air circulation as a subject of his discussion. In this way, his biological ideas could be realised by using new materials, such as glass and metal, as a building materials based on the ecology of a human being, while retaining the concept of nature and life on a cosmic scale. The idea of creating an interaction between control of the environmental and physiology of the human body was raised.
METABOLISM: THE IDEA OF A MOVABLE CITY

Second, I describe the thoughts of Metabolism, which is one form of biological architecture, presented in the era when modernism was coming to an end.\textsuperscript{15} Metabolism appeared in 1960 in the form of a publication (Fig. 4), but its origins date back to before 1959. It was the year after the dismantling of CIAM; it seems that it was a turning point for (modern) architectural theory.

Four architects (Kikutake Kiyonori (1928-2011), Kurokawa Kisho (1934-2007), Otaka Masato (1923-2010) and Maki Fumihiko (1928-)), two designers (Awazu Kiyoshi (1929-2009) and Ekuan Kenji (1929-2015)) and one critic/editor (Kawasoe Noboru (1926-2015)) made up the Metabolism group, which organised for the World Design Conference Tokyo in 1960. This was an international conference held in Japan for the first time.\textsuperscript{16}

Kawazoe named the group Metabolism, which represented direct, vital and biological activity.

As I say, in Japanese the word is shinchitaisha, he said. In the Japanese edition of Friedrich Engels’s \textit{Dialectics of Nature} there’s a line that says something to the effect of ‘one of the most essential feature of living things is shinchintaisha.’ That’s where I got the term. I was wondering what a good equivalent for shinchintaisha might be, so Kikutake looked it up in a Japanese-English dictionary and said the English word was “metabolism”.\textsuperscript{17}
Although Otaka, being the oldest, was the group’s leader, it was pointed out that Kawazoe, Kikutake and Kurokawa all actively promoted its activities.\textsuperscript{18}

The linguistic expression of the philosophical outline of Metabolism, in the movement’s founding act, was largely based on Kawazoe’s words. He wrote the following preface:

“Metabolism” is the name of the group, in which each member proposes future designs of our coming world through his concrete designs and illustrations. We regard human society as a vital process – a continuous development from atom to nebula. The reason why we use such a biological world, the metabolism, is that, we believe, design and technology should be a denotation of human vitality.

We are not going to accept metabolism as a natural historical process, but we are trying to encourage active metabolic development of our society though our proposals.

This volume mainly consists of the designs for our future cities proposed only by architects. From the next issue, however, the people in other fields such as designers, artists, engineers, scientists, and politicians, will participate in it, and already some of them are preparing for the next one.

In future, more will come to join “Metabolism” and some will go; that means a metabolic process will also take place in its membership.\textsuperscript{19}

As stated above, the important point was that they regarded society as a sustainable development having vital processes, and that it captured design and technology as an extension of human life. In 1977, Kurokawa pointed out that the above was important to Metabolism:

First, it reflects our feelings that human society must be regarded as one part of a continuous natural entity that includes all animals and plants.

Secondly, it expresses our belief that technology is an extension of humanity. This belief contrasts with the Western belief that modernisation is a repetition of a conflict between technology and humanity.\textsuperscript{20}

In fact, apart from the preface and his essay, there was no use of the word metabolism. What was consistent was the concept that become the core of metabolism, the idea of adaptation to change. This is involved the presentation of architecture, which was considered to be basically fixed, in a dynamic way. The idea of Kikutake’s movable is remarkable. While he did not use the word metabolism as such, in the illustration titled “Order of Metabolism in the City”, Kikutake presented an image of cell division and supplemented it with the following:
As the city grows, it divides into two parts like a cell division. There are (a), (b) and (c) on how to divide. It depends on whether the production is the main part of how to divide, or whether the residence becomes the main part.21 4/16 (Fig. 5)

And in the case of the “Sky-house”, which had already been completed and unveiled in 1958, it was described in terms of “the three movable things”, which were as follows:

<table>
<thead>
<tr>
<th>Human life</th>
<th>Move-net</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family life</td>
<td>Movable house</td>
</tr>
<tr>
<td>Urban life</td>
<td>Mova-block</td>
</tr>
</tbody>
</table>

Move-net was divided according to the function of the living space. Movable house could be altered according to a family style and life stages. Mova-block expanded the way of thinking of cities as dynamic adaptations of buildings arising from life cycle or city changes. These were the plans that embodied the concept of metabolism.

The longest development of the concept of Metabolism was carried by Kurokawa, who joined the group at the age of 26, and went on to develop this idea throughout his life, eventually trying it to the idea of symbiosis.

From metabolism to metamorphosis and symbiosis, the flow of thought over the last 33 years may seem to have been inconsistent at first glance, but in fact the principle of the machine has been revolutionised and replaced by the principle of life. It has been penetrated by this way of thinking, which started with the Metabolism movement in 1960.23

Fig. 5. A part of Kikutake Kiyonori’s article in Metabolism 1960. (Bijutsu Shuppan-sha, 1960, reprint: Mori Art Museum and Echelle-1, 2011), 25.
It should also be noted that Kurokawa later said of his architecture, which used biological terms, as follows:

I never understood my architecture as biologistic or biological. Sure, both metabolism and symbiosis are biological terms, but in my architecture it is more a matter of the whole principle of life underlying them. [...] Metabolism and Symbiosis as architectural terms really did arise with me in connection with such social questions, incidentally “Symbiosis” earlier than “Metabolism”. However, Metabolism was the first to become known as a catchword for my architecture in the 1960s. In the process it was most often linked with the then developing High-Tech because of the idea of interchangeability of components, that simply replaced old with new. However, with me recycling or ecological thinking was in the foreground from the beginning, something that has become current today thanks to the general interest in global environmental problems.

Based on this, Metabolism was not an architectural group with a firm idea, but rather something in the mind, a means of disseminating Japanese design to the world and developing new architecture theory in advance of the realities of population growth and a high technology society. It was a construction concept that showed a gradual similarity to what a young generation of architects was thinking about how to face the contemporary problem of the living environment of human beings.

COMPARISON OF TWO BIOLOGICAL ARCHITECTURE LINES
OF THOUGHT IN THE TWENTIETH CENTURY

As mentioned above, when comparing these biological architectural thoughts, three main similarities can be discerned: 1) the expansion of the biological concept into architecture; 2) the cell as a metaphor; and 3) dynamic buildings or urban design.

1) The expansion of the biological concept to architecture.

Regarding this point, biology is assumed to be a concept that is the opposite of physical, but it is not a bio-morphism or a bio-mimicry methods that imitate the form or function of a specific organism, but the architecture(s) of a city itself that can be considered as a biological architecture, something which has been considered as a kind of integration with a life process, a human life process.
2) The Cell as a metaphor.

The term of the cell (Zelle) was used explicitly in Ebeling’s architectural thought. On the other hand, Metabolism is used as a biological and vital image linked to metabolism, as the image of the “order of metabolism of the city” in Kikutake’s ocean city plan, and in the poetical text of Kawazoe as “my dream 50 years hence”. The description of the cell can be confirmed in the sentence of “Now I am a cell of bacteria which is constantly propagating itself.”

3) Dynamic buildings or urban design.

In this regard, Ebeling assumed a dynamic system that controlled the environment mainly based on (sun-)light and air conditioning in a house building. Meanwhile, Metabolism regarded even larger social and urban frameworks themselves as dynamic subjects.

In addition, another common point is that underlying both of philosophies – Ebeling’s biological architecture and the proposals of Metabolism – was the concept of architecture for the future. Sadly, in that respect, there were not many examples in which the concept was directly realised. On the other hand, one big difference between the two was that, while the thoughts of Metabolism purely concerned the metabolic process of living organisms and drew on an engineering approach with its metabolic process as the core in the time axis of urbanisation, Ebeling proposed the idea of the utilisation of natural energy more specifically. He considered the living environment in the broad sense of the meaning biology, including environmental studies and hygiene studies.

Fig. 6. A part of Kawazoe Noboru’s article in Metabolism 1960 (Bijutsu Shuppan-sha, 1960, Reprint: Mori Art Museum and Echelle-1, 2011), 51.
CONCLUSION

It has long been acknowledged that the Earth has entered a geologically new epoch called the *Anthropocene*. In recent years, many artists and designers have created work and activities called *bio art* and *bio design* using biological theory and biotechnology. However, human beings are increasingly frustrated by biological and environmental problems. This is a remarkable situation as we are at a crossroads when it comes to our living environment. By seeing the demands of the contemporary, it is possible to reconsider the architectural thought of Ebeling and Metabolism as predecessors of bio design.

Ebeling’s biological architecture was devised at a time when biology as academia was established, and it was devised in a society where industrialisation was increasingly progressing in the post-World War One period. He devised a building plan as a utopian futuristic membrane that came from working at Bauhaus and the Junkers factory, and by using the new industrial materials he encountered as architectural materials.

Metabolism was born at a time when the Japanese society had gradually achieved post-World War Two reconstruction, and the relationship between human life and nature was considered during a period of rapid economic growth. The movable building and city concepts for the growing population were possible by relying on the development of technology. (It was) understood that the changes were coming thick and fast and that the city itself needed to have the ability to metabolise like a living thing. (Fig. 7)

Both of these biological architectural thoughts evolved at the turning points in global trends in their respective eras. Therefore, in terms of creative inspiration coming from the encounters with different fields of study, these cases should be examined in the current era.

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Additionally, there is another biological architectural thought after the 20th century, such as Frank Lloyd Wright’s organic architecture and the flow of Baubiologie in German architectural history.


Research about Ebeling’s work is relatively new. His dissertation from 1926 was re-published in 2010 in English (the German version of the reprint was published in 2016). Reporting basic research by Walter Scheiffele in 2015, a book was published. (Walter Scheiffele, *Das leichte Haus: Utopie und Realität der Membran-architektur* (Leipzig: Spector Books, 2015)). In his later days, Ebeling lived in Hamburg and worked as a painter. An exhibition of his works was held at Freundeskreis Künstlerhaus Maetzel from 21-27 February.


Mies van der Rohe was supposedly praising Ebering’s thesis. Meanwhile, Gropius was said to hold a critical attitude.


It is pointed out that this writing may be the first mention of the concept of the membrane in architectural history. Walter Scheiffele, “Nachwort,” in Siegfried Ebeling, *Der Raum als Membran* (Dessau: C. Dünnhaupt Verlag, 1926), S.43.

“Moreover, in this connection, one should note Raoul Francé’s splendid book on *Die technische Leistungen der Pflanze (technical accomplishments of plants)*, which is bound to attract greater attention from the architectural science of the future,” Siegfried Ebeling, *Der Raum als Membran*, S. 31 (English translation: Spyros Papapetros ed., *Space as Membrane*, 25); Raoul Heinrich Francé [1874-1943] published this book in 1919.


In 1977, Charles Alexander Jencks in *The Language of Post-Modern Architecture* (New York: Rizzoli, 1977) pointed out the post-modern in the field of architecture. But in the area of design theory, post-modernist practice as anti-modernism emerged from around the 1960s.
Tange Kenzo [1913-2005], vice chairman of the World Design Conference Tokyo, appointed the organisation of the young architect group for the conference with Asada Takashi [1921-1990] (a member of the Tange laboratory and the right-hand man of Tange), who was a director of the conference office. Asada started talking to Kawazoe, who worked as an editor of *Shin-Kenchiku (new architecture)* until 1957, and the foundation of the Metabolism group as envisaged by Kawazoe, started from this time.


Ibid, 28.

Kurokawa Kisho, *Kurokawa Kisho Note: Shisaku to Souzou no Kiseki (The path of thinking and creation)* (Doubun-shoin, 1994), 32-33.


After that, in the Japanese society, more serious pollution problems arose in the 1970s. The idea of metabolism, that repeated the concept of activity, encouraged changing the old one for new, and the growth of society, influenced the subsequent Japanese architecture, with the words such as capsule and membrane gaining prominence.
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FROM THE BIG MAC AND IKEA SOCIETY TO THE ENVIRONMENTAL AESTHETICS, SMART CITIES AND STORYTELLING ARCHITECTURE

ABSTRACT

Our global society is encountering different challenges of the twenty-first century. Our cities are in the process of constant transformation influenced by urbanisation, globalisation, advanced technologies, environmental and ecological changes, social, political and economic crises. While corporative capitalism has flourished, world population is growing and our cities are sprawling, architecture is reaching almost utopian visions and the boundaries of aesthetics are becoming more and more loose and permeable. Today our contemporary society lives and acts aesthetically. From art, architecture, music, religion, politics, communication, technological gadgets, homes, gardens, clothes, cuisine to sport and life coaching, everything is a subject to aesthetical consideration.

Aesthetical consideration of architecture and urbanism in a constantly changing world demands critical and interactive approaches, that will not only deal with theoretical aesthetic opinions, but also the practical ones. Accordingly, this paper seeks to discuss aesthetical problems of contemporary architecture and urban planning from global, environmental, technological and social points of view.

Nature is no longer seen as a paradigmatic object of aesthetic experience, but as our unique collective environment upon which we humans depend. Therefore architecture emerges etic and aesthetic approaches in order to reconsider burden of our cities and possible ways of their future development.

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KEY WORDS

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BEAUTY OF GROTESQUE
INTRODUCTION

Almost two centuries ago, a famous Danish philosopher and the progenitor of contemporary existentialism, Søren Kierkegaard, argued that the aesthetic stage of man’s development should be exceeded by the ethical, and then the religious.¹ Nowadays Kierkegaard’s idea has been turned upside down. The aesthetic has become the highest principle of life and the essential place of human emancipation in society. By problematising the boundaries of philosophical and artistic thinking, aesthetics has expanded to almost all aspects of human life in modern global society. While the aesthetic field of art has reached the level of amateurism, architecture retains the integrity of the aesthetic based primarily on advanced technologies and the progressive improvement of new techniques in the design and construction of architectural projects. Current architectural trends such as: intelligent architecture, smart cities, experimental architectural practices, digital architecture, architecture of exuberance, global architecture and planning, etc., are based on their aesthetic and technical achievements in various BIM (Building Information Modeling) softwares, robotics, artificial intelligence and nanotechnologies. New materials and increasingly perfect building techniques support the most extreme architectural ideas. Therefore, one of the main goals of architecture in its aesthetic domain today is to make special experiences of architectural buildings and spaces. This specific aesthetic, political, economic and cultural necessity of architecture for attractiveness, establishes its ethical antithesis in the form of environmentalism, ecology, sustainable development, requirements for the protection and preservation of the environment and the conservation of energy and natural resources. What seems much more urgent to us today and is the main long-term future goal of the entire humanity is not related to the most astonishing technological wonders of architecture, but precisely to the environmental goals that architecture can fulfil in terms of aesthetics, but above all ethics. In today’s time of Kierkegaardian existentialist anxiety and concern at all levels, the ethical and aesthetic spheres of architecture must work hand in hand. In its philosophical, ethical, aesthetic, cultural, sociological and anthropological essence, the architecture of the twenty-first century should strive to harmonise the relationships between people and their natural and social environment. Although the philanthropic and environmental demands of architecture aesthetics may sound like pure utopia due to our awareness of the power of the global political-economic goals of neoliberal capitalism, architecture in some cases retains its ethical-aesthetic autonomy and manages to resist the prevailing waves of general globalism.
GLOBALISM AND STORYTELLING ARCHITECTURE

The global network of politically and financially powerful participants regulates the entire world market, economy, politics, resources, environmental goals, the world of media and information through state-of-the-art technology. Today’s world cities are distinguished by the Western consumer culture, which is the result of cultural and economic imperialism, above all, the dominance of American influence around the world. Simulacra of power concentrated in global influencers, such as the American McDonald’s or Swedish IKEA, create values, habits, standards, life style and the whole aesthetics which is implemented globally. A similar situation occurs in architecture, which adopts transcultural features under the influence of cultural globalisation. The transfer of global influences to local architectures has been increasing since the time of the Renaissance and the first geographical discoveries. By affirming the architecture of modernism throughout the twentieth century, the globalist character that architecture has retained to date was achieved. The German Bauhaus (1919-1933), the first modern architecture school whose centenary is celebrated this year, played the key role in the global acceptance of modernism. Through the integration of theory and practice, combining art and craft with modern technologies, Bauhaus revolutionised architecture, design and art. The modernist globalism of architecture accomplished its rise before the Second World War, and after the war, with the emigration of the leading modernist architects to the United States, modernity as International Style got its confirmation all over the world.²

The fundament of the aesthetic revolution of architecture realised by modernism was in innovative technologies of construction and new materials (cast and reinforced concrete, glass and steel), which led to a radical change in the shape and form of architecture. Today, with increasingly perfect performance of new materials and construction techniques, the main revolution in architecture takes place at a speculative and scientific-epistemological level, from the moment when architects replaced hand drawing with CAAD (Computer-aided architectural design). Since the 1980s, entering the era of computer technology, the designing methodology has completely changed, as well as the realisation of architecture in practice. In the past, the most vivid representations of the architectural work were made up of models and drafting axonometric drawings, and today digital 3D architectural models, in addition to being visually convincing, have a direct correlation with engineering software, which allows information from computer 3D models to be directly used in the construction and building of architecture.
The aesthetics of architecture, in addition to its speculative-philosophical side, is largely related to the issues of technical and technological development of architecture. The general globalisation of the world, even the world architecture, evolves through technologies that carry out the diffusion of homogenised ideas. Today, in the architecture world, it is no longer about superstar architects (Zaha Hadid, Rem Koolhaas, Norman Foster, Peter Eisenman, Frank O. Gehry, Santiago Calatrava, Daniel Libeskind, Jean Nouvel, Renzo Piano, Massimiliano Fuksas, etc.) – the main transmitters of globalism are large multinational engineering and architectural companies that provide a wide range of services (architectural design, urban planning, engineering, landscape architectural design, consulting, construction, management, etc.), employ over 1,000 people, have their offices and conduct projects all over the world. Therefore, architecture is the leading asset in the hands of world capital. The prestige and influence of global participants in neoliberal corporate capitalism opens through the most current markets for architecture, economics and tourism concentrated in the Middle Eastern, Asian and Arab countries.

The pure and simple “less is more” aesthetics of modernism, the philosophical and anthropological concern of postmodernism and the metaphysical game of deconstructivism, are all behind us. The architecture of the twentyfirst century has turned to the “new Baroque” in view of the many crowded forms and shapes, and in terms of celebrating the power of their global patrons. In the domain of aesthetic experience, today’s architecture should cause the climax, catharsis, and initiate the general exaltation of all senses. The real example of this architecture are buildings that arise in Dubai at an enormous speed, racing in height, luxury and extravagance. (Figure 1) And not only in Dubai, but from the...
general position of today’s architecture – architects turn to expression, fantasy, imaginary, the unusual and often the alogical. New technologies open up new horizons of aesthetics of architecture. In addition to globalist architecture whose aesthetics works in the service of the capitalist ideology of progress, the sphere of digital architecture provides opportunities for autonomous, independent multimedia practices that experiment with architecture and art. These small “intimate” architectures represent a kind of storytelling architecture – they are publicly exposed in contrast to the rules of business, marketing and politics, and their global impact is transmitted through the Internet portals and social networks.

The scope of meaning of the term storytelling architecture can relate to multiple levels of meaning. In its broadest sense, storytelling architecture relates to the general meaning of storytelling as a social and cultural activity of conveying the oral heritage of a community. As architecture is one of the reflections of the culture of a nation or community of people, the narratives that architecture transmits can move from historical, metaphorical, symbolic, educational, ethical, ideological, political, mythical, folklore, ethnological, anthropological, etc. Architecture is a visual memory transmitter, and in its archetypal domain, storytelling architecture may be understood as the precursor of writing. The constructed structures as a “recorded” oral story in the medium of architecture through their duration in time constantly achieve new emancipation through which they extend their meanings. In the broadest sense, storytelling architecture acts as a document in time and history, or might involve avant-garde aesthetic practices of experimentation in the media of architecture and art. Within the framework of architectural profession, the term storytelling architecture is most often used in connection with different ways and techniques of presenting and explaining the architectural project to the audience, clients and investors who are usually not from the world of architecture. Today there are numerous resources and media that enable the most efficient explanation of the project (sketches, diagrams, models, computer 3D renderings, films). The most effective architectural storytelling tools are certainly digital softwares, which allow architects to present the scenario of their project more convincingly in order to sell it better on the market. Storytelling architecture is one of the most important stages of the project, with architecture gaining the role of narration and expanding the field of its aesthetic action that includes a new philosophical, psychological, social-behavioral, marketing and cultural level of the narrative development of architecture through the scenario compiled by the architect and his working team. The storytelling phase of the architecture becomes a place of architecture meeting with other arts, music, theater, literature and various multimedia approaches.
ARCHITECTURE IN THE CONTEXT OF ENVIRONMENTAL AESTHETICS

Today’s beliefs about the fragility of nature and the critical consequences of human activity, primarily urbanisation and pollution of the environment which we live in, have contributed to an increasing awareness of the importance of conserving nature and its resources. Therefore, many sciences develop their research in accordance with the principles of environmentalism. One of the relatively young branches of aesthetics development is environmental aesthetics, based on the principles of sustainability and appreciation of natural, human and human-influenced environments. Environmental aesthetics explores the aesthetic positions of balancing relationships between people and their environment (both natural and human), through exploitation of resources and technological development that does not disturb the natural, sociological and economic system. Environmental aesthetics is especially developed in the area of Anglo-American aesthetics and analytical traditions. Although the main theme of environmental aesthetics is the natural environment, the importance of aesthetics of built environment, aesthetics of social environment, and the aesthetics of everyday life has increased lately.7

The ideas that environmental aesthetics deals with can be traced through the history of aesthetics from the age of antiquity to the present. After the founding of aesthetics as an independent discipline in the second half of the eighteenth century, the aesthetics of nature was considered, which was a progenitor of environmental aesthetics. During the eighteenth and nineteenth centuries, Kant’s concept of disinterestedness was especially developed when it comes to aesthetic appreciation of nature. However, with the focus of aesthetics on art issues in the twentieth century, aesthetics as a discipline became almost equal to the philosophy of art. After the emergence of environmental and ecology movement and the awakening of general conscience of protecting the environment, after the 1970s there was a particular interest of aestheticians and philosophers for environmental aesthetics that emphasised the importance of aesthetic considerations of nature, and shifted the focus of aesthetics from art into the domain of nature and the general environment. From the beginning of the twenty-first century, environmental aesthetics covers the study of the aesthetic significance of almost everything other than art.8 The research domain of environmental aesthetics highlights the need for restructuring the theory of aesthetics in line with the various circumstances and applications beyond the world of art. Therefore, environmental aesthetics represents one of the most important challenges of today’s aesthetics.
Architecture occupies large quantities of environment, and the unstoppable rise of urban environment at the expense of the natural environment points to the great importance that aesthetics of architecture can accomplish as one of the branches of environmental aesthetics. Modern architecture stresses the appreciation, preservation, restoration, maintenance, improvement and conservation of all environments – natural, urban and social as one of the most current conditions of its ethical, aesthetic and humanistic achievements.

Architecture is most often defined as the art of space modeling or the art of volume modeling. Architecture determines the environmental space in terms of the interior and the exterior. In contrast to the Euclidean space, a space that “closes” and “opens” with architecture is possible to perceive by one’s body senses. Corporal perception of architecture in various cases may include the synthesis of visual, audio, tactile or smell sensory experiences that are involved in the construction of a specific atmosphere that a particular architectural work or set of works expresses. As receptors of the environment, space or architecture, we are limited by our corporal space which is related to our sensory and cognitive abilities. Although the environmental aesthetics in terms of its themes dissociates itself from aesthetics of art, the environmental aesthetics of architecture raises the issues related to architecture from the position of art. In addition to this, the environmental aesthetics of architecture represents an extensive field of research, since it is intertwined with social, cultural, artistic, economic, ideological, ecological factors that emphasise the most important fact of an environmental approach: neither natural nor human and human-influenced environments exist separately, but they are in a mutual relationship and coexist as such. This leads to a general conclusion about the impossibility of self-establishment of environmental aesthetics, since it arises and connects with various fields of research, primarily with ecology, philosophy, psychology, anthropology, cultural studies, geography, architecture, urban design, environmental design, and ultimately art.10

The article “Contemporary Aesthetics and the Neglect of Natural Beauty” written by a Scottish philosopher Ronald W. Hepburn was crucial for the development of environmental aesthetics, since it advocated the view that, within aesthetics as a philosophical discipline, the difference between aesthetic appreciation of nature and art should not lead to neglecting the study of nature in aesthetics.11 To this end, Hepburn claimed that the prevailing orientation of aesthetics to topics in the field of philosophy of art leads to a partial and incomplete consideration of the problems aesthetics as a philosophical discipline deals with. Hepburn’s renewal of interest in the aesthetics of nature,
examined through a complex interplay of emotions, imagination and thought, provided the basis for new views and foundations of environmental aesthetics, which were further elaborated by Allen Carlson, Stan Godlovich, Noel Carroll, Emily Brady, and others. Environmental aesthetician Arnold Berleant believes that the aesthetic experience begins with the perception of the environment, either natural or humanly modified, and continues to art. Berleant develops an idea of aesthetic engagement, and considers that environmental perception is in the quality of engagement of our senses in perception, that is, participation in environmental experience. Finnish aesthetician Yrjö Sepänmaa expands the notion of environmental aesthetics beyond nature to the field of art and contextuality.

One of the aspects of the environmental approach to the aesthetics of architecture is biophilic architecture. Man nowadays spends most of his time indoors, and therefore feels a lack of biophilic activities. For that reason, man tries to connect in different ways with nature and living systems, and architecture is one of them. The lack of time spent by humankind in nature, ecosystem degradation and fast urbanisation direct the urban aesthetics of architecture to focusing on the development of smart cities, which are biophilic cities with the increase of green spaces in and around cities. Therefore, biourbanism focuses on the urban organism, as a hypercomplex system in which internal and external dynamics exist, as well as their mutual interconnections. The city is viewed as a system of perceptive information that we receive from the environment.

As mentioned above, apart from the visual experience, the perception of the architectural environment can include various interactive aesthetic experiences caused by smell, taste, emotions, music, sounds, light, etc. In other words, architecture is able to form a specific aesthetics of the atmosphere. German philosopher Gernot Böhme, who approaches environmental aesthetics from the point of ecocriticism, considers the relationship between culture and environment. Böhme establishes the notion of the aesthetics of atmosphere, through which he restores Baumgarten’s founding of aesthetics as a science of sensibility. Böhme’s aesthetics of atmosphere represents a new approach to aesthetics, in contrast to the classical aesthetics of Kant to Adorno, which was primarily the aesthetics of judgment and mainly related to the theory of the work of art. It is, on the other hand, a reference to the questions raised by aesthetics at the beginning of the eighteenth century when it was defined by Alexander Gottlieb Baumgarten. From this perspective, Böhme’s aesthetics of atmosphere is above all a theory of sensory experience. It is not only aesthetics of reception, it is also related to the production of atmosphere. Böhme’s term “the ecstasies of
things” is based on the theory of atmosphere. Things are characterised by their qualities and the qualities are those that distinguish them from other things, and the term “ecstasies” refers to the way things affect the space, or how they emanate in space.\textsuperscript{18}

The term atmosphere originates from metrology and signifies the pregnant upper layer of air. It is not until the eighteenth century that this term began to be used in a metaphorical meaning, primarily for states which are “in the air” in the sense of emotional space description.\textsuperscript{19} The term atmosphere today is widespread in the various contexts of physical-material, socio-cultural, psychological, historical-temporal and aesthetic determinations. In terms of architecture, the aesthetics of atmosphere in its basis implies an emotional perception of contemplative and real space, hence it is reduced to the “emotional climate” that prevails inside and outside an architectural part or urbanistic entity. The new perspective provided by the aesthetics of atmosphere in the aesthetic consideration of architecture focuses on intersubjectivity as a form of general and synergistic aesthetic communication. In this sense, the aesthetic experience provided by architecture is not only individually subjective, it also possesses a much more complex intersubjective character. This intersubjective level of aesthetic communication of the environment created by architecture reaches the unambiguous level of visual perception of architecture and enriches it with ethical, sociological, psychological and semiological values. In this regard, the important issue of contemporary aesthetics of architecture is particularly emphasised: How do the atmospheres produced by some architectural or urban space perceive and cognitively connect with contents that are not explicitly given through the physical characteristics of architecture? We may conclude that the atmosphere created by architecture causes us to feel and imagine what is impalpable, the ideas and impressions that our mind, unconsciously, intuitively and emotionally realises as a whole aesthetic experience inspired by architecture.

In Böhme’s view, the atmosphere represents a typical phenomenon that is in-between, something between subject and object.\textsuperscript{20} This intangibleness makes the atmosphere even more complicated and interesting concept for research. Creating the atmosphere by architecture implies material conditions, things, instruments, colours, ligts effects, music and sound effects, while the atmosphere itself is not a thing, it is between the object and sensory perception of subjects. Therefore, creating an atmosphere implies arranging the conditions under which the atmosphere can be achieved. Architectural work affects space on multiple levels with its formal characteristics (mass, volumes, surfaces, symmetry, asymmetry,
rhythm, the relation between the full and the empty, style, etc.), but also through informal aspects: music, scents, sounds, movements and people's presence in the architectural environment. The atmosphere in architecture is created through a complex relation of the object (formal and informal characteristics of architecture) and the subject (audience, users) that makes the perception and is brought into a certain emotional state. Therefore, the atmosphere expresses the character of architecture that is recognised through various aesthetic qualities, for instance lovely, strict, elegant, melancholic, grotesque, delicate, cheerful, witty architecture. We can conclude that the aesthetics of the atmosphere in the context of architecture can become a significant building element of architecture that is not material in nature, such as stone, glass or concrete, but is created and developed in a philosophical, aesthetic, sociological, psychological, and cultural collaboration of architectural or urban creation and users.

THE BEAUTY OF GROTESQUE

One of the specific ways of creating an atmosphere by architecture is revealed by the aesthetic field of grotesque that can be recognised in contemporary architecture at different practical and theoretical levels. The grotesque acts on a specific aesthetic level, and in architecture we can mark every form of opposition to generally accepted norms and values as grotesque. The grotesque is a particularly aesthetic term and is based on the expression, structure, style and method of creating an architectural work. The term grotesque originates from the Italian word *grottesco* (*grotta*-cave), emerging at the end of the fifteenth century as a mark of the then-painted monumental animal-plant metamorphosis of the late antique Roman ornamentation that decorated the walls of the Roman Thermae. Since its creation, the grotesque signifies a caricature-fantastic or distorted, unnatural display of reality that causes feelings of horror, fear, and borders with the irony. The aesthetics of grotesque in contemporary architecture is most prominent in digital architecture, hyperbolic exuberance architecture of globalist landmarks, but also in avant-garde experimental architecture. The specific discourse of the grotesque in architecture is reflected through expression, surreal, alogical, hyperreal, transaesthetic, and the absurd. Grotesque architecture is dynamic, multi-significant, it plays with meaning and problematises the standards of the beautiful. It establishes the architecture of the simulacrum, which constructs the atmosphere of exaltation and exuberant excitement through the animated digital images of architecture or architectural structures in real space. In this paper we will shortly discuss three manifestations of grotesque discourse in architecture: “Dubai-style storytelling architecture”, “digital architecture of exuberance” and “ephemeral architecture”.

Irena Kuletin Ćulafić

*From the Big Mac and Ikea Society to the Environmental Aesthetics, Smart Cities and Storytelling Architecture*
Dubai-style storytelling architecture is based on the transaesthetic concept of architecture, whereby Dubai as a physical-geographic space and its designing architecture constitutes a separate environment—a world that is more real than the reality itself.\textsuperscript{22} It is an inverted image of the world, a picture of the technological power of architecture, a picture of prestige shaped by the economic power of capital. Dubai is a place where architecture reverses logic, and grotesque marks aesthetics. There was nothing there but a desert for decades, and today it swarms with the architectural globalist metaphors of “modernisation” and the globalisation of the Islamic world. Dubai-style storytelling architecture is a dominant expression of the contemporary architecture of extreme technological reach that is globally promoted around the world. Under this model, hotels, business buildings, traffic stations, airports, commercial centres, etc., are designed. The goal of this grotesque architecture is to be noticed, to attract as many users as possible and to cause catharsis of perceptive experience without cessation. (Figures 2, 3)

\textbf{Fig. 2.} \textit{Palm Jumeirah} in Dubai, The world’s largest artificial island in the shape of a palm tree.

\textbf{Fig. 3.} Dubai tallest skyline in the world.
The new media of architecture, computer software and modern building technology, have provided new opportunities for experiencing architecture and new possibilities of aesthetic contemplation of architecture. Through digitalisation, architecture has stepped beyond the aesthetics of form and solid space into the imaginary, hyperreal, simulacrum, and transaesthetic space. One of the most extreme examples of grotesque digital architecture of exuberance are the projects of the Argentinian architect Hernan Diaz Alonso, the founder of the Xefirotarch design studio. (Figures 4a, 4b, 5a, 5b) Diaz Alonso uses digital technologies to design grotesque forms of architecture that “provoke” communication with the environment. The aesthetic effects of his projects highlight the multiple possibilities of computer rendering of 3D architectural models that are reduced to the perception of architecture as image-perceived through colour, shadow, reflection, and hyperbolic forms which are associated with monstrous and xenophobic images. Geometry is eliminated, the form is split, it degrades the rigidity and volume of architectural forms, and the image expands as the essence of the aesthetic experience of Diaz Alonso’s architecture. These projects nullify beauty as one of the basic concepts of aesthetics and establish a grotesque discourse in architecture by creating an atmosphere of fear, monstrosity, distortion, decay, illness and horror. By designing through animation, Diaz Alonso introduces the movement to architectural design, so the architectural creativity favours the relationship of time and space dimensions, and becomes like filming. The peak of Diaz Alonso’s grotesque was reached in his project for the Museum Pavilion in Patagonia (Figure 6). Here he used the animal meat from the slaughterhouse as the main conceptual motive, and at the same time, as the building material for the Museum Pavilion. This is an extreme form of the aesthetics of ugly in architecture, but not in terms of kitsch or inadequacy in the environment, but rather in the creation of a specific atmosphere of horror, which is deviant and distorted in order to create the grotesque that shocks and causes the atmosphere of absurd. This is an exact manifestation of architectural aesthetics of the atmosphere, which in this case is created not only by architectural means, but by complex emotional-empathic means. In the 3D model of the pavilion, the observer visually, but also emotionally perceives the architecture of beef that, like a tumour, metastases, leaks, breaks through and spills through metal spherical and conical-hyperbolic forms resembling prostheses. The aesthetic point of this project is not the destruction of reality and the structure of imaginary hyperrealism, nor is it extravagant eclecticism of shape, forms and materials, but it is an attack on the very aesthetics of the form which is abandoned and disintegrated. The grotesque atmosphere of the museum project tackles the concept of the form in architecture, and brings aesthetics in touch with semiology – in the framework of the meaningful and metaphorical.
Fig. 6. Hernan Diaz Alonso and Xefirotarch. *Project of Pavilion in Patagonia*, 2012.

Fig. 4a, 4b. Hernan Diaz Alonso and Xefirotarch. *Tabakalera*, Competition project, Spain 2008.

Fig. 5a, 5b. Hernan Diaz Alonso and Xefirotarch. *Project of New National Gallery and Ludwig Museum*, Budapest, 2015.
The architecture of grotesque works on the inner, often implicit level. In the works of Marc Fornes, Volkan Alkanoglu, Ronald Snooks and Robert Stuart-Smith, the digital architecture of exuberance conducts the abolition of solid, rigid materials that had served the architecture for centuries, such as stone, wood, bricks, blocks, concrete masses, metals, and glass. The increasingly perfect performance of new materials, such as super-thin aluminium, various types of biorubber and bioplastics makes it possible to transfer the aesthetic impression from 3D computer models to the realisation of architecture in practice. The materials are becoming increasingly soft and flexible, and the grotesque aesthetics is based on the physical and materialisation properties of the material itself, and not only on the shaped and formal level. These new materials undo the division between the exterior and the interior of architecture, since the inverted appear in both cases the same (both inside and outside). Contemporary architectural projects are becoming more and more curved thanks to computer software that allow the implementation of complex curves in construction. Softwares and computer tools have affected changes in the aesthetics and production of the global design work in general. Today it is possible to model millions of surfaces through computer models at the same time, which was previously not possible due to the limited possibilities of computer software and hardware.

Digital architecture of exuberance accentuates the hyperbolisation of closed volumes of architecture, denying details such as windows, doors, structural division to floors, etc. This tendency of architecture towards favouring the mass in a certain way performs depersonalisation of architecture through a grotesque emphasis on the interplay of large-scale volumes.

One of the best examples of the avant-garde spirit of architecture expressed through the grotesque is the work of the French architect Francois Roche, the founder of the polymorphous architectural organization New-Territories. Roche and New-Territories expand the boundaries of their work outside of architecture, and realise multidisciplinary, theoretical, movie and robotic laboratories, architectural experiments, psycho-architectural case studies, bio-architectural constructs, etc. In a broad programme of his accomplishments, Roche and his group implicate strategies of disobedience through the grotesque aesthetics of contempt for populist elements of culture. In this case, the grotesque in architecture operates on implicit and explicit aesthetic levels. Explicitly by means of direct expression in the forms, installations, actions in the space, film scenarios, etc., and implicitly including the influences generated by New-Territories synesthetic works: manifestos, theoretical texts, ephemeral installations, architecture related to ecosophy, biology, technology, robotics and human psychopathologies. (Figures 7, 8, 9)
Fig. 7. Francois Roche and New-Territories. *The Building Which Never Dies*, France-Austria, 2009-10.

Fig. 8. Francois Roche and New-Territories. *He shot me down*, Korea, 2006-07.

Fig. 9. Francois Roche, New-Territories and MAM/ARC. *I’ve heard about*, Paris, 2005.
As we had the opportunity to see in the previous examples, the source of the grotesque in architecture is often in the aesthetics of fright and horror. However, there is also an optimistic side of the grotesque in architecture that finds its source in the culture of humour, wit and inventiveness, and is related to the forms of small-scale architecture, prefabricated and temporary installations of the so-called “ephemeral architecture”. Ephemeral architectural structures express a kind of *storytelling architecture* that has the role of bearer of meaning and narration. This type of architecture includes various short-lived structures, temporal exhibitions, pavilions, architectural-sculptural installations, experimental architectural designs, etc. Storytelling ephemeral architecture usually promotes cultural content (traveling theaters, cinemas, exhibitions, pavilions designed to promote local culture, folklore and tradition), new architectural materials and technologies, and the frequent grotesque role of this architecture is to intrigue and test the social environment and record aesthetic experiences of people. Although every aspect of revolutionary potential in society, art and culture is lost before the economic goals of global politics, architecture manages to defend its creative social and political freedom in these positively grotesque forms of ephemeral architecture. (Figure 10)

![Fig. 10. “The Living” (New York-based designed practice group), 12m-high Circular Tower made of biodegradable bricks for MoMA PSI’s annual Young Architects Program, 2014.](image)
CONCLUSION

Modern architecture in its aesthetic domain resists Nietzsche’s nihilism, which is still present in the twenty-first century in the crisis of philosophy, aesthetics, art, and human society in general. Long-term predictions such as those of Marshall McLuhan about the importance of the role of the media in terms of decentralisation and global distribution of information have fulfilled at all levels of human action. The global merging of the intimate and public sphere of society has had a great influence on aesthetics and its subject matter of research. As a result of globalism, transculturalism and “inter(all)disciplinarity” as a general approach of modern times, the basic difficulties of today’s aesthetics have emerged: the boundaries of aesthetics have become very loose, permeable and sometimes invisible. Digital media and social networks represent aesthetic, artistic and cultural scenes in which amateurism coexists with relevant scientific contributions. Baudrillard had already indicated the transaesthetic character of our world and its movements towards general aesthetisation, commercialisation and transformation of everything, and even architecture itself turning into consumable goods. Although the reality is often masked by globalist goals, and the original reality no longer exists after its transaesthetisation, architecture understood as a simulacrum opens an unlimited scope of new possibilities for aesthetic research, interpretation and practice of performing architecture as a social, cultural, technical and artistic discipline. Contrary to Baudrillard’s pessimistic view of culture and art of the twenty-first century, transaesthetics in the domain of architecture can be interpreted, above all, from an optimistic standpoint. Parametric and digital design in architecture is able to produce a hyperreal reality based on freedom and creation that the architects had never known before. Therefore, the architecture with the qualities of transcultural and transaesthetic succeeds in overcoming the unilateral global goals of neoliberal capitalism with the power of its creations, providing the maximum of creative charge.

We have seen from the previous examples of this study that the digital architecture of exuberance of Diaz Alonso or the experimental architecture of Roche and the New Territories group represent two extremely creative ways of using modern technologies for the purpose of aesthetically, ethically and politically free architectural and artistic expression. The orientation of architecture to the digital methodology of work has highlighted a new positivist belief in the richness of transaesthetic experiences given through architecture. Computer design and modern technological practices of architecture confirm the benefits of transaesthetic architecture which is realised in the philosophical interface between utopia and reality. Through animation, virtual perception,
digital simulation, direct transformation, modification, and interactive perception of architecture, digital architectural information is established as the basic equivalent of aesthetic value. At the same time, digital architectural information is a technical-engineering value based on which the realisation of architecture is carried out in practice. Therefore, depending on the point of view, digital architectural information determines the aesthetic extension of architecture – which can be regarded as hyperrealism, which is neither a lie nor truth, since it exists as architecture in the domain of the transaesthetic. On the other hand, digital architectural information is a simulacrum that has practical potential and is transferred from the domain of the hyperreal to the domain of real and existential when it comes to the realisation of computer models of architecture in the built objects. As the technical possibilities of concrete, glass and metal structures were examined with fascination in the twentieth century, today, in the second decade of the twenty-first century, digital media have completely transformed the way of thinking and the very philosophy of architecture. Digital architectural information also works in the field of social cohesion, which best reflects the concepts of intelligent architecture, smart cities and environmental aesthetics of architecture. Technology should not be understood as an antagonist and destroyer of nature and the natural environment. New technologies are precisely the basis for a more human and ethical approach to modern architecture that seek to reconcile economic goals with the general development of society, bearing in mind ecological and environmental goals. Therefore, the highest goal of architecture aesthetics should be phronesis, which is reflected in a combination of practical and thoughtful work in architecture. This is why environmental aesthetics of architecture revitalises issues that were forgotten and strives to rethink the general values of true, good and beautiful which have constituted the basis of humanism and individual and collective responsibility from antiquity to this day.
International Style was the name of the exhibition organised by architects Henry-Russell Hitchcock and Philip Johnson in 1932 at the New York MOMA Museum, assuming under this name a modern style in architecture that had been developing since the 1920s in Germany, France, the Netherlands and other European countries. Shortly before the Second World War, Mies van der Rohe, Walter Gropius and Marcel Breuer emigrated to America, Hannes Meyer to the USSR, and then to Mexico. The principles of Bauhaus and Le Corbusier’s modernism after the war in the fever of the great construction of new life through the new architecture started to gain their worldwide affirmation.

We will mention some of the largest architectural companies operating on the global architecture market: AECOM (USA), Gensler (USA), IBI Group Inc. (Canada), Nikken Sekkei Ltd (Japan), Aedas (UK), Perkins and Will (USA), DP Architects (Singapore), HOK (USA), Samoo Architects and Engineers (South Korea), Foster and Partners (UK), etc.

See examples of projects carried out by WKK architects in Bahrain, Islamabad, Jakarta, Tehran, Bangkok, Cyprus, Tripoli, and Dubai.

NOTES


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Dubai is the destination of wonders in architecture: by 2023 it will have another miracle, a split-volume skyscraper Bujr Jumeira, with oval base shaped in the form of fingerprint of the emirates’s ruler Mohammed bin Rashid Al Maktoum (See: Figure 1). Dubai is the host of EXPO 2020. This will be the first time for World Universal Exposition to take place in the region of Middle East, Africa and South Asia region.

See below in this paper the work of the New Territories group, pp. 455.

*Aesthetics of everyday life* involves common human objects, environments and activities, for example: artifacts of daily use, chores around the house, everyday activities, such as eating, walking, bathing, meeting people, sport, etc. See: Yuriko Saito, *Everyday Aesthetics* (Oxford: Oxford University Press, 2010).


Although they share similar ideas, environmentalism should not be confused with ecology. Ecology refers to a set of relationships that connect an organism with its environment or ecosystem. Environmentalism is a very comprehensive philosophical, sociological and ideological view of the world that advocates the protection and improvement of environmental health: that of people, animals, plants and non-living matters.


In his studies, Böhme examines the values of the atmosphere that dominates in various aesthetic contexts, such as: city atmosphere, music atmosphere, atmosphere of light, atmosphere of dusk, atmosphere in architecture, atmosphere of human communications, atmosphere of living bodies in space, etc. See: Gernot Böhme, *Atmospheric Architectures: The Aesthetics of Felt Spaces* (London, etc.: Bloomsbury Academic, 2017).


The term grotesque is used in the sense of miraculous, unusual, excessive, extreme, distorted, outcast, ridiculous, frustrated, unnatural, ironic. (See: Wolfgang Kajzer [Wolfgang Kayser], *Grotesko u slikarstvu i pesništvu* (Novi Sad: Svetovi, 2004).

About the concept of simulacrum see: Žan Bodrijar [Jean Baudrillard], *Simulakrumi i simulacija* (Novi Sad: Svetovi, 1981), 10.

*Ephemeral or temporal architecture* constitutes a catalyst for social behaviour, refreshes space and psychologically affects passers-by. Ephemeral architecture is usually the product of interdisciplinary work of experts from various disciplines: architects, stakeholders, historians, urban planners, sociologists, psychologists, communication and media experts, etc.


See the example of the *Patagonian Museum* designed by Hernan Diaz Alonso, (Figure 6).
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AESTHETICS OF SUSTAINABILITY: CAPSULE ARCHITECTURE IN THE CITY AND IN NATURE

ABSTRACT

Architecture of minimum dwellings has been a hot topic recently. When minimum dwellings are compact, well-equipped, connected to the network, structurally, functionally and visually recognized as one thing, temporary and mobile or transportable, they may be designated as capsule architecture. Temporary by nature, these small dwellings, shelters, redesigned container units, special technological structures, parasites and other manifestations of the capsules concept encompass the logic of technological facilities with a distinct architectural expression. At the same time, it is a manifestation of the rule of sustainable design, sustainable architecture and sustainability in general. In this context, the case of small dwellings shows its difference as opposed to other sustainable architecture approaches and aesthetics. It subverts the generally sustainable approaches with exposed importance of locality within the global forces, usually relying on context – location, local culture and environmental characteristics, etc. The aesthetic regime of temporary, changeable, a-contextual and autonomous architectural structures can be regarded as an aesthetics of otherness, which relates them to the legacy of the Modern movement's existenzminimum experiments, the New Brutalism, radical experiments of the 1960s and other avantgarde and neo-avantgarde practices of the twentieth century, but firmly placed in the context of individualized, indeterminate, dispersed and ambiguous contemporaneity.

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KEY WORDS

AESTHETICS OF CHANGE
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MINIMUM FOOTPRINT
OTHERNESS
AESTHETICS OF SUSTAINABILITY
INTRODUCTION

A UN News online article from July 2018 entitled “Small and sustainable: ‘Tiny houses’ could be a solution to world’s housing problems” recapitulates the state of affairs in contemporary architectural efforts – how to provide decent and affordable housing that is as environmentally-friendly as possible. The house, 22 square meters in floorplan, was designed by UN Environment and the Centre for Ecosystems in Architecture at Yale University in the United States, in collaboration with UN-Habitat. Architecture of minimum dwellings, like small houses, shelters or cabins, has been a hot topic, especially after the most recent global financial crisis. While these architectures may combine Buckminster Fuller’s maxim of “doing more with less,” the Australian Aboriginal reinterpretation paraphrased by Glenn Murcutt as “touching the Earth lightly” or the functionalist rigor of Hannes Meyer’s “function times economics,” they may be extremely sophisticated architectural objects or low-tech, self-built or improvised facilities with an inbuilt minimum environmental footprint.

Although this discussion attempts to be relevant for contemporary conditions, we can find approaches and examples dealing with such environmental issues in the heroic utopian visions of future dwellings in the beginning of twentieth century that escalated with the revolutionary 1960s. Fuller’s Dymaxion and other endeavors may be the most obvious examples, as well as the countercultural formations in the US, with the parallels in experimental practices in the UK, Japan and elsewhere. Most of the architectural experiments were premature, unlikely to be built even after the post-World War Two conditions, but thought about and designed in times when imagining a brighter future was an appreciated, if not an expected, endeavour.

In this paper I will argue that the legacy of visionary thinking behind the experimental architecture of the 1960s can be a valid ground to rethink contemporary responsible, responding sustainable architecture. For this purpose, I will discuss the topics related to minimum dwellings as an extreme version of small or tiny houses, namely the sustainability conditions inherent in pioneering and contemporary capsule architecture, which has, with its inception, become the “biggest” contemporary architectural monad, the minimum building block of architecture. Exposing the questions of the aesthetics of change, and the aesthetics of the envelope, the case of capsule architecture shows the potential for a wider social and political engagement of architecture.
MINIMUM DWELLINGS: THE CAPSULES

The extrapolation of the trend of minimising the living space, the 1929 Congrès Internationaux d’Architecture Moderne (CIAM) theme *Existenzminimum* can result in a capsule architecture with its own typology. But this operation is not formal only. The conditions and consequences of the trend are becoming visible within it.

When minimum dwellings are compact, well-equipped, connected to the network, structurally, functionally and visually recognised as one thing, temporary and mobile or transportable, they may be designated as *capsules*. Although there have been many more capsules designed than have actually been built or produced, they inevitably serve as a precursor and a historical reference for the contemporary derivations. While pioneering examples focused more on their spatial, social and political role, i.e. the capsules of Archigram or the Japanese Metabolists, the contemporary ones have acquired an environmental role as well. (Ecocapsule, LEAPhut, m-ch).

Capsule architectures bring a seed of otherness to the environment. Their mobility and uprootedness or non-attachment to a place may redefine the notion of dwelling and consequently the notion of home, an individual and community. The otherness is supported also by the physical properties that enable seclusion and autonomy. Capsules are, therefore, potentially off the grid, and may be enacted either in remote natural environments or in the urban or suburban conditions of the globalised world. These characteristics enable the concept to be appropriated in crisis areas and stimulate experiments in the fields of design and art, as well. Although seeking disconnection from the immediate environment, these architectures enable or even enhance connectedness to the non-physical information network. Temporary by their nature, these small dwellings, shelters, redesigned container units, special technological structures, parasites and other manifestations of the capsule concept encompass the logic of technological facilities with a distinct architectural expression. In capsule architecture, the temporality and change which usually falls out of the descriptions of traditional architecture, get a prominent role. This attribute defines capsule architecture through *mimesis*, in the sense of biomimicry, which is a widely-featured strategy for sustainable architecture, as well.
AESTHETICS OF CHANGE

There is a legacy of understanding change in architecture, which was a theme proposed by Team 10 for the CIAM congress in Dubrovnik in 1956, and which was, in a more biological sense, implemented by the Japanese Metabolists in the 1960s. The term metabolism itself signifies the process of change in the span from formation to destruction and, in many cases, a new formation.

Kisho Kurokawa described his aesthetic approach as a desire for the natural, unadorned, plain, rustic and slightly sad expression depicted by notions of the “the aesthetics of Metabolism” and “the aesthetics of time.” These may be related to those of New Brutalism, and preserve relationships between architecture, society and nature which constantly changes with time. Change in Metabolist architecture is functional and representational. It can be seen in the proposed possibility of expansions, “organic” growth, flexibility in organisation and the changeability of individual building elements, as well as larger structural entities. The aesthetic of change is well-described by Kurokawa, when observing the construction and deconstruction of his three-dimensional space-frame structure with capsule units at the Osaka ’70 World Fair, named Takara Beautillion. As its assembly took only a few days, its ‘disassembly was similarly easy to perform; it was like the falling petals of a cherry blossom tree....’ which mirrors Buddhist aesthetics: ‘In Buddhism it is considered noble to fulfill one’s life and pass away beautifully, in accord with nature.’ Constant change in Metabolist architecture is facilitated by replaceable components with various lifespans and durability, which has been part of the traditional Japanese wooden architecture, with the Ise shrine as an obvious reference. The ritual of building and demolition of Shintoist shrines has alternated on two enclosed sites every 20 years for centuries. The concept of perpetual change and cyclical time is installed in the concept and design of the shrine. The physical buildings are, therefore, not considered durable. In *Ise: Prototype of Japanese Architecture*, Noboru Kawazoe explains that the “intangible essence within the style” was actually the essence to be preserved and not the material substance of the buildings, while pointing out the significant difference between the Japanese and Western notions of art:

‘The Japanese thought that life becomes eternal by being absorbed into the great stream of Nature. For them, it was not a case of “life is short, art eternal.” They had only to look to the Ise Shrine—ever new, yet ever unchanging – to know that it is art, in truth, that is short and life that is eternal.’
While the Metabolists were exposed to the metaphorical organic feature of changing structures, their Western contemporaries emphasised the aesthetics of change. The latter were seen in the “fathers of Pop” experiments and existentialist criticism by Independent Group, as well as in ironic or intentionally frivolous proposals of Archigram. With them, architecture became predominantly a promise of an immediate future.

**AESTHETICS OF SUSTAINABILITY: POLITICS OF THE ENVELOPE**

Next to organic operativity of capsule architecture, which does expose a specific aesthetics of sustainability, its “total beauty” could be tested. To illustrate it and as a checklist, let’s quickly relate the performance of capsule typology to Peter Buchanan’s well-known “ten shades of green architecture”\(^\text{10}\): while capsule architecture can respond to demands of “low energy/high performance”, “replenishable resources”, “recycling”, “health and happiness” and “total life cycle costing”, other categories, such as “embodied energy”, “long life loose fit”, “embedded in place” are out of its scope. The two remaining categories, namely “access and urban context” and “community and connections” are subject to testing beyond typological determination. The quick evaluation shows that capsule architecture can respond to five categories and possibly another two (categories), while it cannot respond to three of the ten categories mentioned above in total. This evidence makes it difficult to prove that capsule architecture is sustainable in the traditional sense. Nevertheless, the three missing categories can be challenged. Since capsule architecture is not architecture in the traditional sense, its characteristic power may overshadow these missing categories in favour of other virtues, which involve the political sphere. The political performance of architecture has been historically connected to the architectural plan, which organised the power structures and protocol, and to the architectural section, which organised the social strata and the relation to the ground, while the envelope has held a mere representational or symbolic function\(^\text{11}\) with *visuality* (of the building) considered as “the location of its aesthetic interest”\(^\text{12}\).

But due to its size and compactness, a gaze can take in the capsule at once. The envelope conveys the message reflecting the content, therefore the envelope can be regarded the display of the aesthetic, as well as political, consideration. But in the case of the capsule, the envelope is a double-sided medium and should be analysed as such.
According to Marshall McLuhan, housing functions as extension of our skin and heat control mechanisms and a medium of communication. While it provides protection and comfort to the body, it also shapes and rearranges the patterns of human association and community.

To be more specific, the envelope of a capsule as an external medium separates exterior from interior and can be more precisely defined by its characteristics: the structure that includes physical tightness and control mechanisms; the materiality and integrity, which makes a capsule a single-space element with either a frame or monocoque construction; and the derived representation. The form is defined by the type of the capsule and the agglomeration or siting properties. The envelope as an archetype of architecture mirrors a cave shelter from the distant past and can be traced as the most primordial architectural element in the tectonic theory by Gottfried Semper – the creation of the envelope by weaving. With contemporary technology, the envelope is completed with perfected physical control mechanisms, which do not only protect the user against external influences. Highly functioning building envelopes are crucial for the edifice’s sustainable performance, as well. But in many cases in contemporary architecture, the envelope becomes the sole technological response in architectural disguise. Such a position promotes ‘science and technology as the solutions that will repair ecological damage without interfering with consumerist lifestyles or worldviews’.

The specific architectural quality of the capsule is, in this case, emphasised by the double-sidedness of the envelope and its multiplied activity. What capsule architecture performs as architecture is distinct from just the parameters of sustainability. Namely, the characteristic of the capsule architecture refers to the internal part of its envelope, which enables comfort within. By means of an interface, the comfort is provided by the ergonomic character of furnishings, equipment facilitating the regulation of the influence flow from the outside, the transfer between inside and outside, and adjustments for the desired ambiance inside. It also enables a potential functional autonomy of the capsule.

To quote Zaera-Polo from The Politics of the Envelope, ‘at a time when energy and security concerns have replaced an earlier focus on circulation and flow as the contents of architectural expression, the building envelope becomes a key political subject’, which is reflected, for example, in Sloterdijk’s Sphären trilogy.
With its treatment of the envelope as a “double-sided surface”, it enables it to go beyond superficial interactivity or environmental effectiveness and actually can provide the conditions of mediation between the interior and exterior, as well as their embodiment. With this understanding, the envelope is not solely an addition, passive or superficial, since the surface design is blended with the essence of architecture.\textsuperscript{19} To paraphrase Zaera-Polo, it has become ‘an image of engagement between the individual and the collective, and therefore a mechanism of political expression of contemporary societies’.\textsuperscript{20} According to the three models of building envelopes proposed by Lee and Holzheu:\textsuperscript{21} from the modernist “form follows function” through the Venturian “form accommodates function” to the biomimetic generative system responsive and adaptable to environmental or parametric conditions, i.e. “form is function,” which the authors position within the politics of biomimetics, the pioneering capsule architecture has been a product of the late modernist period, but we can understand its operation in a rather contemporary – biomimetic way. The latter is also especially clear with the contemporary derivations of the concept.

CONCLUSION

The exposed aesthetics of change, and the aesthetics of the envelope show the potential of architecture for a wider social and political engagement.

Capsule architecture is, at the same time, a manifestation of the rule of sustainable design, sustainable architecture and sustainability in general, but shows its difference to other sustainable architecture approaches and aesthetics. It subverts some of the generally-sustainable approaches. The aesthetic regime of temporary, changeable, acontextual and autonomous architectural objects can be regarded as an aesthetics of otherness that carries political connotations. These relate capsule architecture to the legacy of the Modern movement’s \textit{existenzminimum} experiments, the New Brutalism, radical experiments of the 1960s and other avantgarde and neo-avantgarde practices of the twentieth century, but firmly placed within the context of individualised, indeterminate, dispersed and ambiguous contemporaneity.


Due to their otherness, distinct from traditional dwellings, they demand attention and elicit reactions. The idea behind the concept is, of course, a rather libertarian one, which may lead to chaotic situations in space and even anti-bureaucracy, as it was already exposed by the Metabolists back in the 1960s. For discussion of otherness of the typology of the capsule, see Šenk, Capsules.


Kurokawa, Metabolism in Architecture, 101.


15 Lee and Holzheu, “Building Envelope as Surface,” 122.

16 Ingersoll, “The Ecology Question and Architecture,” 582.

17 Šenk, *Capsules*, 154-156.


19 Lee and Holzheu, “Building Envelope as Surface,” 133.


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AESTHETICS AND CULTURAL ASPECTS OF BAUHAUS:
TOWARDS A NEW CONCEPTION

ABSTRACT

This article covers the new possibilities of the Bauhaus worldview: the creation of new forms for depicting human ideals through a focus on aesthetics and technology, combined with Niemeyer’s impact on architecture and design. New styles and shapes have arisen as offshoots from Bauhaus, conveying the values of each culture through the construction of a collective “picture” world. The Bauhaus of today expresses the culture industry, dialectically considering innovation and applied art as a path from the modern design of the industrial revolution to “eco-design.” In this sense, Bauhaus is still significant in its role, linking together art, technology, and industry. Innovation as a dynamic determination of the moment, present in all epochs, is understood as a potent force for maintaining tradition. In addition to a chronological record of the influence of Bauhaus, the significant projects of Niemeyer are discussed. Finally, two perspectives on the “schism” between architecture and technology are presented. The first perspective concerns the human ability to create models in architectural practice for adoption as a configuration of the space. The second relates the evolution of technologies leading to the imagined becoming a reality through time, as described by Hegel (1823).

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KEY WORDS

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SPACE-TIME
NEW FORMS
INTRODUCTION

Bauhaus is related to aesthetics and architecture in the reflection of artistic creation, the means leading to design in this production area, where artists and artisans are technicians and experts in manufacturing forms with a functional aim. These forms are necessarily useful, thus emphasising its technical aspects.

According to a synthesis by Ursula Meyer, we can consider the technical aspect, from a philosophical perspective, as the medium that allows the human a capacity for imagination and representation. Individuals are conditioned to employ pragmatic forms to achieve their goals. So, in this approach, the origin of the term technology should be analysed. This definition would have an original technical meaning in ancient Greece. At the time, the term technè contained, as a whole, a definition broader than that of today. In ancient Greece, it was not only used for machines or the production of objects. The word technè did not differentiate between activities such as those of manual work, creative, art, or military strategies. Thus, the use of the word technè expressed as much meaning for technical actions as for the mental, such as rhetoric, poetry, and arithmetic. Today, the “technical” concept also generates the idea of a procedure of technological knowledge. As a phenomenon, technology is also the subject of philosophy and a subject of study for sociology and applied arts. Additionally, among several definitions of the technical concept, the definition of “technology” in English is known as the science of production and its processes. In Latin, the word technologia included arts education, systems, and methods of Artes Liberales (the seven liberal arts: grammar, astronomy, music, rhetoric, dialectic, arithmetic, and geometry). These were the most important disciplines in Antiquity and the Middle Ages.

Therefore, architecture in the configurations of medieval cities has a central strength in the construction of cathedrals, showing their “liberation” of the mechanical arts. With the cathedra (seat), art represents an extreme promotion of architecture, providing the medieval cities the role of capital, showing itself as a symbol of superiority and authority, not only by the well-calculated harmony of their buildings but also by the height of their vaults. This symbol is not limited to the power exerted by the cathedral, but also to the value, the perfection, and the architectural grandeur, which – since the Italian Renaissance – possess strength in France and throughout other countries, thus representing an aesthetic value through the most beautiful examples and masterpieces in the arts.
Later, a change of meaning occurred in the Age of Enlightenment; technology was used as a science of knowledge, which is today’s accepted meaning. Technique is the major ally of knowledge and science in various fields of human activity throughout history, and it is the main purpose of the analysis of changes in society. The development of mechanisation and industrialisation on the one hand, and the progress of science on the other, led to a complete transformation of the universe. The new relationships of everyday urban life in contemporary society through art and visual communication by human activity are technical, under the aspects of space and time, and a significant contribution to the factors of perception of the individual and the evolution of his thinking ability, cognition, and aesthetics experience. In the same way that the work of art is consecrated in aesthetics as peinture, poetry, and music, so is the architecture as well as design, i.e., the work of art and the status of aesthetic values presently.

In the early 1910s, a movement was established with the concept of a “machine aesthetics” that conceptually followed the “technical aesthetics” of Russian constructivists. Such aesthetic-social theories by the Russian constructivists emerged to meet the expectations of a significant part of the population sympathetic to socialist ideals. They adopted as basic principles the production of materials that had greater functionality and technique, thus promoting a more technical purpose than style. It was the most significant characteristic for this creative practice, a kind of “Russian Bauhaus” called Wchutemas, the Russian State Art and Technical School (Bürdek, 2006).

With the movements Arts and Crafts and De Stijl, the rationalization of the design was conceptualized with an aesthetic of reduction that was marked in the Bauhaus in Weimar, Germany. With these movements, one of the most important tasks is the asymmetrical balance of elements configured to new methods in the architectural design process and the rationalisation conceptualising an aesthetic of the reduction that was marked in Weimar. This marked the birth of Bauhaus, which was founded in 1919 by Walter Gropius; it was an art school focused on the interests of industrial development and social needs, paying attention to the functional and technical aspects.

The basis of the aesthetic and social theory of Bauhaus was characterised by compositions and creations in the relationship between art, technology, and industry, exerting influence in the early twentieth century, especially with the advent of design. From 1919 to 1920, from the housing culture and with the social principle of consolidating art to the people, Bauhaus influenced the way of life in society. Additionally, after 1933, the most significant designers
of Bauhaus left Germany for the United States, influencing a new mainstream style called the International Style and proposing a worldwide trend of the creation and functional realisation of mass culture. From the American perspective, it was a pragmatic form of social development. The designers and architects Frank Lloyd Wright and Le Corbusier are the most prominent names of this style. They stand out because, over time, they became a reference for modernity along with Niemeyer’s works. Niemeyer is one of the representative architects in modern architecture. He became one of Brazil’s most significant and internationally recognised architects, including his collaboration with Le Corbusier on the United Nations headquarters and invitations to teach at Yale University and the Harvard Graduate School of Design.

OSCAR NIEMEYER’S CURVE OF TIME

As a meaningful journey in the history of civilisation and social life, and concerning technological change, the evolution process meets the goals of individuals for their development in large cities. Transformations are considered the main characteristics of urban visual culture as representations of worldviews by characteristics and needs, which vary according to culture, society, and economy.

Evolution leads us mainly to urban development, the increase of the urban population, and the evolution of architecture. The growth of cities requires that projects solve the problems of overpopulation, visual communication, and signaling. The proposals to establish different techniques for urban development are the result of the late twentieth century. The growth of the city has been a phenomenon since the dawn of civilisation. So, time is tied to the ability of the development of projects, the technique for solutions that can be settled in line with the provisions of the growth of urban centres. The relationship of space with the transformation of the city is a great challenge.

The process of change in the configuration of cities implies a means of control in both the growth of the population, as well as the decentralisation of metropolitan areas. We highlight solutions encountered by certain cities that followed the ideas still medieval, but in a new form suited to the contemporary circumstances. A good example of this is the city of Brasília, with its urbanisation project developed by Lúcio Costa, designed mainly by Oscar Niemeyer, and opened on April 21, 1960. The city was designed like an airplane from the sky in a project called Pilot Plan (Plano Piloto). The city of Brasília was designed and only later became the seat of the three governmental powers: the Legislative,

the Executive, and the Judiciary (Praça dos Três Poderes/the Three Powers Square). The transformation of the town is more characterised by linear time for the development of society. Ideas allied only to space do not correspond to the results expected from the development of a continually growing city and its transformation and evolution. This transformation took place during industrial development in Brazil under President Juscelino Kubitschek. (Fig. 1, 2, 3)

Sigfried Giedion presented in his work *Space, Time And Architecture: The Growth of a New Tradition* an analysis to understand the formations of cities changing. It was an effort to clarify or detail the concepts of growth in a town and transformations regarding the project and creativity for adaptations. We can see from this work that there were impossible ideas to solve the problems of organisation in a constantly changing city, which are those of the destruction of the town and then rebuilding a new one, as Wright wanted. Destruction of the city would be possible only due to a natural disaster. According to Giedion, the conception of space does not occur so isolated and autonomous, but by the organisation of forms in space. In all periods of the history of civilisation, the condition for projection is the perception of time and space concerning the volumes arranged in the internal and external spaces, or that of the interrelation between them. For instance, the spaces of great civilizations – like the pyramids of Giza in Egypt or the temples of Athens in Greece – have the volumes arranged in the internal and external areas. What best describes this volume relationship in space was the unlimited extent that this civilisation was planning for space. The meaning of architectural form and the relationship between the internal and external space is of great importance to the space-time concept when we observe that the sense of tradition works in large spaces with architectural projects of coverage following the shape of the vault.

Also, we can illustrate the predominant characteristics of creativity using the same essential elements, relative to space, placing them in their time, where the symbolic aspects represent tradition but in innovative ways, like the creativity of Niemeyer in the realisation of the National Congress in Brasilia, Brazil. Take the speech of the architect: ‘And so, by adopting the dome – the dome that the Egyptians used, and Roman multiplied – for the National Congress building.’ For Niemeyer, creativity was in the plastic intervention, the modification, seeking as the architect says “to make it lighter”. The architecture of the National Congress was carried out with the essential elements, which are the two plenary buildings where the Brazilian government makes decisions. So it was the architect’s criteria for its creation ‘to highlight them, was our plastic objective, placing them in a monumental terrace where their forms are distinguished as the true symbols of the legislative power.’³ (Fig. 4-6)
Fig. 4-7. National Congress, Brasilia, The Construction of Brasilia, photos by Marcel Gautherot. 

Fig. 8. National Congress, opened on April 21, 1960. Photo by Marcel Gautherot. 
Projects that allow the most massive dome to be in the centre and the lowest points, whether concave or convex, are perceived as an image. This image displays plenty of power, as it was for the Baroque period displaying an impressive aspect by the symmetry of architecture, suggesting optical illusions, and especially a perspective through paintings and frescoes. But over time, perception transforms the same essential elements into new configurations, expressing their values, which are also “absolute” according to their time and space, like Niemeyer by modernity when the values imagined by a nation are translated. As we can see from Giedion’s studies, shapes, surfaces, and planes define not only the interior space but also the limits of their dimensions, forming distinct volumes in an open space and interpretation, giving meaning to the design of contemporary architectural space. All questions are part of the world’s cultures regarding the past and innovation. Thus, the real world dimension of performance and space in relation to historical brands is the result of technological and social evolution. During the twentieth century, many researchers studied the impact of innovations as essential and necessary in technical cultures, policies, and materials of everyday life.

However, the current consumer society – urban life, for sociologist Edgar Morin is defined by the idea of the relationship between past, present, and future. But in such a way that it causes society to ask: Where will this path lead us? What does the current crisis mean? What is the value of old ideologies? In the face of twentieth-century interests: inventions, innovations, creations, techniques, cultures, and ideologies increased substantially, change evolution or revolutionise the principles of development. Thus, we see sense in Morin’s thinking of this subject’s analysis in innovation and creation in the form of images, these configurations being the exception to the rule – in a certain way, contemporary art. A feature that reinforces a trend in visual arts and that, in its relation to daily life through exhibitions and also through its interventions, interferes in the urbanisation of large cities. Therefore, consecrated spaces, classified as historical monuments by UNESCO, remain as heritage. However, those who seek innovation by modernity, beginning with the Liberty style in England (1834-1896), by the humanisation of the urban space through art, like William Morris, who wanted unity between architecture, painting, sculpture, and the decorative arts as a global artwork is a reference. Modern architecture, using new materials, gives thanks to new technologies, the result of the industrial revolution, which employed concrete, glass and iron frames. Innovation sets in, and the twentieth century establishes a new image and aesthetic theories. Thus, the functionality mixes industry with the daily life of the metropolis from this conviction: “the form follows the function”. Then, by combining public space
and power, by the word “form”, we can understand why “configuration” will be the function, in addition to the image of innovation that will play a strategic role.

Consequently, all contemporary values seek in their configurations the image that could characterise values. The question is: What is the “real” or illusion in each of these achievements in their time and their social reality? Regarding the contrast of many accomplishments that coexist with the works of earlier times, the analysis is more complex, or even when it comes to urban planning. As an example, the simplest solution is the absurdity of destruction of cities for the design of new spaces, as desired by Wright. But, for the innovative realisation, others were lucky to find almost a destruction – an evacuated space, ready for the construction of a planned city, as is the case of Brasilia, by the architects Costa and Niemeyer. An achievement that, additionally, was favoured by the political and social moment – Brazil’s development process. Given the vast region, other reasons have supported innovative works in the current space as a function of time – contemporaneity.

The most significant aspect of Niemeyer’s architecture is Le Corbusier’s influence with the use of concrete. Basically, at the beginning of concrete usage for a new architecture, two conditions are necessary: first, a tectonic expression of load-bearing walls. The second is that architects and built industries are used, within limits, to reach more solutions in their constructions with less work. That is a cheap method to build, allowing mass production. Reinforced concrete determined the principles of a new architecture. There are five points. First, the pilotis: supporting the horizontal slabs and elevating the building from the earth, in contrast with the ancient Greek temples. By applying pilotis, reinforced concrete enables more spacial and analogous floors. In this way, the pilotis are, for the new architecture, an achievement of perfection and democratic space. Second is the roof garden: itself one of modernism’s object-types. By freeing the columnar structure from the interior partitions that enclose the program, Le Corbusier created the free plan. The free plan was also known as the paralysed plan, or plan of rooms with little difference from one another, especially without the support of a wall; due to the pilotis technical achievements, the walls did not support much of the weight of the overlying parts of a building or other structure. The ribbon window, for example, is an interior window that enables a pass-through from one room to another by cutting an opening in a wall, which is not load-bearing or supporting the roof. Next is the free façade – there are open doors or windows similar to the ribbon window system. However, the exterior walls are now opened up to allow for more natural light and a view of the nature.
This point of a new architecture is one of the most elevated positions of Le Corbusier’s interest related to an aesthetic experience. Therefore, Niemeyer’s design is possible due to the mastery of technology, in these circumstances of modernity, rather than being a mechanism by which mass pressure is applied against the mass culture; it is a mechanism for taming the representatives of mass production. In this way, Le Corbusier made architecture powerful and more accessible to control through technology, and Niemeyer improved them with his remarkable architecture “the curves of time”. An architect is a creator.

By analysing the configurations of human social life throughout the evolutionary history of humanity, we realise that, in the nineteenth century, the separate existence of an Ecole des Beaux-Arts and an Ecole Polytechnique in Paris pointed to a schism between architecture and construction, regarding Giedion (1941). Hence, I find that “technology transfer” has always been an interaction between nature and culture for all possible realizations of human civilization throughout time – Zeitgeist. This schism became evident between architecture and technology when, as stated by Giedion, “the exhibition became the trial ground for new methods. In all the great international exhibitions – from the first at Crystal Palace, London, in 1851 to the last at the end of the century – constructors attempted tasks that had never been faced before.” In these ways, for me, more complex environmental aesthetics can be understood through inventions and artifices in the form of new materials composition. The most significant materials employed are stone, iron, and glass at the beginning of the nineteenth century, for example at Crystal Palace in 1851.

The development of industry in all its branches was accelerated by these exhibitions, in which every sphere of human activity was represented: the implements, methods, and products of mines, mills, machine, shops, and farms were on display, together with work in the fine and the applied arts.4

But since Bauhaus, concrete is the most significant material employed – from Bauhaus to the present with Niemeyer’s architecture, which was built following the concrete technologies. Also, through aesthetic practice, Niemeyer’s architecture can integrate art with techniques and industry for modern architecture, expressed through the outline of the curve, the precision of the pieces, and the clarity of the assembly.

In this respect, for the schism between architecture and technology, two aspects of cultural transformation are important: technique – in which the term ‘art’ is included – and science as technologies. Aside from the attraction of

Fig. 10. Itamaraty Palace, Brasilia. Photo by Marcel Gautherot. https://www.mcmdaily.com/gallery/old-brasilia-gallery/.
Niemeyer’s composition with the curve, which was always emphasised in the architectural process and modern development, the technical aspects of the curves configurations is highlighted as well as in the world and Weltanschauung by changing as a result of scientific and technological advances. By analysing the configurations of the Niemeyer’s architecture presented, this proposal is divided into a consideration of two different perspectives. The first is a building highlighted from the landscape. The second, however, reveals a configuration of a structure in the environment, highlighting the curve forms. Comparatively, the two points of view indicate that the buildings have been contrasted with the environment. But the second one distinguishes more than the first, with its curve form in contrast with the environment, while in the other one, we have a similar colour predominance. In this respect, two aspects of configuration as a form are important: element and space.

Overall, the general characteristic to observe in these architectural projects are the geometrical form of the curve. These forms, which always emphasised the outlining of the curve, have to be described through our perception. It should be a singular experience, with the different capacity of understanding the relationship of the forms, or not, from each of us. Therefore, we start a process of aesthetic judgment – a judgment with cultural influence and knowledge, that, even though, can be singular and also universal.


CLASSICAL ARCHITECTURE IN THE SCOPE OF KANTIAN AESTHETICS: BETWEEN LYOTARD AND RANCIÈRE

A B S T R A C T

Classical architecture’s inherent potentiality to constitute the principal architectural expression of western culture since Greek antiquity is due to its dual character: although it comes out from the primordial unity of things expressed by myth and religion in archaic times, it acquires its form of completion in the fifth c. BC, as a symbol of democracy and a harmonic articulation of the world on the ground of philosophical thinking.

By placing the avant-guard art in the sphere of the Kantian sublime, Jean-Francois Lyotard focuses on the impossibility of an absolute relation between reason and perception or between thinking and image, in modernity. He considers that in cases where this happens, it gives birth to political monsters. He connects postmodern expressions of classicism in architecture with Freud’s “Interpretation of Dreams” and the Kantian beautiful.

Jacques Ranciere’s approach to a Kantian in basis aesthetic consideration of modernity is opposite to that proposed by Lyotard. Instead of the sublime, Ranciere relates the beautiful with the rupture between thinking and perception. In this respect, fragments of the past can stimulate a creative procedure in the present.

This investigation aims to contribute to the dialogue for a renovated approach to the role of classicism in architecture today.

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INTRODUCTION

In an attempt to give an ontological account of Classical architecture, we go back to ancient Greece, where we can discern two main historical periods. A pre-classical or archaic one (seventh-sixth centuries BC), in which we could argue that architecture is born as an expression of religious and mythical thinking. As the oldest surviving temples suggest, architecture comes out in a complete form from the very beginning. The emphasis on a harmonic articulation of the parts of an already given form characterizes mainly the fifth century BC and belongs to the Classical period. Now, architectural form that originated in myth and religion becomes a symbol of the democratic principles of the polis (city-state) through a process which was consequently extended to public and private buildings as well.1 There is no contradiction in this. As Aristotle puts it in Politics, God and reason alone govern the city-state.2 Human and divine law coexist. As far as architecture is concerned, the matter of mathematical harmony is accompanied by an emphasis on the symbolic function of *stoa* or *peristilion* (a series of columns), which is gradually added around public and private open spaces in order to support the idea of democracy primarily expressed by the *agora* as an open space at the heart of the city.

Consequently, we could argue following Friedrich Nietzsche, that premordial unity between man, nature and the divine on the one hand, along with democratic regulative principles which underly the mathematical articulation of form on the other, endow Classical Greek architecture with the potentiality to constitute the principal architectural expression of western culture since Greek antiquity. It is this ability to express myth and reason or religion and democracy simultaneously that gave it a new role in the Enlightenment as well as Modernity, initiated by the Renaissance in the fifteenth century.

The impact of classical architecture on modern, postmodern and contemporary architectural experimentation will be examined next, not in terms of sociocultural and historical continuity, which would imply a sort of *zeitgeist* implicit in its power to survive, as the phenomenological speculative thinking of Martin Heidegger or Hans-Georg Gadamer would suggest, for instance. It is not a condition of unity between reason and sensation provided by imitation on the basis of the Platonic opposition between the idea and its sensible image what engages us here, but quite the opposite. Classical architecture is put within the scope of Kantian aesthetics. Thus it can motivate the beautiful or the sublime sentiment within human mind as an open, sometimes impossible relation between reason and sensation.
We will next turn to Lyotard’s approach to the postmodern in art and architecture through Kant’s aesthetic of the sublime feeling on the one hand as well as Rancière’s approach to an aesthetic consideration of modernity on the basis of the Kantian beautiful on the other, with reference to Classical architecture.

LYOTARD: POSTMODERN AND THE SUBLIME

In his *Complexity and Contradiction in Architecture*, published by MoMA in 1966, Robert Venturi launched a war against Modernist Euclidian clarity and rational functionality. By using more than 200 paradigms from architectural history, mainly referring to eclectical, mannerist and baroque classicism, he insists that complexity, ambiguity and contradiction are principal characteristics of architecture since the Vitruvian *firmitas, utilitas, venustas*. Venturi’s book contributed to a major debate in architecture, which dealt with a critical reconsideration of the classical past and culminated in the next two decades of postmodernism. The first Venice Biennale of architecture, organised by Paolo Portoghesi in 1980 under the title *The Presence of the Past*, could be considered as a celebration of the postmodern conquests of the 1970s. Twenty well-known architects, such as Leon Krier, Massimo Scolari, Rem Koolhaas and Elias Zegelis, Frank O. Gehry, Arata Isozaki, Hans Hollein and others, undertook the design of consecutive exhibition spaces with elevations between the columns in the interior of the old shipyard (Corderie). A double sequence of elevations frame *La Strada Novissima* on both sides, creating a bricolage of postmodern eclecticism.

Next, we will attempt to relate this kind of reference to classical architecture in the 1970s and the 1980s with the meaning Lyotard gives to the term postmodern, by introducing it to philosophy. Lyotard uses the term postmodern for the first time in his book *The Postmodern Condition: A Report on Knowledge* first published in 1979, in order to describe the condition of knowledge in the mostly developed societies in the context of what he calls “the crisis of grand narratives”. It becomes clear in his seminal essay “Answering the Question: What is Postmodernism?” (1982) included as an appendix in this book, that when he defines postmodern as “incrudelity to the metanarratives”, what he rebels against is an all-embracing, totalising, and unifying vision about society. In this context, he insists that postmodernity is endowed with the task of constantly imposing a severe critique of the Enlightenment idea of a unitary end of history and the subject, which is close to the spirit of Kant’s *Critique of Judgement* and was originally initiated by Ludwig Wittgenstein and Theodor Adorno. In this respect, he accuses Habermas that his attempt to unify cognition, ethics
and politics through language aims to a totalising experience that originates in Hegelian dialectics. He writes: ‘The nineteenth and twentieth centuries have given us as much terror as we can take. We have paid a high enough price for the nostalgia of the whole and the one, for the reconciliation of the concept and the sensible […]’. The consensus proposed by Habermas, ‘does harm to the heterogeneity of the language games. [...] Postmodern knowledge is not simply a tool to the authorities; it refines our sensitivity to difference and reinforces our ability to tolerate the incommensurable. Its principle is not the expert’s homology but the inventor’s paralogy.’

In a text entitled “Defining the Postmodern”, presented at a conference on postmodern art and architecture held by the Institute of Contemporary Arts in London in 1985, Lyotard refers to the Italian architect and theorist Vittorio Gregotti, who insists that the urban project of rebuilding the whole space occupied by humanity on rational, universally valid principles undertaken by modern architecture has failed. As a result, Lyotard observes, ‘postmodern architecture is condemned to generate a multiplicity of small transformations in the space it inherits. [...] a sort of bricolage: [...] quotations of elements from previous styles or periods (classical or modern) ...’

Lyotard, although he shares with the proponents of architectural postmodernism a distaste for the urban project of the realization of the grand narrative of modernism on a universal scale, he expresses two reservations the discussion of which will elucidate further the essential differences between the meaning he gives to the term postmodern and the meaning of the term in the classical eclecticism of the 1970s and the 1980s.

First, he explains that the idea of putting events and things in chronological order is totally modern so far as it belongs to Christianity, Cartesianism, and Jacobinism. In the case of classical eclecticism in architecture, Lyotard considers that the post- of the postmodern intends to signify a chronological category, a period of time which comes after the modern. He is totally opposed to this distinction between modernity and postmodernity as a simple succession of periods. As he discusses in his text “Rewriting modernity”, the first version of which was presented in 1986, modernity is always pregnant with postmodernity as far as ‘modern temporality comprises in itself an impulsion to exceed itself into a state other than itself.’

Secondly, he maintains that breaking with tradition and resetting the clock at zero by modernity, is a manner of repressing the past and repeating it rather than overcoming it. However, the quotation of elements of past architectures
by postmodern architecture is in fact the same procedure as the use of remains coming from past life in the dream-work as described by Sigmund Freud in the Interpretation of Dreams. As such, it cannot be a real solution to the problem of breaking with the past.

In “Rewriting Modernity”, Lyotard finds a parallel between Freud’s approach to dreams and the Kantian beautiful. In this respect, he opposes the dream work in favor of the anamnesis of psychoanalytic therapy. He insists that in the context of psychoanalysis rewriting provides no knowledge of the past. According to Freud, psychoanalysis is not subject to knowledge but merely a “technique”. In addition, Lyotard finds a counterpart between Kant’s notion of the sublime and what Jacques Lacan called the Thing and Freud the unconscious affect. Thus, rewriting concerns the anamnesis of the Thing and as such it comes under a problematic of the sublime.

As he states in The Postmodern Condition:

‘The sublime sentiment, […] carries with it both pleasure and pain. Better still, in it pleasure derives from pain. This contradiction, […] which some would call neurosis or masochism, develops as a conflict between the faculties of a subject, the faculty to conceive of something and the faculty to “present” something.’ ‘The postmodern would be that which, in the modern, puts forward the unpresentable in presentation itself.’

Lyotard considers that it was the avant-guard painters who carried out the highly responsible project of the investigation of the presuppositions implied in modernity. He compares their work to the psychoanalytic therapy. The characteristic symptom of neurosis or psychosis is repetition and it organises the whole existence of the subject like a drama, he writes. In psychoanalytic therapy the patient elaborates his trouble by freely associating past situations, so discovering hidden meanings of his life. Cezanne, Picasso, Delaunay, Kandinsky, Klee, Mondrian, Malevitch and finally Marcel Duchamp have worked through what Freud called Durcharbeitung, thus overcoming the modern neurosis or schizophrenia, Lyotard insists. Anamnesis replaces repetition. The postmodern in architecture thus understood seems to us to be closer to works characterised as deconstructive in the MoMA exhibition of 1988, organised by Philip Johnson and Mark Wigley. The works by Frank O. Gehry, Rem Koolhaas, Peter Eisenman, Daniel Libeskind, Coop Himmelblau, Zaha Hadid and Bernard Tschumi were selected for the exhibition. As it appears in the text of the press release from March 1988, the intention of the above architects was
to address, in Johnson’s words, the “pleasures of unease”. […] Their projects continue the experimentation with structure initiated by the Russian Constructivists, but the goal of perfection of the 1920s is subverted. The traditional virtues of harmony, unity, and clarity are displaced by disharmony, fracturing, and mystery.”

What we suggest here is that they seem to be connected to classicism through a psychoanalytic process of “elaborating an initial oblivion”.

RANCIÈRE: 
RUPTURE AS THE GROUND FOR A FREE PLAY BETWEEN REASON AND PERCEPTION

Rancière shares with Lyotard an aesthetic consideration of modernity which is Kantian in essence. They both deal with the rupture between thinking and perception in Kant’s Third Critique. Nevertheless, while Lyotard focuses on the sublime, Ranciere insists in renovating the meaning of the beautiful. Rancière uses the term disensus in order to describe the relation between thinking and perception in the Kantian beautiful as a rupture. This brings to mind the early apologist of the Cubist movement Maurice Raynal, who first associated the Kantian beautiful to Cubist art that favours distortion, fragmentation and dislocation instead of representation.

Rancière rejects any equation of Kant’s definition of the beautiful as ‘what is presented as an object of universal delight apart from any concept’ with the traditional definition of beauty as harmony. He also fiercely opposes the connection of this rupture to Kant’s definition of the sublime. He identifies a radical break with representation not in Kant’s conception of the sublime but in the phrase “apart from any concept”.

With reference to Schiller’s letters “On the Aesthetic Education of Man” that originated in Kant’s Analytic of the Beautiful, Rancière attributes a political role to aesthetics grounded not on a causal or dialectic or other relation, but on a free play between thinking and perception as the basis for a democratic articulation of a society. In this respect, fragments of the past can stimulate a creative procedure in the present. In opposition to Lyotard within this conceptual scheme, Rancière has no need for psychoanalysis in order to handle rupture, while he poses the relation between thinking and perception as a relation of equals. Rancière uses Schiller’s conception of an aesthetic state as the manifesto of his conception of modernity as the “aesthetic regime of the arts” as far as it
indicates a special identity of opposites between thinking and art’s perception or between life and the autonomy of art. As Rancière explains, the “aesthetic state” is ‘a pure instance of suspension, a moment when form is experienced for itself’. Art’s autonomy is defined by him in this way.\textsuperscript{21}

Thus, he maintains that the rejection of the concept of \textit{mimesis} by modernity implies art’s liberation from specific rules, hierarchy, subject matter and genres. More than that, he insists that \textit{mimesis} separates the way of doing and making arts from the order of social doings. The aesthetic regime he proposes identifies the forms of art with those which express the shape of life, while simultaneously it defends the absolute singularity of art. Thus, it sets the foundations of the autonomy of art on the Schillerean conception of an aesthetic state.\textsuperscript{22} Rancière shares Adorno’s aversion to any form of assimilation of art to life and his persistence on the radical separation of the work from aestheticised commodities. He, however, opposes Adorno’s conception that the work has to become even more mechanical and “inhuman” in relation to mass consumption in order to denounce the capitalist division of work and the embellishments of commodities. Rancière claims that this is against art’s autonomy.\textsuperscript{23}

Rancière further argues that the dissensual operation implied in Kant’s definition of the beautiful involves a superimposition that transforms the given form or body to a new one. In order to support his point of view, he cites the work of Johann Joachim Winckelmann. In his \textit{History of Ancient Art}, published twenty-six years before Kant’s \textit{Critique of Judgement}, Winckelmann selected a crippled and beheaded statue, known as the Belvedere Torso, as the masterpiece of Greek art. The paradox is intensified by the fact that Winckelmann considers the statue as a representation of Hercules.\textsuperscript{24} Rancière finds an analogy between the Belvedere Torso and the Deleuzian “body without organs”.\textsuperscript{25} He considers Deleuze’s approach to Bacon’s athletic figures in his \textit{Logic of Sensation} as an heir to the Schillerian conception of liberty that has disappeared as the political liberty of people. On this ground, he criticises Deleuze’s insistence on the sublime dramaturgy. In a process of subtraction and addition, Winckelmann reinvents with his words the shape and meaning of Greek statues. In this way, the Belvedere Torso or Bacon’s mutilated figures could evoke a new sense of community.\textsuperscript{26} This would suggest a similar operation for classical works of architecture, of course. Thus, the Parthenon, for instance, like the Belvedere Torso or a Bacon’s body, through mutilation and dismemberment can motivate a disensual operation as a play of subtraction and addition free of any particular rules or symbolism and thus become an expression of social emancipation in modernity.
Rancière refers to the example of the museum in order to elucidate the meaning of dissensus further in relation to everyday experience. If we use the Archeological museum of Athens as a paradigm, the works exhibited inside the museum have been removed from their original destination and the specific community in which they belonged. In the new environment there are no boundaries whatsoever separating the realm of art and the realm of everyday life. All representations are offered to the same indifferent gaze. Aesthetic separation does not imply a private paradise for amateurs or aesthetes, claims Rancière. This is why Schiller after reading Kant’s *Third Critique* could not conceptualise a community united by the vision of eternal beauty. The aesthetic effect in fact derives from a relationship between two “separations”. Before entering the realm of aesthetic experience in the museum, the works had been produced for a particular destination: festivities and religious ceremonies, building decorum, etc. The entering in the aesthetic sensorium of the museum is marked with the loss of destination. Along with the loss of the harmony between *poiesis* and *aisthesis*, the relation between each work and its particular place in the social order, identified with relations of dominance and inequality, has also been lost in the museum’s environment. The meaning of the word loss here is different from the loss of the aura as its unique relation in space and time, according to Benjamin. Social emancipation is not related to the mechanical reproduction of an archetype. Social emancipation for Rancière becomes an aesthetic matter, a matter of dismemberment of a body animated by a particular belief.

When the loss of destination implicit in aesthetic experience, as explained by Rancière, disrupts the way in which bodies fit their functions in a social order, then a political effect is produced. It consists in ‘a multiplicity of folds and gaps in the fabric of common experience that change the cartography of the perceptible, the thinkable and the feasible’. The political effect, Rancière claims, occurs under the condition of an original disjunction, which separates cause and effect. The aesthetic effect presupposes dis-identification. Within the aesthetic community, political subjectivisation is based on a dis-identification process. We can argue that within modernity, classical architecture looks like the exhibits of the museum: a loss of the harmony between *poiesis* and *aisthesis*, between the intention of the creator and the aesthetic experience of the inhabitant or the visitor and a loss of the hierarchical order between the work and its environment.

In this respect, Rancière suggests that the meaning of modernity is not aesthetic innovation as such, but the invention of aesthetic forms and material structures referring to a life to come. He maintains that aesthetic avant-guard has led to...
political avant-guard, or at least tried to: the transformation of politics into a total life programme through an aesthetic appreciation of reality based on sensation. Rancière uses the example of Russian Constructivism in order to clarify what he means when he talks about a fusion of art and life through his concept of dissensus. In a lecture given in the Oslo Astrup Fearnley Museet in 2016, entitled “Art and politics: Dissensus and its metamorphoses”\textsuperscript{30}, he refers to a replica of the Tatlin’s model for the Monument of the Third International (1919), made by the Chinese artist Ai Weiwei in 2007 for the city of Liverpool. Standing on a floating platform in the shape of a spectacular chandelier and named “Work in progress/fountain of light”, at a first glance, the replica might suggest a postmodern parody. It was a copy of the model of a 303-meter high architectural construction consisting of two interlaced, progressively diminishing spirals. Within the spirals four large transparent rotating volumes were suspended dedicated to the purposes of legislation, administration, information and cinematic projection respectively. The whole construction was conceived to be made of iron and glass, because these two materials share – according to a contemporary description – ‘an imposing simplicity and at the same time […] for both […] fire is the creator of life’.\textsuperscript{31} As the architectural critic and historian Kenneth Frampton observes ‘one can hardly regard the tower as a purely utilitarian object.’ It remains rather ‘a monumental metaphor of a new social order’.\textsuperscript{32}

Rancière explains that Tatlin’s monument constitutes a dissensual proposition as far as keeping a distance from the past it proposes new forms of estrangement which are supposed to reform our perception. As a material transformation of the life in the landscape of the community, art intertwines with life, artistic practice with political practice. He observes that architecture is par excellence, the art that achieves this unity of art and life. It constructs the sense of space. Tatlin’s monument, along with projects by Lissitzky, Ladovsky, Melnikov, Rodchenko and other artists and architects of the Russian avant-guard, through impossible spaces and paradoxical temporality, propose new forms of visibility, which aim to transform the visible landscape, to shape new forms of life and to change the old world. Intentionally “unrealisable” as Frampton comments, Lissitzky’s 1920 design for a Lenin tribune was projected as a \textit{Proun}. He coined the term from \textit{Pro-Unovis}, ‘project for the affirmation of new forms of art’, in order to indicate ‘an unprecedented creative realm, situated somewhere between painting and architecture’.\textsuperscript{33}

Understood in this way, aesthetics does not suggest a philosophical discourse aiming to dominate art or architecture. Rather it suggests an attempt to activate thinking by pointing to the work’s paradoxes and contradictions. Thus,
dissensual perception or a dissensual intervention in the public space implies dislocation, dismemberment and dis-identification of given, established truths, while it still remains within the spectrum of the Kantian indifferent gaze. As such, it contributes to a perpetual free play between thinking and perception conceived as equals. In this way, art opens up its limits to other art species and perceptual means, while it participates in a political operation in terms of autonomy and equality.

CONCLUSION

A fundamental feature of the ontology of modernity is the fact that \( \mu\text{\i}\mu\text{\i}\eta\sigma\mu\zeta \) – imitation – retreated in favour of a rupture between thinking and perception, principally expressed by Kant in his Third Critique. \( \mu\text{\i}\mu\text{\i}\eta\sigma\mu\zeta \) in Classical times, as both Plato and Aristotle agree, implied the existence of the sensibles as corporeal expressions of a metaphysical – that is to say unchangeable in space and time – archetype. \( \mu\text{\i}\mu\text{\i}\eta\sigma\mu \) originally indicates unity between thinking and perception on a social/political ground. The opening of the gap in modernity is interwoven with concepts of political freedom and human emancipation.

Lytard severely criticises the grand narrative of modernity concerning the belief that human emancipation at a universal scale will be achieved through scientific progress and technology and counterposes a philosophical account of postmodernism as the quintessence of modernism. In order to define postmodernism, Lyotard focuses on the Kantian sublime sentiment. The sublime sentiment excludes any direct relation between reason and imagination or between thinking and perception. Thus, for Lyotard the only way to approach the past is through psychoanalysis. Psychoanalytic anamnesis seems to him to be the only secure method to avoid repetition or any attempt of resurrection of a whole, in political terms. He relates the classical references of postmodern architecture of the 1970s and the 1980s with the function of the dream world as it is approached by Freud. He relates this to the Kantian beautiful. The appeal to the dream world cannot guarantee, Lyotard claims, that the neurosis or psychosis caused by the repression of the past by modernity will not lead to its repetition. He insists that the avant-guard painters only managed to overcome repetition through a working process which recalls psychoanalytic therapy.

In an attempt to keep the relation between thinking and sensation active, Rancière on the other hand interprets the Kantian phrase “apart from a concept” from the Second Moment of the “Analytic of the Beautiful” in terms of an aesthetic distance established between the two. This allows for the operation of a free play between them.
Rancière refers to classical art and uses the paradigm of the museum in order to describe the dissensual operation of the Kantian beautiful. In this respect, classical works acquire aesthetic/political value in modernity only through disidentification and the loss of their hierarchical status within their environment. An aesthetic effect can be produced only if the way in which classical works fit their functions in their particular social order is disrupted. Thus, deprived of the ability to be carriers of any particular truth, they become subject to a free play between thinking and perception on the ground of a dissensual operation. Rancière explains that Tatlin’s model for the monument of the Third International constitutes a dissensual proposition as far as, through an indifferent gaze to the past, it conceptualises new, “intentionally unrealisable” forms, which aim to unify art and life.
NOTES


6 Ibid., 72-73.

7 Ibid., 81-82.

8 Ibid., xxv.


12 Ibid., 31.

13 Ibid., 33.


15 Ibid., 81.


17 Ibid.


22 Rancière, The Distribution of the Sensible, 23.


https://www.youtube.com/watch?v=b3CKZgwf3k.


Ibid., 170-171.

Ibid., 170.
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FLUID STATE OF ARCHITECTURE

ABSTRACT

This paper focuses on the changes in architectural aesthetic criteria, from static to dynamic values of both figurative and non-figurative aspects in contemporary architecture and its cultural context. Fluid state of architecture refers to the notions of constant variability occurring in relations between architecture and contemporary cultural context of globalisation. Contemporary context dynamises everyday perceptual experiences, living conditions and terms of spatial appropriations. Accordingly, new networking phenomena appearing on informational, communicational and spatial levels transform the city and architecture into constant process of flows, dematerialising its elements into the new fluid, variable character. Architectural aesthetic qualities simultaneously shift through events and effects affirmation over static formal whole in transformation from objective to (inter)subjective aesthetic spatial experience.

This paper is based on hypothesis that contemporary architecture is characterised by the loss of object singularity in terms of contextual conditions and assimilation of particular characters into the dynamic character of the whole. Therefore, architectural design principles shift through dispersion of disciplinary boundaries and boundaries of inner and outer architectural space, hybridity and typological definition loss. This paper presents how dematerialisation of architectural values transforms contemporary architectural space into the complex dynamic system of infrastructure, flows, events and effects.

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KEY WORDS

ARCHITECTURAL AESTHETICS  
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INTRODUCTION

This paper researches the concept of fluid state of architecture based on its relations with the contemporary cultural, socio-spatial context. Additionally, fluid state of architecture refers to the notions of constant variability occurring as a result of contemporary everyday experience dynamisation, living conditions and spatial appropriations in the post-postmodern context of globalisation and informational revolution. Therefore, this paper focuses on the changes in architectural aesthetic criteria shifting from static to dynamic values of both figurative and non-figurative aspects of contemporary architecture. This paper aims to present the potentials of design principles in produced state relying on aesthetic reading of spaces of flows and dynamisms in architecture of contemporary living. The new cultural phenomena resulting in global technological, political and economic changes are creating the potentials of the new meanings and new aesthetic reading in architecture. Therefore, the dynamic concept of flows is positioned into the spatial perspective as architectural design criteria in response to dematerialisation of architectural aesthetical object and perceptual effects overproduction.

Fluidity of Contemporary Context of Architecture

Contemporary, dynamic context of global networks and consumerism is characterised by constant processes of exchange and changes of material basis of everydayness. Fluid, variable, intense processes of population mobility, information exchange and communicational interactions change contemporary cultural and aesthetic experience. Therefore, dynamic experiences reflect on the perception and spatial experience of architecture and the city. In this paper, fluidity is positioned as the main contemporary conceptual phenomenon, simultaneously causing and manifesting in contemporary transformations of social and spatial conditions into a constant process of interacting flows. In addition, contemporary networked context is characterised by increasing effects of globalisation, such as transnational, transcultural exchanges and constant flows of money, goods, people, tourists, migrants, information, ideas, etc. Transfer and transport networks become the communicative devices of modern life. Therefore, (post)postmodern socio-spatial context transformed notions of mobility into the new aspects, manifested in dynamic, flowing, variable and constantly changing experiences of everydayness – aspects of fluidity.
Contemporary networking phenomena transform the urban context into the processes of constant flows and dynamics, dematerialising its structural elements into the new fluid, liquid and flowing character. Increasing technological development accelerates the everyday life, where functions of the society are based on the phenomenon of flows – ‘flows of capital, flows of information, flows of technology, flows of organisational interaction, flows of images, flows of sounds and symbol,’ according to Manuel Castells. In addition, Castells says: ‘Flows are not just one element of the social organisation: they are the expression of processes dominating our economic, political and symbolic life’.

In addition, Castells says that ‘global city is not a place, it is a process’ and ‘the emphasis on interactivity between places breaks up spatial patterns of behaviour into a fluid network of exchanges that underlines the emergence of a new kind of space – space of flows’.

This research is based on the reading of the new sense of perceptively, sensory and experiential values of the contemporary conditions occurring in relation between architecture and its context. Therefore, the notion of flow becomes the element of fluidity manifested in sensory complexity and perception of constant movement and dynamics. In addition, fluidity is considered as new aesthetical quality based on constant perceptual sequences change and dynamic formal implications in architectural and urban space.

**FLUID STATE OF ARCHITECTURE**

According to the presented conditions of the contemporary context, the position of architecture manifests in the transformation of values and material basis of our contemporary everyday experiences.

Castells’ opinion, poststructuralist itself, puts the ideas of difference and repetition in the thinking of urban structure, as constants of spatial transformation into the dynamic process. Accordingly, flows articulation in the spatial perspective becomes a query of architectural and cultural relation – a relation between formal representations and new cultural and social meanings. Accordingly, subjectivity affirmation, variability and structural dynamisation of architectural space occur as the opposites to the historic fundaments of architectural form and its aesthetics. The notion of flow, as kinesthetic and relational criteria, becomes the constitutive of formal spatial qualities. In addition, programmatic hybridity and typological definition loss manifest the dispersion of old and affirmation of new architectural design principles.
From Artefacts to Effects – Non-Figurative Aspects of Fluidity in Architecture

In the analyses of cultural and architectural discourse terminology changes after 1960s, the phenomenon of flows becomes increasingly present in postmodern cultural transformations, in the words of Zygmunt Bauman – “fluid life”, “liquid love”, “liquid fear”, “liquid modernity”, etc. The aesthetic experience of contemporary life, the city, architecture and art becomes ‘scattered in the gaseous state’, according to the philosopher Yves Michaud. In addition, Michaud says that absolute “aesthetic triumph” transforms the aesthetic experience into the experience of everydayness. In order to meet existential, consumer, touristic and hedonistic needs of neoliberal capitalist society, the transit of aesthetic experience into the fluid state is a result of the pleasure occurring during the experience that is flowing, autonomous, intuitive and easy to understand.

Psychologist Mihály Csíkszentmihályi names the pleasant experience, the one requiring undistracted, continuous attention and perception, the “flow experience”. Kinesthetic experience principle in architecture is the most dominant one in phenomenological and poststructuralist thoughts of spatial perception and relation between subject and its physical context. In addition, kinesthetic as a spatial understanding by movement occupies subject attention creating Csíkszentmihályi’s “flow experience”, which is fluid, autonomous, subjective and pleasant.

The relation between kinesthetic, perception and subject-space interaction could be recognised in the affective dimension of perception in philosophical discourse of Henri Bergson and phenomenological elaboration of perception by Maurice Merleau-Ponty and theory of perception by Mark Hansen. Action and involving the body in the visual field is a precondition of perception and each sensory sensation, according to Hansen. Additionally, Hansen emphasises the central role of the body in cognitive process of perception in which visual image is created by the action of the body in space in which perception is homogenised with space.

Therefore, the relation between visual, nonmaterial and material in the process of creating the perceptual experience is formed. Additionally, process of conceptualisation allows logical systematisations of perception, subjectivity and intuitive experiences of space. Subjectivity, as opposed to historically fundamentals of meaning and style in architectural form, becomes the main potential of contemporary dynamic context. Reduction of historical formal
rhetoric and technological transformation of creative, design tools in architecture reshaped the non-figurative aspects of architectural aesthetics into the fluid, variable qualities. Therefore, architectural aesthetic qualities are shifting towards dynamic events and effects affirmation over static formal whole, transforming from objective to (inter) subjective aesthetic spatial experience.

The Position of a Form in a Process - Figurative Aspects of Fluidity in Architecture

The notion of flow in urban context is explained by Manuel Gausa as an internal interior of no defined boundaries, where users are located in the form of flow.\textsuperscript{12} Bernard Tschumi says that architecture is “the form of flow” consisted of sequences of events, activities and movement occurring within static architectural elements.\textsuperscript{13} In addition, the book *Architecture and Disjunction* refers to the idea that there is no architecture without programme emphasising that social relevance and formal invention could not be separated from the events within. Accordingly, architecture is simultaneously produced, reproduced, designed and experienced. Tschumi’s sequences of programme present assemblages of events stringed along assemblages of spaces, where each cadre changes, marks, increases the ones that follow. Therefore, Tschumi’s theory affirms plurality of interpretations rather than individuality and the idea that each spatial part is simultaneously complete and incomplete and non-deterrent.\textsuperscript{14}

Poststructuralist philosophy influence on architectural theory is notable in a change of terminology and the use of notions such as flow, flux, dynamism, etc. expressing the values change and architecture becomes the synthesis of temporal-spatial elements, movement and variability. Gausa says that ‘advanced architecture is the architecture of flows and exchanges between local and global, individual and culture, place and city, information, technology and behavior, time and context’.\textsuperscript{15}

In the book *Differences*, Ignaci de Solaa Morales Rubiao researches the relation between architecture and its context, which is characterised by the absence of clear value system legitimised and widely accepted to be the basis for the design practice.\textsuperscript{16} Additionally, Solaa Morales researches the phenomenon of aesthetic values dispersion and absence of fundamental referents in contemporary architecture, in the relation between poststructuralist philosophy and architecture.\textsuperscript{17}
Therefore, postmodernism appears to be the manifestation of poststructuralist thoughts on difference and repetition, suggesting the queries of subjectivity and architectural presentation. Accordingly, subjectivity occurs as the opposite to historical fundaments and style characteristics in architectural form. According to Solaa Morales, the architect invokes the individual memory of the users in space. In addition, architectural form is characterised by the generic principles which reduce historical formal rhetoric, symbols and meanings leading towards formal abstraction and shifting users’ focus and perception to gestures, flows, movements and events. Architecture becomes more direct to observe and use, more temporal and individually understood.

Additionally, contemporary architecture design principles are characterised by the dispersion of disciplinary boundaries and boundaries of inner and outer architectural space. Therefore, figurative aspects of architectural aesthetic changes reflect in hybridity of programmes and forms resulting in typological definition loss. Architectural formal and functional criteria is based on articulation, affirmation and adjustment to the flows, dynamics and events occurring both in architecture and its context. Such architectural queries are results not just of technological shifts, but also of the new meanings and values. Contemporary architectural criteria are positioned in the process of shaping the perception of architectural and urban space, creating the relation between individual and society. Therefore, non-figurative and figurative aspects of architecture simultaneously reflect in transformations of architectural form and its meanings. Transformations of architectural form and hybrid structures result in more often disciplinary intersections and transgressions. Rem Koolhaas, Stan Allen, Martin Pawley, Keller Easterling, etc., research needs and possibilities of architecture-infrastructure-landscape unification into one dynamic spatial system.

Therefore, transdisciplinary transformations overlap architecture and infrastructure with landscapes, both natural and urban, creating the poststructuralist Deleuzian space with softened boundaries, based on fluid qualities and continuity.

CONCLUSION

The aim of this paper was to research the hypothesis that contemporary architecture is characterised by the loss of object singularity in terms of contextual conditions and assimilation of particular characters into the dynamic
character of the unique system. The main idea presented in this paper is based on the dematerialisation of architectural aesthetic values and transformations of architectural space perception based on the complex dynamic systems of infrastructure, flows, events and effects. Therefore, such changes appear as expressions of architectural historical fundamentals dispersion, fading and even negation. Disciplinary overlaps, intersections and transgressions create new design principals and potentials and new aesthetic readings.

Accordingly, the dynamic concept of fluidity is positioned into the spatial perspective as contemporary architectural state appearing in response to dematerialisation of architectural aesthetical object and perceptual effects overproduction, the loss of spatial boundaries between inner and outer space, hybridity, typological definition loss and the continuity of constant changes.
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CINEMA AND ARCHITECTURE: MODERN PERCEPTION

A B S T R A C T

Walter Benjamin’s essay on cinema expounds his prognostic values. By the time he wrote this article his critique of the capitalistic mode of production showed the direction in which capitalism was progressing: towards an increasing intensity in exploitation of the proletariat, but also its own decline. We are interested in these prognoses that affirm the transformation of art and its function, and which call our attention to the loss of transcendence and the decline of the aura of the work of art. At the same time, they show possibilities that affirm the continuity of art with a different role and the dislocation of the aura. The form of art that is suitable to this reflection is cinema and the parallel drawn by the philosopher between cinema and architecture. Our intention is to reflect on this parallel and the urban interventions as artistic forms of aesthetic modernity: that is, as products of this modernity that at the same time indicate the way the world is given to us and understood by us. We will also reflect cinema and theatre indications as a way to surpass corporal determinations that are imposed on us.

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CINEMA AND ARCHITECTURE: MODERN PERCEPTION

In his essay on artwork, Walter Benjamin compares Karl Marx’s prognostics derived from his analysis of commodity in the Capital with his own prognostics based on his analysis of art. Marx presented his analysis in a way which showed what could be expected of capitalism in the future¹. At that time his critique of the capitalistic mode of production showed the direction in which capitalism was progressing: towards an increasing intensity in the exploitation of the proletariat, but also its own abolition.

For Benjamin, the moment in which he writes the essay is suitable for a new prognosis. Unlike Marx’s analysis, whose prognoses have taken half a century to be observed, Benjamin’s are referred to as the “tendencies of development of art”² which can be immediately observed.

Our focus are the prognostics that affirm the transformation of art and its function, and call our attention to the loss of transcendence and the decline of aura in the work of art. At the same time they show possibilities that affirm the continuity of art with a different role and the dislocation of the aura.

Every form of mature art is at a point of intersection of three developmental lines³: 1) the action of technique on the form of art; 2) the realisation by the new form of art of the effects that traditional forms of art tried to produce in the past; 3) the utilisation by the new forms of art of the changes in the structure of perception.⁴

For Benjamin the reception of contemporary art occurs in a scattered and collective way. This is due to the profound changes in human perception, an indispensable condition when we think about contemporary art. Cinema and architecture are the two forms of art whose reception is distinguished by these two traits because cinematographic and architectural works conform to the format of an art produced to be received by the masses, which has a “new attitude toward the work of art”.⁵ This form of distracted reception was first discredited when compared to that of the specialist.⁶ This form of perception is related to how the mass appropriates the work of art so as to bring it close. The oldest and clearest example of this form of reception is architecture. Architecture has always offered the prototype of an artwork that is received in a state of distraction and through the collective.⁷

Architecture is a form of art that finds its sense in this mode of reception. There is a paradox in this mode of reception of art because the sense of its existence is a collective reception: it is involved by the masses but it also gives form to
the mass reception. This change of emphasis in the mode of reception interferes in the mode of contemplation. If, previously, the optical reception related to this last mode, it is now determined by habit, or tactile mode of reception. For Benjamin, the reason why this happens is that: ‘The tasks which face the human apparatus of perception at historical turning points cannot be performed solely by optical means, that is, by way of contemplation’. We will never develop the habits we need to survive in the modern city through contemplation or mental activity. The body apprehends these tasks more quickly, just as Baudelaire’s Apache learns how to situate himself in the big city as if it were a forest.

First consequence: This new form of reception of art realises a task that is necessary to humanity. Architecture has an important role because this form of art is essential in understanding the relationship of the masses to art. Second consequence: the form of reception of art by the masses is imposed on the individual even if the individual tries to avoid the task. The individual’s resistance is overcome by the strength of the masses, which does not necessarily follow the right direction owing to this resistance. There is a task to be fulfilled; there is a strength that pushes it to its realisation. The result will depend on the consideration of this demand. If it is not considered, this movement will follow the direction imposed by the nature of strength. ‘Art will tackle the most difficult and most important tasks wherever it is able to mobilise the masses. It does so currently in film’.

Architecture can help us understand what Benjamin means. To understand architecture nowadays it is necessary to believe in it as we believe in other arts. We must observe its injunctions and discover how it is applied. In architecture, tactility and habit of tactile reception have primacy over visual mode of reception and contemplation in a more radical way, as in sculpture. We need another kind of aesthetic act. The habitual viewer who looks is less attentive, as if the existence of architecture was evident and did not deserve a determined act of attention. He transforms himself into a customer or into someone who strolls. As Benjamin said, the architectural monument is perceived in a state of distraction.

For Hegel’s affirmation architecture coincides with the symbolic form of art, in which the Idea still looks for its authentic artistic expression. It is still abstract and undetermined, it does not have the adequate phenomenon in in itself, is opposed to natural external things and to human facts. Its objectivity and
particularity expresses its own abstractions of which it is not aware. When these abstractions are objects of knowledge, architecture will necessarily take another form and have another function, different from that which it had at the moment it emerged, and immediately after. The beginning of architecture occurred when man searched for a place to inhabit – a cave or a tree trunk. This trunk or cave could not be considered as a product of an artistic intention because they did not express an objective per se.\textsuperscript{15} When houses and temples were built we still had the satisfaction of a necessity that was out of art’s field, and this ‘satisfaction [of a necessity] in conformity to an end has nothing to do with fine art’.\textsuperscript{16} It is not yet art; it can only be art if we add to this conformity to an end the ‘impetus for form and artistic beauty’.\textsuperscript{17} This double aspect in architecture, satisfaction of a need and satisfaction of a need with beauty, reveals a division that cannot be in its origin, and that already reveals to Hegel where to look for the “origin of art”: in the works that do not bring its meaning through another purpose or need, but through themselves.\textsuperscript{18}

Autonomous or inorganic architecture builds configurations that exist for themselves, but they are still attached to a corporeal form which is inadequate for beauty and to the free appearance of the spirit. That is why it cannot remain in this point of departure, but searches to express the exterior nature as a cover (wrap) configured by the spirit through art. This means that the progress of art is to be found in the possibility to emphasise the difference between the means and the ends. The end would already be contained in both moments: in the building of temples and palaces, or individual sculpture. This difference between the means and the ends detected in architecture by Hegel has already been criticised by Benjamin in his essay Critique of Violence, in which he focusses his analysis on questions concerning law and right. For Benjamin the aesthetic act is full of meaning: to build a house is already expression of an idea. Its meaning does not come later. The meaning for Hegel is established afterwards with rational reflection, but for Benjamin it comes together with the action.

If architecture remains the means to accomplish the ends that are alien to it, in his exposition of the history of architecture, Hegel traces in parallel and unconsciously, a history of the forgetfulness of the body and material life. This is what Benjamin looks forward to bringing to the centre of his reflection.

Benjamin replaces the discussion on matter and body when in his essay he treats art as a matter of perception, of aisthesis (like the Greek). Architecture is, in this sense, the art that makes it possible to lead reflection to this point, because it is, since the beginning ‘a work of art that is received in a state of distraction’.\textsuperscript{19} This
collective reception is the corporal reception of the mass that walks through the constructions of the big cities. The history of architecture makes it easier to understand the historical relation between the masses and the work of art, or we can say that architecture is the art that makes it possible to bring the relation between the masses and art to the centre of the reflection on modern and contemporaneous art. And this relationship brings to the centre of this reflection not contemplation of art through optical means, but perception through tactile means. It is the rise of a new technique, the film, which puts the reception of art through tactile means at the centre of aesthetic problems. Film cannot be received through contemplation, and cinema appears to respond to a necessity of human apparatus of perception: we need to learn how to perceive with our tactile organs because this perception will lead us out of the labyrinth created by traditional patterns of reflection.

b) Film shows that ‘tactile dominance prevails in the optical universe itself’. No matter how much modern analysis of society has insisted on the fact that vision prevails over other senses, Benjamin insists that the visual stimulus is dominated by the tactile, which means that visual stimulus follows a programme already established by a habit. Film not only shows that, but also makes possible its abolition. The violent tensions of our time can be perceived because in film the tactile dominant prevails over the optical one; Film offers the possibility to disorganise this prevalence, not to re-establish the optical, but in the name of a better comprehension of the phenomena of perception. If film shows that ‘tactile dominance prevails in the optical universe itself’, we can also confirm that if tactile reception is accomplished through a habit, habit determines optical reception.

Optical reception is determined by the way buildings organise the use of space. Benjamin has in mind at this point the utilisation by fascism of the growing massification. This means to transform political life in images in which the masses appear as playing the leading role but in fact they are images in which the masses play the role of the masses.

The apprehension that optical component is determined by the tactile is an important knowledge in the game of politics, which is efficiently conducted by the Nazis. It is important for Benjamin to take seriously the social function of film: the ‘initiation of humanity into this harmonious play […]between natural forces and mankind’ and act so that the masses are offered an opportunity to
perceive both: l) the tactile determination over the optical; and 2) the possibilities that optical dominance offers to tactile experimentation. The masses’ tactile reception can teach us much about the reception of works of art. Those to which we dedicate concentrated attention are the works of art that we contemplate from acquired habits. 25

‘By its use of close-ups, by its accentuation of hidden details in familiar objects, and by its exploration of commonplace milieux through the ingenious guidance of the camera; on the other hand, it manages to assure us of a vast and unsuspected field of action [Spielraum]’. 26

The explosion of the “prison-world” is possible because man is alienated by the representation of his image. This alienation, however, has a productive use: it produces estrangement; man fails to recognise his own image projected on the screen. We can now examine what we see without knowing. The film exhibits on the screen elements of a collective dream. These images are a kind of elixir for the ‘the dangerous tensions which technology and its consequences have engendered in the masses at large-tendencies’; 27 mechanisation itself created that which can make the masses immune to its dangers. Film is a product of the innervations of collective elements that search for the satisfaction of a desire for a better life. These innervations create, at the same time, the technique which immunises the masses against its harmful effects. In Benjamin’s view there is a need to laugh at what we create, and that is not catharsis.

For Benjamin these two features of film will be useful to man in order for him to free himself from the demands imposed by a capitalist society: 1) film makes us perceive the restrictions that determine our existence; 28 2) and film assures us of an immense and unexpected field of action. The recording of our actions allows us to realise that they are the result of a detailed and involuntary montage, and to see our world as a constructed scenario. The camera penetrates deep into the web of reality and reveals what takes place in the interstice of this “optical unconscious” thus making us aware of what determines our view, in the same way that unconscious impulses determine our actions. So Benjamin’s aisthesis is, at the same time, close to and far from Greek insofar as he affirms that there is something beyond the reach of vision, but it is not invisible, but perceptible.

Unlike architecture in its different moments, film in modernity accounts for the intense existential dangers of modern man and the tensions of our time. Is it still so today?
NOTES
1 Walter Benjamin, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* (Frankfurt, Suhrkamp Verlag, 1980), 435. (cit. as Kunstwerk). There is certainly a change in the attitude not only of the masses in relation to works of art, but of art itself in relation to its public, made explicit by Benjamin in the concepts of cult value and exhibition value.
5 Benjamin, *Kunstwerk*, 465.
6 “The distracted masses absorb the work of art into themselves. Their waves lap around it; they encompass it with their tide,” Benjamin, *Kunstwerk*, 495.
8 Benjamin, *Kunstwerk*, 466.
9 Benjamin, *Kunstwerk*, 466.
14 Hegel, *Cursos de Estética*, 20.
15 Hegel, *Cursos de Estética*, 34.
16 Hegel, *Cursos de Estética*, 35.
17 Hegel, *Cursos de Estética*, 35.
18 Hegel, *Cursos de Estética*, 35.
20 Benjamin, *Kunstwerk*, 466.
22 Benjamin, *Kunstwerk*, 466.
25 “Film, by virtue of its shock effects, is predisposed to this form of reception. In this respect, too, it proves to be the most important subject matter, at present, for the theory of perception which the Greeks called aesthesis,” Benjamin, *Kunstwerk*, 466.
26 By its use of close-ups, by its accentuation of hidden details in familiar objects, and by its exploration of commonplace milieux through the ingenious guidance of the camera; on the other hand, it manages to assure us of a vast and unsuspected field of action [Spielraum], Benjamin, *L’ oeuvre d’art*, 717.
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AUTHORSHIP AND LANGUAGE IN CONTEMPORARY ARCHITECTS' BOOKS

ABSTRACT

This paper examines theoretical, graphical, and material dimensions of the contemporary print culture of architecture with a focus on one work from a variety of European practices. It regards the contemporary architect's book as a speculative and discursive design object. Michel Foucault, particularly in his works, *What is an Author?* (1969) and *The Archaeology of Knowledge* (1972), criticises that while constructing an author's body of works, alternative and unclassified genres are omitted from the domain and the texts attached to the single name belong to a system of homogeneity, filiation, and reciprocal explanation. Yet the contemporary architect's book expands the borders of genres by comprising unconventional materials, such as musical notes, artistic photographs, paintings, technical and scientific diagrams, official reports, building regulations, newspaper articles, and advertisements, as well as combining texts and photographs from co-workers, partners, clients, and users, rather than emerging as the product of a single author. The paper interprets the use of various forms of graphical narration and the coalescence of novel terminology and jargon as a contribution to the power of language and discursive formation.

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KEY WORDS

ARCHITECTURAL MEDIA
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BOOK
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GENRE
PRINT CULTURE
AUTHOR
TEXT
INTRODUCTION

Architecture media, including but not limited to exhibitions, advertisements, documentaries, books, journals, and magazines, contribute to the production, promotion, and circulation of knowledge in today’s age of image economy. They intend to make the audience encounter with and speculate on architecture culture, as much as they emerge as personal statements and design approaches. The printed media in particular have currently expanded as a critical site of producing knowledge, generating emergent ideas, promoting the architects as a brand, and questioning established canons and norms. This paper examines the theoretical, graphical, and material dimensions of contemporary print culture of architecture, namely the architect’s book. The paper tackles one book from a variety of European architects and architecture offices: *S,M,L,XL* by the Office for Metropolitan Architecture – OMA (1995), *Farmax* by MVRDV (1998), *Short Cuts* by Didier F. Faustino (2008), *Yes is More* by BIG (2009), *Agenda* by JDS Architects (2011), *Architecture Concepts: Red is Not a Color* by Bernard Tschumi (2012).

Monographs, conventionally, reveal and expose orthographic sets, sketches, and various big-sized photographs and renders, which illustrate the buildings as finished and glossy products. Addressing a wide range of readers, from clients to fellow architects and students, they are mainly aimed at advertising, promoting, archiving, and representing purposes. They use an abundance of images, since, in our image-laden cultural domain, the built environment is primarily consumed as a visual effect. These case studies were chosen exclusively because they differ from conventional architect’s books in terms of format and content, by combining various genres, such as monograph, manifesto, exhibition catalogue, and magazine. The paper regards the contemporary architect’s book as a speculative, discursive, visual, and physical design object. Through a Foucauldian reading, it argues that the book emerges as a collective, social, and cultural instrument.

THE AUTHORITY OF THE SINGLE AUTHOR

In his 1969 essay “What is an Author?” Foucault begins unfolding the concept of author-function, which he later elaborates further in one of his seminal works *The Archaeology of Knowledge* (1972). He dwells on the construction of an author’s body of works:
‘A name can group together a number of texts and thus differentiate them from others. The fact that a number of texts were attached to a single name implies that relationships of homogeneity, filiation, reciprocal explanation, authentification, or of common utilisation were established among them.’

As he argues, anonymous writings and alternative genres are conventionally omitted from the domain of an author; in other words, one’s works are extracted from these materials. Thus, unconventional materials, such as invoices and draft notes, are not counted in the body of mainstream literary and scholarly works of an author. Foucault asserts that,

‘Is everything he wrote and said, everything he [the author] left behind, to be included in his work? ... If we wish to publish the complete works of Nietzsche, for example, where do we draw the line? Certainly, everything must be published, but can we agree on what ‘everything’ means? We will, of course, include everything that Nietzsche himself published, along with the drafts of his works, his plans for aphorisms, his marginal notations and corrections. But what if, in a notebook filled with aphorisms, we find a reference, a remainder of an appointment, an address, or a laundry bill, should this be included in his works? Why not?’

Refashioning Foucault’s remark, the contemporary architect’s book expands the framework of genres by including usually ignored materials as Foucault elaborated, and by comprising unconventional materials, such as official reports, building regulations, advertisements, newspaper articles, satellite images, maps, technical and scientific diagrams, office dialogues, public
comments, and even clients’ photographs. For example, due to its content, it is very hard to describe Faustino’s Short Cuts as a conventional architect’s book, since the pages contain architectural drawings of plans, sections, axonometry, and perspective, renderings, photographs of cityscapes, spaces, furniture, art objects, people, and fragments of human body with no page numbers (Figure 1). Each image is placed on one or two pages, while some pages are left blank. Moreover, OMA’s 1,344-page seminal work, *S,M,L,XL*, which was produced with the Canadian graphic designer Bruce Mau, merges the genres of diary, novel, dictionary, history, and monograph. The dense, scholarly, and expensive book is regarded as an authority in its thesis and a significant contribution to architectural discourse and print culture. Its image-laden form and montage-like layout are created by the newly-developing digital techniques of transforming specific media into another in architecture culture, as well as the cinematic technique, which was the dominant media of the twentieth-century (Figure 2). According to Rem Koolhaas, montage is the common ground of architecture, text, and film, as it allows different media to combine but also maintain their individual representational features. He deals with the coalescence of film, text, and architecture, due to his profession as a journalist and screenwriter before working as an architect. Following *S,M,L,XL*, MVRDV’s *Farman*, is another example of bulky but sophisticated architect’s books, with a total of 736 pages. Covered with an abundance of images, it is hard to discover the texts throughout the pages (Figure 3). The book does not only consist of their architectural works, but also reveals their global research and analysis by means of photographs, architectural drawings, diagrams, calculations, and catchy phrases. It does not have a single author (though the book is edited by three people), but various authors that contribute to the book with different contents, such as texts, research, data, images, and projects. This representation

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Fig. 3. MVRDV. 1998. *Farman: Excursions on Density*. Rotterdam: 010 Publishers.
of architecture derives from MVRDV’s seeing architecture as a research, situated between function, aesthetics, and a critique of the world. In a sense, it associates with Foucault’s argument of what can be counted as the body of mainstream scholarly works that construct the name of the author. Overturning power relations, in OMA’s and MVRDV’s sense, discourse seems to be formed through anonymous tags, notes, posters, photographs, as well as collaborative texts, analysis, and research. As Foucault further elaborates,

“In our culture, the name of an author is a variable that accompanies only certain texts to the exclusion of others: a private letter may have a signatory, but it does not have an author; a contract can have an underwriter, but not an author; and, similarly, an anonymous poster attached to a wall may have a writer, but he cannot be an author. In this sense, the function of an author is to characterise the existence, circulation, and operation of certain discourses within a society.”

Case studies analysed in this paper re-evaluate Foucault’s notion of author-function, since the architect’s book includes texts and photographs from co-workers, partners, clients, and users, rather than being the production of a single author. They, in a sense, question the singular power attained to the name of the author that functions as a contributor to the construction, dissemination, and operation of knowledge and discourse within society. In Faustino’s Short Cuts, this overturning of the singular power of the author is particularly observed, since the content of the book renders the author ambiguous. A short text is placed only inside the front and back covers, leaving the rest of the book to the interpretation of the reader, as it states in capital letters:
'There is no human mind without a body. In this time of hygienapolis, you must recover your awareness of the physical world. One way is to produce fragile objects, systems, spaces which are meaningful only through the body, being all at once physical, social and political. Architecture may be a tool to emphasize our senses and sharpen our consciousness of reality, which tends to be erased by over-information, egocentrism and control. Experiencing fragility.'

THE POWER OF LANGUAGE

The projects that are included in the books examined in this paper are assembled according to a thematic narrative, rather than a chronological order. The only exception is JDS Architects’s Agenda, which is designed as an architecture diary, journal, a monograph, and a catalogue of 365 days. Both personal and subjective, the book illustrates the projects chronologically (Figure 4). The fragmental structure of other books makes the layout differ from one another on every single page. The content of Farmax is organised through the term density, whereas S,M,L,XL is arranged in relation to various architectural scales. The absorbing layouts and distinctive typographies challenge conventional design and graphical approaches. The architects handle established codes, norms, and design methods critically, and look for a new method of design and form of expression. They promote their ideas using media, from books and web sites to exhibitions and talks. In Yes is More, Bjarke Ingels, the founder of BIG, uses a slippery and shifting ground of daily language, such as the linguistic binaries of rational and irrational, serious and humorous (Figure 5). The use of the language...
of mass culture leads to the impression that the book is not only a medium for advertising and promoting their architecture. Similarly, Koolhaas notes that $S,M,L,XL$ had sold 140,000 copies due to its ability to allow the public to access the world beyond architecture.\(^9\) Like *Yes is More*, any audience which engages in current issues that shape the architectural canon can benefit from the book. Posing a variety of arguments ranging from the scale of an exhibition space to the urban scale, it is situated in-between architecture as a physical construction and critical theory.

Developing a subjective and personal narrative like the diary format of *Agenda*, *Yes is More* embraces the format of a comic strip. The book has comic book typography with dynamic, handcrafted, bold emphasised capitalized letters and extensive use of punctuation marks. Commentary texts are divided into two or three sentences, and are placed into text boxes or speech balloons. Ingels explains that the format of the book was inspired from the method of architectural lecturing – a visual and verbal combination, which also explains his use of first person plural narration:

‘Most publications, because of layout reasons, separate the two. Either they have a long essay that you read separately from the images you see afterwards, or we read a little intro piece and then captions. Instead of separating the visual, diagrammatic, graphic from the verbal, we tried to combine it, simply by turning a lecture into a book.’\(^{10}\)

His use of daily and spoken language in speech balloons and verbal comments in text boxes can be seen as a current contribution to the power of language and discursive formation in the context of design.

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*Fig. 6.* Bernard Tschumi. 2012. *Architecture Concepts: Red is Not a Color.* New York: Rizzoli.
Widely elaborated by Foucault in *The Archaeology of Knowledge*, the term “discourse” includes the spoken and written language within the context of knowledge construction and power relations in society, yet reveals differences, disruptions, and breaks

‘Discursive formation appears both as a principle of division in the entangled mass of discourses and as a principle of vacuity in the field of language. [...] The discursive formation is not therefore a developing totality, with its own dynamism or inertia, carrying with it, in an unformulated discourse, what it does not say, what it has not yet said, or what contradicts it at that moment; it is not a rich, difficult germination, it is a distribution of gaps, voids, absences, limits, divisions.’

This paper handles the use of various forms of graphical and textual narration and the coalescence of divergent terminology and expressions as related to the power of language. In Tschumi’s *Architecture Concepts*, for example, unlike BIG’s *Yes is More*, the emphasis is put on the second person singular narration, “you” in an unconventional way (Figure 6). This kind of narrative points to the power of language, as it pacifies the author and transforms the reader into an active subject. As Tschumi explains:

‘Each part presents an ‘insider’ story – the story of the thoughts and events that propelled the development of each architectural project. Much of the narrative is written in the second person as if in a talk or discussion addressed to one or more individuals. [...] the text is addressed to a reader who is the protagonist in the narrative/adventure/journey in. [...] the use of ‘you’ is intended to draw the reader in, bringing him or her close to some of the questions raised by architecture today.’

Furthermore, commentary and interpretation in texts, although they are dismissed from discursive formation in conventional understanding, reveal subtextual articulations and give the opportunity to say additional words over the finalised work. In *Yes is More*, commentary covers a large area, by a small figure of Ingels as the narrator, which is encountered frequently throughout the pages. By means of dialogue bubbles and narrative text boxes in the comic book format, he shares previously untold stories about BIG’s work otherwise unavailable to the public.
CONCLUSION

Pioneered by S.M.L.XL, the contemporary architect’s books blend divergent media throughout the pages from their front covers to the back: cartoon figures, speech balloons, computer games graphics, screen shots, advertisements, architectural drawings, renders, photographs, satellite views, paintings, maps, diagrams, ideograms, magazine pages, newspaper headlines, catchphrases, declarations, official reports, cutout texts, short essays, and interviews. Set in a plural and heterogeneous context as an object and subject, the books deconstruct and reconstruct textual and visual spaces of architecture. Reconfiguring format, layout, content, and medium, they blur the borders of the genres of monograph, manifesto, magazine, journal, analysis, report, exhibition guide, and catalogue. The current shift in the graphical communication of architecture, from orthographic drawings to an abundance of images, points to the hypothesis that the target group of these books is not a limited number of professionals, but mass culture. The architects aim at reaching to a wider audience and initiating a dialogue with them. The printed medium thus becomes a crucial site of research and analysis, while addressing the general public.

Being much more than promoting and advertising the projects, the analytic and discursive contents of these books leave the tackled topics suspended for further discussions. In this sense, they act as political, social, and cultural constituents for rethinking the urban fabric and the environment, as well as they contribute to the generation of new architectural terminology. As Foucault argues,

‘The notion of discontinuity assumes a major role in the historical disciplines. For history in its classical form, the discontinuous was both the given and the unthinkable: the raw material of history, which presented itself in the form of dispersed events – decisions, accidents, initiatives, discoveries; the material, which, through analysis, had to be rearranged, reduced, effaced in order to reveal the continuity of events. Discontinuity was the stigma of temporal dislocation that it was the historian’s task to remove from history. It has now become one of the basic elements of historical analysis.’

In this sense, with their juxtaposed mediums and amalgamated genres, we might read these architect’s books as disruptions, suspensions, voids, and gaps, forming the discourse of their time.


Ibid., 302.


Michel Foucault, “What is an Author?”, 305.


Michel Foucault, *The Archaeology of Knowledge*, 134.


Michel Foucault, *The Archaeology of Knowledge*, 9.
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ARCHITECTURE AS A TEXTUAL PHENOMENON: ALEXANDER BRODSKY’S ARCHITECTURAL PRACTICES OF APPROPRIATION

ABSTRACT

This paper analyses architecture created through appropriating existing materials while focusing on strategies of intertextuality. It argues that the meaning of an architectural object does not derive from itself, or its poetic concepts, but rather from its relationship with other architectural objects, other art works as texts, cultural texts, and everyday practices. My aim is to show various theoretical problems of the theory of architecture and art, which as a network of overlapping texts of culture, surround the architectural production of Alexander Brodsky. Here I use different and varied theoretical concepts, selecting two case studies by Brodsky – The Pavilion for Vodka Ceremonies and Rotunda – upon which the paper is based as an interdiscursive study.

KEY WORDS

ALEXANDER BRODSKY
APPROPRIATION
ARTWORLD
EXPERIMENTAL ARCHITECTURE
READY-MADE
TEXT
INTRODUCTION

‘It is self-evident that nothing concerning art is self-evident anymore, not its inner life, not its relation to the world, not even its right to exist.’

Theodor Adorno

Alexander Brodsky (1955) is an artist and architect. In 1978, he graduated from Moscow Architecture Institute, and he was a member of the Russian’s group Paper Architects in the 1980s, working alongside the architect, Ilya Utkin. Apart from Brodsky and Utkin, the leading figures in this group were Michael Belov, Mikhail Filippov, Nadia Bronzova and Yuri Avvakumov. Visionary (also paper) architecture is the name given to the architecture that exists only in the form of a drawing, referring to utopian, dystopian or fantasy projects or concepts. For Brodsky and Utkin, paper architecture provided an ideological segregation from the Soviet government and monotonous Soviet architecture at that time. Brodsky moved to New York to work on public projects and art installations in 1996. Most of Brodsky’s architectural projects were realised upon his return to Moscow after 2000.

I will here deal with appropriation as the main method in Brodsky’s architectural practice. His use of found materials, window frames, door frames, etc., sets several theoretical problems in the context of period and set of ideas after postmodern socialist architecture that will be discussed further.

At its core, this paper collects the traces of many discursive voices of the theory of art and architecture. My aim is not to analyse and present the poetics and concepts of Brodsky’s experimental practices in their singularity, but to display the other to the literal material appearance of its architecture. The fundamental theoretical position of this paper relies on the theoretical platforms of Roland Barthes and Julia Kristeva (poststructuralism), who point out that we never see the things themselves or the objects/items/buildings themselves, but the objects in the context of all the processes of cultural relations that give an object a value, meaning and a function. This implies a mesh of reading and transferring of meanings that interact with each other changing their places and roles, and it is in the overlapping of these readings that we recognise an artwork as a construction, which means that the artwork (building) does not exist as a matter in itself.
The assumption I am making is that the models of Brodsky’s actions, from subversion of cultural and social situations to the use of everyday objects and materials in architectural design, produce complex meanings that require new contemporary forms of theorisation. More precisely, his architectural practices are experimental because they point out that the aim of art/architecture is not the production of an artwork or architectural object. Brodsky’s practices aim to change the nature of architecture in the sense of achieving a new and “unknown aesthetic experience”.8

That said, I will focus on two architectural examples. The first example is that of the Vodka Pavilion (2004), the space for ceremonial drinking of vodka. The pavilion has free inner space and a small table with a vodka bowl. There is only enough space for two visitors to be inside it, give a toast and to drink vodka. The building itself was made of old window frames taken from an abandoned factory. Discarded window frames were fixed to a unique wooden frame, and then the entire structure was painted white.

The second example is a small round building set on the territory of the Ugra National Park in the Kaluga Region, the Nikola-Lenivets art/architecture park named Rotunda (2009). It was designed for the Archstoyanie festival in 2009. The walls of the entrance in the structure are framed with doors (taken from abandoned old houses) allowing a visitor to access it from any direction. The structure is fully constructed of wood waste and painted white.

The following chapters will deal with the conceptualisation of contemporary theoretical practices in order to further approach the textual analysis of the appropriation architecture phenomenon.

APPROACHING THE QUESTION: WHAT IS THE ARTWORK?

One of the most important contemporary problems of interpretation of architecture is how one can identify and understand architecture.

The term “artworld” was coined by American philosopher Arthur C. Danto in order to point out that the artwork is not only a material object before an observer, but in the words of Danto’s famous statement, it is: ‘To see something as art requires something the eye cannot descry – an atmosphere of artistic theory, a knowledge of the history of art: an artworld.’9
This definition was a great critique of Western-phenomenological aesthetics that was centered on the object (artwork). The artwork is a source of aesthetic experience. What Danto means is that we never come close to the very event, because we will always be blocked by an entire webs of meaning that surrounds what we recognise as an artwork. The artwork is not in itself and for itself, artwork is always a part of the artworld, or part of our habits, knowledge, communication practices, relationships in which this work occurs. The artworld is related to texts and cultural discourses that determine what we see. The artwork is the product of interpretation:

‘Art exists in an atmosphere of interpretation and an artwork is thus a vehicle of interpretation. The space between art and reality is like the space between language and reality partly because art is a language of sorts, in the sense at least that an artwork says something, and so presupposes a body of sayers and interpreters who are in position, who define what being in position is, to interpret an object. There is no art without those who speak the language of the artworld, and who know enough of the difference between artworks and real things to recognize that calling an artwork a real thing is an interpretation of it, and one which depends for its point and appreciation on the contrast between the artworld and the real-world.’

In other words, the view of a building or any kind of artwork is part of a world that does not exist without discourse. More precisely, the artworld is an (architectural) object encompassed by various texts. If we apply Danto’s observation to architecture, we come up with the following thesis: To observe something as architecture requires something the eye cannot descry – an atmosphere of architectural theory, more precisely: theory of architecture, theory of form, theory of style, philosophy, aesthetics, cultural studies, a knowledge of the history of architecture: the world of architecture as the artworld.

APPROACHING THE QUESTION: WHAT IS THE TEXT?

In structuralism, a text is any closed and autonomous structure of signs. On the other hand, poststructuralism rejects structuralist insistence on the closeness, constraint and fixedness of the studied structure. In poststructuralism, the text denotes the open practice of working with signs that acquire meaning in relation to other signs or texts of culture. Poststructuralism emphasises the importance of dealing with the context. In other words, an architectural object
(or situation, event, being, language, work of art) does not exist independently of the context in which it occurs, in which it is used, signified or understood, yet it is determined by that context.\textsuperscript{14}

The concept of the transformation from work to text was theorised by French sociologist, writer, sociologist and literary critic Roland Barthes.\textsuperscript{15} He introduced some of the fundamental postulates in the understanding of art. The standpoint that the center of every art is merely an artwork, is replaced in Barthes’s interpretation with the fact that the artwork is not something that is ultimate, but that the artwork changes under the conditions of exposure, viewing, reading, and identifying. Artwork is something that becomes text; the text passes through many different works creating a network of arts at the place of expectation of the finished piece.\textsuperscript{16} In his most radical form Barthes brings the thesis of the \textit{Death of the Author},\textsuperscript{17} creating the concept according to which the creator of the artwork or any kind of work is not the author himself. The creator of the work is the one who sees and reads the work. This thesis has fundamentally changed the concept that we are following the work from the creator to the source, showing that one creates a source linking the work with various cultural texts. That is why Louis Marin understands “reading” as a practice of: ‘[s]crutinising a graphic entirety and deciphering a text’.\textsuperscript{18} Applied to architecture, the following thesis can be made: Scrutinising a material form of the entirety of a building and deciphering a text.

For Barthes a text is ‘multi-dimensional space in which are married and contested several writings, none of which is original: the text is a fabric of quotations, resulting from a thousand sources of culture.’\textsuperscript{19} Very similar to this concept, Julia Kristeva introduces the notion of \textit{intertextuality},\textsuperscript{20} taken from a Russian philosopher and semiotician Mikhail Bakhtin’s idea of dialogism. Intertextuality implies a semantic relation of: ‘(1) two or more texts; (2) text and visual artwork; (3) any human product and language and semiotic systems (natural language, literature, philosophy, ideology, painting).’\textsuperscript{21}

The idea of intertextuality denotes that a particular text acquires meaning only through relations with other texts, which means that each text contains relocated elements of other texts. More precisely, by intertextuality Kristeva implies: ‘In the space of a given text, several utterances, taken from other texts, intersect and neutralise one another.’\textsuperscript{22} We compare one text with other texts of culture. In this regard, Kristeva speaks of the fact that the intertextuality is the exchange between texts in the creation of the meaning of one text. This means that we are relating an architectural object with other objects, that second or third object we are connecting with literary or religious, philosophical, political or some other
text. In other words, with the notion of intertextuality she showed that we do not have isolated objects, but that we have objects that are inserted, placed in the real world and that the real world is full of texts that bear the endless meanings that will connect and transform these texts in their processes of understanding.

**FRAMING: EXPERIMENT AND READY-MADE**

The act of appropriation deals with some key artistic procedures in experimental art. The experimental is the term that signifies something which is not only different but completely opposed to traditional, conventional or academic artistic production. Italian theorist of avant-garde Renato Poggioli pointed out that: ‘The experimental aspect of avant-garde art is manifested not only in depth, within the limits of a given art form, but also in breadth, in the attempts to enlarge the frontiers of that form or to invade other territories, to the advantage of one or both of the arts.’ Serbian philosopher Milan Damnjanović observed the experiment as ‘an experiential verification of any, and even speculative causal ideas, in conditions that in principle overcome the laboratory situation’.

In historical avant-gardes during the first half of the twentieth century, experiment receives not only affirmative value but also fundamental importance. In other words, the experiment is the feature characteristic of the avant-garde art. The conception and philosophy of ready-made emerges here as one of the key concepts.

Ready-made denotes an everyday object outside of artistic origin that had been taken over, re-signified, moved and exhibited as an artwork or as a segment of a larger whole of an artistic (architectural) work with or without additional material author intervention. The first ready-mades were realised by French artist Marcel Duchamp, who exhibited various items. Trying to see art as an intellectual game, Duchamp has shown an important situation in which one can be an artist not only if one creates an artwork using hands in the creative process, but also if something is observed, if it is chosen, if it is de-contextualised, and re-contextualised. According to Aleš Erjavec: ‘It was only when art created according to or resembling that made by him (Duchamp) almost a century ago started to become the exclusive recognisable dominant trend of recent art that his work became an object of intense attention and was revealed as an early and paradigmatic instance of contemporary art.’

Ready-made is an artwork created by the artist’s decision to mark or use the existing object outside of the world of art and place it in a gallery or museum and hence in the art world.
Duchamp chooses the object: he is no longer the one who makes it, the one who produces it, and moves it into the public aesthetic regime of sensibility. About 30 years later, Ludwig Wittgenstein said: ‘The meaning of a word is its use in the language.’ What Wittgenstein sets in relation to the language, if transferred to the world of the objects can mean: the meaning and function of one object is the use of that object in a particular socio-cultural context. In short, Duchamp transferred the object of the urinal from the everyday culture to the world of art.

EXPANDING THE ARCHITECTURAL FIELD: DESIGN THROUGH APPROPRIATION

Brodsky appropriates found materials as finished pieces. In other words, wooden window frame is an object with a non-architectural origin (or more precisely, is not of construction origin) which is taken over and re-signified, moved and exposed as the only architectural element in the design of the Vodka Pavilion. Using these kind of strategies and tactics, it turns out that Brodsky’s motive was to explore a new way of architectural design. More precisely, in Brodsky’s architectural production the experiment is submitted as a methodological tool to improve the process of architectural design. In one of his interviews, he said: ‘I like to use simple things that I find. That is also something a lot of artists have done before me, and are doing right now, and will be doing after me. It’s not like I’m inventing something new, but I like cheap materials, I love found objects, I like to give new life to something that was thrown away in the garbage. I find some of these things beautiful, so if I can use them in my art, I like to do it, or even use them sometimes in architectural pieces.’

Brodsky moves, reconstructs, multiplies, and sets an element, such as a window or a door, as the only element in the design of an architectural object. Duchamp does the same. He takes over something that is created for a practical purpose, changes its function, puts it in the field of senses, and confronts us with an object we observe in a different way. In both cases, the way of becoming artistic/architectural is performed through appropriation.

The use of elements of non-constructional origin emphasises the fact that such objects have been introduced in the world of architectural design and their unusual role and position of exposition emphasise their artificiality in that world. This act is reminiscent of the procedure of ready-made because the material moved from the un-architectural-construction domain into architectural. It is, however, not ready-made because Brodsky does not take one window frame or one door
and puts it in a space with the aim of naming these objects as architecture pieces or artwork. With the found materials Brodsky does not fully comply with the principle and philosophy of ready-made, but treats it as a “motif”. This means that these elements, through repetition and multiplication, project their own architecture. With this approach, Brodsky shows that the activity in the field of architectural design is not only achieved through new production of various objects in the world, but also through the use of found objects and their use as a practice of transforming the contextual aspects of the objects itself.

These buildings combine the function of a building (the pavilion for drinking vodka and Rotunda as a viewpoint) with the use of avant-garde experimental techniques (the use of window frame, wood waste or old doors as design elements – thus pointing to the principle of ready-made). Nevertheless, the functionality of the object has the advantage in this relationship, and the principle of ready-made appears only as an homage to avant-garde experimentation presented as a pure technique in the architectural form.

CONCLUSION

The paper has shown that Brodsky’s architectural buildings appear as an architectural practice that applies various experimental techniques referring to historical avant-gardes (ready-made) only as a means in the architectural functionality. We can conclude that Brodsky’s practices are not completely in agreement with the principles of ready-made, because of his relationship to the objects and found materials as a theme, not as a complete piece as it is set up by Duchamp. In other words, Brodsky does not exhibit a window frame as an object that does not belong to art, but as an object which has been placed in the world of art at the decision of the artist (which presents the main principle and the idea of ready-made), and only uses it as a building element in the design of an architectural project, relying on ready-made as avant-garde practice.

These projects shows that direct appropriation can be a justified method of architectural practices. In this way, the concept of architectural design is being expanded. Thus, Brodsky’s architectural practice remains more an anomaly than a paradigmatic episode in the field of architecture.

These chapters were aimed at understanding architecture as a textual practice through a interweave of traces of philosophy, theory, and aesthetics of architecture and art with a mild reflection on Brodsky’s architecture of appropriation.


Brodsky’s major architectural works in the past two decades include: 95 Degrees, a restaurant in the Klyazma Reservoir near Moscow (2000), a timber scaffold connected by decks and ladders; the interior of the Apshu Café in Moscow (2003); Pavilion for Vodka Drinking Ceremonies (2004) in the Klyazma Reservoir near Moscow, constructed out of dilapidated window frames; Ice Pavilion, Klyazma Reservoir (2003); Country house in Tarussa (2006); Rotunda (2009), an oval shaped wooden building in the fields of Nikola-Lenivets, Kaluga Region, Russia; Rotunda II (2010) a
Boško Drobnjak, _Architecture as a Textual Phenomenon: Alexander Brodsky’s Architectural Practices of Appropriation_.


Compare with: Miško Šuvaković, _Estetika muzike – modeli, metode i epistemologije o/u modernoj i savremenoj muzici i instrumentima_ (Beograd: Orion art, 2016), 215.


Miško Šuvaković, _Diskurzivna analiza: prestupi i/ili pristupi “diskurzivne analize” filozofiji, poetici, estetici, teoriji i studijama umetnosti i kulture_ (Beograd: Orion art, 2010), 451.

Željka Pješivac, _Ne/izrecivi prostor_ (Beograd: Orion art, 2018), 89.


Miško Šuvaković, _op. cit._, 430.


Roland Barthes, “The Death of the Author”, _op. cit._, 53.

See, for example: Marko Juvan, _History and Poetics of Intertextuality_, trans. Timothy Pogačar (West Lafayette, Indiana: Purdue University Press, 2008)


Milan Damnjanović, _Problem eksperimentalne metode u estetici_ (Beograd: Institut društvenih nauka, 1965), 42.

German theorist of culture Peter Bürger places historical avant-garde as a specific artistic movement in the culture of the first half of the twentieth century, whose function is to reject the autonomy of art. Peter Bürger, _Theory of the Avant-Garde_, trans. M. Shaw (Minneapolis: University of Minnesota Press, 1984).


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PETER EISENMAN AND THE POSSIBILITY OF AN AESTHETIC FORMALISM

ABSTRACT

Formal considerations constitute the core aspect of Peter Eisenman’s work. Arguably, they are the only consistent theme of his work, and are based on the concept that architecture is a mediation between the embodied internal world of human beings and the external physical world which we inhabit. Eisenman thus gives form a ‘conceptual’ rather than perceptual basis, whereby universal formal relationships are more important than sensual aspects. This leaves architecture as a syntactic operation based on reason and logic, with apparent formal relationships as is its main justification. The understanding and development of an inherent formal language becomes the main goal in such an approach, and meaning is disregarded in its extrinsic character with a reference to social, historical or other representational traits.

In this paper I am discussing Eisenman’s views on architectural formalism through the scope of aesthetics. Since he disregarded aesthetic considerations throughout his career, especially beauty, it is fruitful to explore and examine his stance on the properties of architecture as a way to justify his claims of formal primacy. I am basing my analysis on Nick Zangwill’s formalist theories, and thus giving primacy to the formal-spatial properties of the architectural object as being judged by the human subject. This could bring back the discussions of formalist aesthetics to architectural theory and makes the judgment of architectural quality a formal issue.

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KEY WORDS

AESTHETIC PROPERTIES
FORMALISM
PETER EISENMAN
INTRINSIC AND EXTRINSIC PROPERTIES
NICK ZANGWILL
INTRODUCTION

When thinking about the intellectual aspect of architectural design, we tend to give prominence to explicitly stated ideas and concepts about the origin of the design. These ideas are expected to provide justification for formal choices and give the architect a much-needed guidance in a design process. Nevertheless, we are left with a question pertaining to the basis for these ideas. This concerns the well-established dilemma in both the history of architectural theory and the history of aesthetics, which deals with the question of whether formal-spatial considerations could always be reduced to the concepts or meanings associated with these shapes, or if it is possible that formal-spatial properties are perceived independently. Obviously, this paper cannot resolve this dilemma of formalist and conceptualist aesthetics, but I intend to discuss the division based on Peter Eisenman’s example, one of the most prominent architects and theorist of the last 60 years. I do not intend to give a full record of his intentions or sources, but to identify possible theoretical dilemmas that relate to aesthetics with the basis in, but not limited to his early formalist work.

Arguably, Eisenman attempted to suppress the role of aesthetics throughout his career. In his search for the inherent capabilities of architecture, aesthetics has been deemed extrinsic and thus insignificant to give architecture its value. This position raises numerous questions regarding both the intrinsic properties of architecture and the following role of the subject in assessing these properties. I will start by introducing a number of definitions necessary in order to formulate questions that should provide a substantial foundation for further discussion on the problems of Eisenman’s work.

Even if there are many approaches to the concept of the aesthetic, like the aesthetic object, the aesthetic value, the aesthetic judgment, or the aesthetic experience, this paper takes the position that it concerns some kind of subjective sensation with a subsequent response. It may seem uncontroversial to say that architects have to make aesthetic judgements in order to make decisions in a design process, but what these judgements rely on is less certain. This is where the division between intrinsic and extrinsic properties takes place, and the question is thus: is aesthetic value based on properties that exist in the perceived object, or is it based on properties that exist outside of that object? In architecture, this relates to either the visually perceivable formal-spatial properties or to conceptually understood properties concerning representations of function, history, culture, and so on. Eisenman’s work is not so easily classified when it comes to this dilemma. His complex and ever-changing theories make it possible to see his position in both the formalist and the conceptualist camps.
I will nevertheless suggest a possible formalist position based on his stand on the relationship between the formal properties of an architectural object and subjective judgements. I will lay out a brief definition and classification of aesthetic judgements and varying properties these judgements rely on in order to further discuss Eisenman’s position. In the following paragraphs I will therefore give a short summary of Nick Zangwill’s (philosopher) position on aesthetic formalism before I return to Eisenman.

PETER EISENMAN AND THE POSSIBILITY OF AN AESTHETIC FORMALISM

Aesthetic Judgments and Aesthetic Properties

I am basing my analysis on Zangwill’s views that aesthetic judgements begin with the judgement of aesthetic merit or demerit. This is a value judgement of beauty or ugliness and is thus called verdictive. Zangwill interprets Immanuel Kant by claiming that these judgements are subjective and aim to produce a pleasing or displeasing response in the subject. The function of the verdictive judgement is thus to determine whether something has aesthetic value, which makes it the fundamental aesthetic judgment in a hierarchy of judgements that Zangwill describes. The next layer is the substantive judgement, where ‘substantive properties determine value or disvalue’. These judgements are characterised by our ability to recognise these properties, such as the dainty, dumpy, elegant, graceful or garish. In other words, substantive judgments are a way to describe how and why things are attributed aesthetic merit through aesthetic properties and are subordinate to the fundamental judgement of aesthetic value.

It is important to note that for Zangwill, representational judgements fall short of the previously mentioned category of aesthetic judgements (verdictive and substantive). Since a representational judgement implies recognising something in an object, it is not necessary for us to have an aesthetic response from making this judgement, even if this may be the case.

This brings us to the relationship between aesthetic judgements and aesthetic properties, and subsequently to the relationship between aesthetic and non-aesthetic properties, for instance, between beauty and a certain arrangement of shapes and colours. Zangwill holds that ‘what we know as part of understanding aesthetic concepts is that if a thing has an aesthetic property, then it has some non-aesthetic property which is responsible for it’. This means that aesthetic
properties depend on non-aesthetic properties, which in turn gets us to the proposition that there may be a direct link between the physical world of objects, and the perceiving subject making judgements based on the formal properties of these objects. There is also an opportunity for this judgement to be independent of representational properties based on what we know of certain conventions and extrinsic signification. This has significant implications for arguments on formal decisions in architecture and could clarify the problem of which properties an architectural object should have in order to hold aesthetic value.

Eisenman’s Formalism

As mentioned above, Eisenman is not interested in the aesthetic properties of architecture, but throughout his career he made several analyses on the non-aesthetic formal properties. They were not meant to generate a subjective aesthetic judgement or any certain meaning, but as an internal mechanism generating a self-referential architecture in its pure form. In his constant arguments against the meaning of architecture, Eisenman has obviously been opposing the representational properties such as the social, historical or functional meanings. At the same time he has equated any aesthetic judgement with the same kind of meaning, and thus denied a verdictive aesthetic judgement based on formal non-aesthetic properties. Obviously, this formulated resistance to the meaning of architecture leaves space for the possibility of a formalist aesthetic approach, especially since it presupposes a direct link between the non-aesthetic formal properties of an architectural object and the subject’s aesthetic judgement.

In his 1963 dissertation, *The Formal Basis of Modern Architecture*, Eisenman tried to establish a general theory of form with universal validity, independent of traditional conceptualist traits, such as historical considerations, moral or humanistic grounds. Formal issues were resolved with the use of a grammar of architectural elements based on a syntactic logic where all shapes were variations of a generic antecedent. In this way architecture was evaluated on terms related to language, with syntax being a basic set of rules providing the direction for a distortion of the generic form (defined as volume, surface, mass and movement). The division into generic and specific forms, where ‘form in its generic state provides the conceptual reference for all physical manifestations of specific form’, was meant to establish a universal formal language independent of style. Consequently, form and space were structured in order to produce certain relationships which were inherent in the forms themselves.
Eisenman wanted to avoid the semantics, and thus to avoid any value judgement based on representational properties or social or historical meanings outside of architecture. By giving prominence to intrinsic formal relationships, architecture could be regarded as neutral and objective, and its true representation was through axonometric drawings and diagrams which provided this non-subjective neutral point of view. In Eisenman’s cardboard houses of the 1970s, the process of the formal development of the projects as represented in these drawings, were far more important than the final buildings themselves. Both the diagram and the axonometric was viewed as ‘the mediation between a palpable object, the real building and architecture’s interiority’, and the diagram was the tool for a generative process which created new forms within the existing geometry. It relied on the same belief for him that architecture always has been something other than the real building itself or the real subject’s relation to this building. Therefore, architecture could only exist in its pure form in a drawing, and the architectural object was more of a record of this process than the final result.

Stefano Corbo, architecture theorist, has noted that in Eisenman’s pursuit of a de-contaminated architecture free from representational properties, the justification of the process was therefore just as important as to define the formal properties of the architectural object. For Eisenman this led to a definition of the architectural object through the specific sequence of formal manipulations. Is architecture then ultimately a mere representation of such a process, so that in order to fully appreciate the object one had to know the way it was produced? Or was the process just a tool for the architect to produce or uncover a range of forms to choose from? The response may be in Eisenman’s desire to go beyond the subject-object dichotomy, and to produce an architecture free from subjective judgement.

From Formal Essence to the Arbitrary

In his early works, Eisenman’s goal was to provide a system of order, relying on a deeper structure of formal-spatial relationships and to deny the production of what he deemed to be arbitrary forms. The arbitrary is here understood as an arrangement of shapes that lacks logical consistency or is based on a purely subjective judgement. Architecture defied this arbitrariness in its relation to a formal ideal or essential formal relationship, which in turn provided the premises for a claim to universality. Eisenman stated that:

‘The principles in this discussion are rather to be thought of as being universally valid. Moreover, the contention will be that formal consideration are basic to all architecture regardless of style, and that
these considerations derive from the formal essence of any architectural situation. It will provide a means of communication evolved from this absolute basis; a language that will communicate the nature of the formal essence of any architecture'.

In this statement Eisenman proves his early position on the value of architecture. It is not aesthetic, because it is not based on a subjective response of pleasure or displeasure, but on the conceptual understanding of formal relationships, where the reference to a universal ideal or essence had to be apparent in the form. This “communication” of the formal essence could therefore establish a relationship between the architectural object and the subject having a response based on the perceptual experience of that object, and subsequently the possibility for a verdictive aesthetic judgement.

Later in his career, Eisenman abandoned the formal essence of architecture in favour of the arbitrary. Since architects throughout history had naturalised the indivisible link between the form and content, or the “architecture’s iconicity and instrumentality”, as the moral justification of any form, there could be no universal ideal, because of its relationship with the hegemony of meaning. For Eisenman, the conception and perception of architecture, how the object was seen and interpreted, were viewed as two distinct relationships between man and object. Dislocating these two relationships and separating them from each other was the new goal for an autonomous architecture. Only by admitting that there could be no intrinsic essence of architecture that provided an ultimate origin or truth could there be a possibility for new meanings. Since: ‘To distinguish architecture from building requires an intentional act – a sign which suggests that a wall is doing something more than literal sheltering, supporting, enclosing; it must embody a significance which projects and sustains the idea of “wallness” beyond mere use, function or extrinsic allusion’. This created the paradox for architecture to overcome the use and extrinsic signification, but without the use, function and extrinsic signification there would be no conditions which required this intentional act of overcoming. The only way to do this was by removing authority, removing the designer and allow the arbitrary. For Eisenman this arbitrariness was to be understood as a new fight for autonomy and criticality through a “dynamic process of difference” and not as a search for the ideal and universal. This meant canceling the subject completely, and does not at first glance allow for any aesthetic judgement.
Formalism against Meaning

As we have seen, architecture for Eisenman exists in-between the internal world of the human being and the physical world which we inhabit. It is the “diagram”, “process”, “communication of formal essence”, “text”, “dislocation”, “presence” or “absence”, or any other term Eisenman has used throughout his career. This in-between state has for Eisenman provided the possibility of an autonomous architecture without any extrinsic significance or meaning, or without any representational properties. If we think of this in-between state as the aesthetic, with aesthetic properties which the aesthetic judgment relies on, then I could propose a direct formalist position for Eisenman. This understanding of architecture is concerned with formal-spatial properties that can be perceived independent of extrinsic content, and since there is no clue in Eisenman’s writing on the denial of this point, his hunt for autonomy is possible. This reliance on the architecture’s intrinsic properties could therefore give primacy to a verdictive aesthetic judgement based on the apparent formal properties. Eisenman himself possibly hinted to this in a recent interview, where the most important criterion for any architectural project is that it “looks good”. Could that be the beginning of the introduction of the subject in Eisenman’s continuous work against extrinsic meaning in architecture? It certainly opens up for the possibility of an aesthetic formalist position in his work.


See Nick Zangwill, “In his *Critique of Judgement*, Kant characterised what he called the “judgment of taste”, by which he means what I have referred to verdictive judgments. In Kant’s view, the most basic feature of judgments of taste is that they have subjective’ universality in Zangwill, *The Metaphysics of Beauty*, 26.

Ibid, 34.

Ibid, 36.


Ibid, 39.

Ibid, 127.

See Stefano Corbo, *From Formalism to Weak Form* (Farnham: Ashgate publishing Lt), 27.


Ibid, 85.


Stefano Corbo, *From Formalism to Weak Form*, 27.


See Eisenman’s description of House VI ‘House VI is not an object in traditional sense – that is, the result of a process – but more accurately a record of the process’ in Cynthia Davidson (ed.) *Tracing Eisenman*, (London: Thames and Hudson, 2006), 66.

Stefano Corbo, *From Formalism to Weak Form*, 27.

See Eisenman, *Diagram Diaries*, 37 for the argument on the diagram as the “manifestation of architecture’s interiority”.

See Eisenman explaining an Inherent order from geometric reference and the properties of the form itself. ‘Elaborated to encompass infinite variations and complexities (looks incomplete?). Systems deny only the arbitrary, the picturesque and the romantic: The subjective and personal interpretations of order’ in Eisenman, *The Formal Basis of Modern Architecture*, 21.


See Peter Eisenman, “Post/El Cards: A Reply to Jacques Derrida”, *Assemblage*, No. 12 (Aug. 1990), 14-17, stating the same in-between position for architecture as between “sign and being” or between “absence and presence” as *presentness*, 16.


See Eisenman’s statement in Vladen Djokic and Petar Bojanic (ed.) *Peter Eisenman: In Dialogue with Architects and Philosophers* (Milan: Mimesis International, 2017) ‘Every time a student presents something, and they give me this hullabaloo about process and all this, I say, you know, in the end, it either looks good or it don’t. I say, I am sorry; this one doesn’t look good.’
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher/Editor/Year</th>
</tr>
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<tbody>
<tr>
<td>Corbo, Stefano</td>
<td><em>From Formalism to Weak Form</em></td>
<td>Farnham: Ashgate publishing Lt. 2019</td>
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**BIBLIOGRAPHY**

Amund M. Rolfsen – *Peter Eisenman and the Possibility of an Aesthetic Formalism*
THE DEATH OF AESTHETICS IN ARCHITECTURAL EDUCATION?
POSSIBILITIES FOR CONTEMPORARY PEDAGOGY

ABSTRACT

The importance of aesthetics within architecture has a long history. Although evidence suggests that the term was not brought into architectural writing until 1735, the place of aesthetics can be identified across architectural theory and philosophy since the time of Vitruvius. Developing an aesthetic sensibility was seen as crucial for an architect and the study of architecture was understood through the three Vitruvian lenses (utilitas, firmitas, venustas) one of which, venustas, is directly associated with aesthetics. This paper responds to the current and ongoing discussions between architects, architectural educators and architectural students on the role of aesthetics in architectural education and professional practice today. It was initially inspired by questions raised at the 2017 and 2018 annual conferences of the Society of Architectural Historians (SAH 2017 and 2018) about the role of architectural history in architectural design and practice today, and in line with this, questions about the place of aesthetics in architectural education. This paper considers the place of aesthetics in architectural education and provides a detailed overview of the key pedagogical interventions undertaken in one architectural studies programme which might serve as a guide for educators interested in maintaining the place of aesthetics in contemporary architectural education. It suggests that aesthetics can continue to play a key role in the architectural curriculum whilst a focus on design problem-solving and achieving the contemporary educational requirements of accreditation is maintained.

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KEY WORDS
AESTHETICS
ARCHITECTURAL EDUCATION
FUTURE SKILLS OF EMPLOYMENT
CRITERIA FOR ACCREDITATION
PEDAGOGICAL INTERVENTIONS
INTRODUCTION

At the most recent conference of the Association of Architectural Educators “Learning Through Practice” an international body of researchers and practitioner-teachers in architectural schools across the world discussed two critical questions: What is architectural education today? And, how is it connected with practice? The need for re-articulation of design as problem-solving in the education of architects was recognised and the importance of problem-solving was further connected with the present-day criteria for the ranking of the top five skills necessary for future employment in the UK based on an analysis by Bakshi and colleagues. These criteria are: judgment and decision-making, fluency of ideas, active learning, learning strategies and originality. In the same list “design as aesthetics” was placed in the bottom third of required skills with it being ranked number 68 out of 100. This suggests that aesthetics in architectural education is now, as indicated by this key domain, understood as being of circumscribed value. This paper asks: Will the demands, pressures and priorities of higher education and the profession create future practitioners with limited grounding in aesthetics based on its deprioritisation in contemporary architectural education? Many of us involved in the education of architects regularly discuss the importance of aesthetics and this is borne out in a variety of fora. For instance, the introductory sentence of the initial Concept of the Congress ICA 2019 guide recognizes aesthetics as an important philosophical, theoretical and even scientific discipline that aims at interpreting the complexity of phenomena in our world. However, in reality, due to the requirements to map our current course descriptors to the updated performance criteria for accreditation in architectural schools, it may be the case that sufficient curriculum space is no longer provided for aesthetics. It may be that in fact, we are facing “the death of aesthetics in architectural education”. Recognition of these kinds of concerns confronting architectural educators may provide a call to action and demand from teachers creative approaches to maintain the place of aesthetics within architectural curricula. Informed by a growing body of research on the topic of professionalism that has explored the future skills of employment in architecture, this paper through the presentation of a case study advocates for the role of aesthetics in architectural education. It identifies the pedagogical value of weaving together the teaching of aesthetics with design problem-solving, ultimately with a view to strengthening professional practice. Before introducing the case study in more detail, it is worthwhile to ground our use of the term aesthetics in this paper. Although the concept is understood in diverse ways in architectural theory, it can be described in basic terms as the analysis of judgements and the objects to which they are applied.
word itself is derived from the Greek word for “feeling” which means that the discipline of aesthetics is more than just the study of beauty; it is a study of that which appeals to our senses, most often in connection with the classification, analysis, appreciation, and understanding of art. As mentioned above, it is also recognised as a branch of philosophy or/and an academic discipline in a broad sense.

THE CASE STUDY

The case presented showcases an alternative teaching approach introduced in the School of Architecture, Unitec Institute of Technology, Auckland, New Zealand. The evidence comes from teaching the Critical Studies 1, Architectural History (CS1) course developed over three academic years, from 2016 to 2018. In contrast to the once dominant transmission approach to teaching in architectural education, we attempt in this critical studies course to avoid communicating large amounts of basic descriptive facts; instead, learning is based on interpretation, on the sharing of personal reactions, on setting up challenging comparisons and provoking discussion between students. While doing assigned activities, the students discover the work of significant modern architects and architectural practices and the influence of historical examples on the architect’s current work. This is intended to deepen the students’ understanding of the content by extending their interest and curiosity, developing critical thinking about the history of architecture, and helping them establish their own connections within our discipline. Our approach is focused on meeting the demands for previously listed future skills for employment (judgment and decision-making, fluency of ideas, active learning, learning strategies and originality), to satisfy the accreditation requirements with their focus on design problem-solving and to develop students’ understanding of “design as aesthetics” by promoting interest in, and knowledge of, aesthetics values.

The main aims of CS1 include:

1) To encourage students to approach knowledge as a dynamic process discoverable for oneself, rather than to see it as something that is simply provided to them.

2) To provoke students to question the world instead of just trying to know it.
The aims were achieved through:

a) Architectural History being presented from a point of view that corresponds to present-day demands;

b) Architectural History being coordinated with Design Studio, so that history becomes involved in the dynamics of ‘making’ architecture;

c) Students having an active role through taking up learning strategies to encourage them to process information and to ‘construct’ meanings.

d) The use of new adaptive technologies to make face-to-face learning highly engaging, collaborative and team-based. Online learning and flipped learning approaches employed to expand learning opportunities.

The diagrams below guide the teaching so that the students can see the practical aspects of the theories and histories they are learning about. This approach is especially focused on enabling students to identify how historical knowledge can be engaged with to liberate innovation in problem-solving and, at the same time, is intended to draw their attention to aesthetic considerations (in all these ways architectural history presented as the basis from which modern architecture can be learnt):

Diagram 1. The Teaching Method in CS 1 course (Authors).
The diagram below presents the framework for CS1 course development for effective learning:

Diagram 2. The framework for the teaching provision in CS 1 course (Authors).

Critical Studies 1 (Architectural History)

The Critical Studies strand in the Bachelor of Architectural Studies (BAS) at Unitec consists of five courses, with clear and strong connections. Critical Studies 1 (Level 5) is seen as important component of the programme in providing students with the understandings and skills to manage transition between high school and university. The course focuses on scaffolding students into the BAS, discipline knowledge, and the learning and teaching approaches that span the programme. The course always has a large cohort of students (116 in 2018) and is taught through two 2-hour classes per week + one 1-hour PASS (Peer-led) class per week.

By the end of the course the student will be able to:
1. Describe significant developments in architecture in Western and non-Western cultures, from the origins of architecture to the Eighteenth-century AD.
2. Discuss with reference to history the dynamic and mutually influential interrelationship of buildings and their socio-cultural and environmental contexts.
Learning and Teaching Activities.
Means and Methods of the Curriculum

Preparation of content for online learning and flipped learning have proved to be positive for extending learning opportunities. Employing these learning approaches provided the means to more strongly connect to, and (possibly in future) integrate with, Design Studio. Moreover, the resources were prepared and organised to develop students thinking and learning with reference to the three Vitruvian lenses one of which, *venustas*, is directly associated with aesthetics. In this way, “design as aesthetics”, something that has always been seen as crucial for architects, remains highly present. Design Studio ‘crit type questions’ are prepared for Pre-class activities and applied to historical buildings in this case. Similarly, Post-class activities are designed for students so that they can analyse the most recent architectural projects as solutions to different architectural problems, previously observed in historical buildings, for example: mass, space, threshold, aperture, circulation, materials, building techniques, “corner” problem and connections between the old and the new.

1.0 Learning by doing, practical tasks and knowledge application.

The following table provides an overview of the design and facilitation of CS1 with reference to key teaching and learning literature.

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>% of Course</th>
<th>Week it Occurs</th>
<th>Feedback Given</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Project - study of selected building - Timeline (Crit 1 - verbal presentation) (LO2)</td>
<td>5%</td>
<td>4</td>
<td>Yes - Group and individual feedback.</td>
</tr>
<tr>
<td>Major Project - study of selected building - Essay (Crit 2 - verbal presentation) (LO2)</td>
<td>20%</td>
<td>7</td>
<td>Yes - Group and individual feedback.</td>
</tr>
<tr>
<td>Major Project - study of selected building - Drawing (Crit 3 - verbal presentation) (LO1, LO2)</td>
<td>25%</td>
<td>11</td>
<td>Yes - Group and individual feedback.</td>
</tr>
<tr>
<td>Buildings and terminology Identification Test (LO1)</td>
<td>10%</td>
<td>6</td>
<td>Yes - Group feedback only.</td>
</tr>
<tr>
<td>Exam (LO1)</td>
<td>40%</td>
<td>15</td>
<td>No feedback.</td>
</tr>
</tbody>
</table>
**DESIGN**

<table>
<thead>
<tr>
<th>ENGAGING STUDENTS IN THE LEARNING PROCESS</th>
<th>CLASS TIME OR INDEPENDENT TIME?</th>
<th>FREQUENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pre-class activities – online experience:</strong> carefully guided and structured for students ‘to do something’.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>For example: “The focus of this class is to explore Byzantine architecture. As you watch the following movie on the gorgeous Hagia Sophia in Istanbul, and its breath-taking dome consider these points: …, or: Jot down … We will discuss these at the start of our lecture.”</td>
<td>Independent, at home</td>
<td>Every week, every session</td>
</tr>
<tr>
<td><strong>During class activities – face to face:</strong> The students usually bring their notes from the video watched for homework and share responses. After this, we start the lecture and seek to clarify any questions that remain.</td>
<td>Class time, face to face + group discussions</td>
<td>Every week, every session</td>
</tr>
<tr>
<td>RATIONALE FOR THE CHOSEN ACTIVITY</td>
<td>THEORETICAL FRAMEWORK</td>
<td>HOW THE LECTURER SUPPORTS STUDENT LEARNING</td>
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<tr>
<td>-----------------------------------</td>
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<td>---------------------------------------------</td>
</tr>
<tr>
<td>Why this activity?</td>
<td>Cope and Kalantzis, 2015: Category - Experiencing the new. Bloom’s Taxonomy levels: Knowledge; Comprehension level; Application; Analysis. (Bloom, 1956); (Brookfield, 2011) (Van Sickle, 2016) (Brown, 2012)</td>
<td>Firstly, students are guided to carefully read and understand the prepared questions. Secondly, during PASS (Peer Assisted Study Sessions) classes we check their answers and clarify questions or misunderstandings. We try to create a supportive atmosphere so that students are not afraid to share their opinions or to make mistakes.</td>
</tr>
<tr>
<td>How does this activity assist students to meet the learning outcomes?</td>
<td>Students are aware of the course expectations; they are clearly guided. The Course Info document - Important Explanations for Students, is prepared with clear instructions for ALL activities in the curriculum. The questions prepared for pre-class activities are linked to the assessment events – especially important for the exam (LO1); but also, this give the students exposure to the types of questions which flow through Critical Studies strand overall (LO2).</td>
<td></td>
</tr>
<tr>
<td>How does this activity help students to cope with assessment demands/requirements?</td>
<td>This is directly connected with the LO1 primarily (and partly with LO2), and leads the students towards the examination; by using active learning and not through memorising facts only. In addition, all sessions have clearly named lecture topics so that the students can follow where we are at any moment. For example: Lecture Topic 1: How did the environment and landscape influence architecture in the old Egypt? Topic 2: Materials, building techniques, and constructional systems in Egyptian architecture Topic 3: Architectural programs in Egyptian Architecture: Tombs Topic 4: Architectural programs in Egyptian Architecture: Temples Topic 5: Aesthetic characteristics of Egyptian architecture</td>
<td>While the students discuss the activities, the lecturer goes around and contributes to the different conversations/ to answer questions to extend understandings. The lecturer tries to encourage positive interactions between students.</td>
</tr>
</tbody>
</table>

Social learning theory, social constructivism: Discussion, debate, opportunities to explore diverse points of view. (Richardson & Swan, 2003) (Abeysekera and Dawson, 2015) See Figure 2. |
<table>
<thead>
<tr>
<th>Learning by Doing, Practical Tasks, Apply Knowledge</th>
</tr>
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<tbody>
<tr>
<td><strong>Post-class activities – online experience;</strong></td>
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<tr>
<td>students to do something.</td>
</tr>
<tr>
<td><strong>Individual Wiki</strong></td>
</tr>
<tr>
<td>For example:</td>
</tr>
<tr>
<td>“You are invited to contribute your explanations of the following terms to your Individual Wiki. By doing so, you will be preparing yourself for your exam. Add explanations for: …”</td>
</tr>
<tr>
<td><strong>ID Test Quizzes + Exam Preparation Quizzes</strong></td>
</tr>
<tr>
<td>Independent, but can be done in groups; if working in groups students can compete and have fun</td>
</tr>
<tr>
<td><strong>Verbal presentations for all parts of Major Project</strong></td>
</tr>
<tr>
<td>(Crit 1 + Crit 2 + Crit 3)</td>
</tr>
<tr>
<td>Class time, group work</td>
</tr>
<tr>
<td>Three times in semester</td>
</tr>
</tbody>
</table>
This activity is colour coded (signalling principle): **Red text – preparation for the exam:** The students are invited to contribute their explanations of different architectural terms – Q2 at the exam + architectural terminology necessary for Design Studio and for architectural practice. Each week, the students are asked to find three or more architectural terms listed relevant to the lecture topic. These terms are always carefully selected and important for understanding the particular topic we are talking about in a particular class. (LO1)

From the lecturer’s observation of this work, the students make obvious progress in terms of developing their use of architectural terminology generally; in thinking about what has always been part of bringing design decisions in architecture; of how to present their findings. This work is also undertaken with a view to helping them develop the language to explain their own design work - architectural work. (LO2)

<table>
<thead>
<tr>
<th>Bloom’s Taxonomy levels: Knowledge; Comprehension level. (Bloom, 1956). Cognitivism: Activating prior learning; Use analogies and metaphors to explain concepts; Note-taking, mnemonics. (Brookfield, 2011) (Westermann, 2014)</th>
<th>We check this together during PASS classes. Both the Wiki and Q&amp;A forum (see in the next section) are tools used to enable students to get timely feedback. Also, student-student and student-teacher interactions are facilitated in this process. Inclusion of these tools means the course is highly accessible from a variety of platforms and devices (provided students have access to the internet).</th>
</tr>
</thead>
<tbody>
<tr>
<td>All quizzes are practice quizzes and can be repeated as many times as the students want. By doing so they check their knowledge, learn from previous mistakes, and they are prepared for the ID test and exam question Q1, on time. (LO1)</td>
<td>The students are encouraged to start practicing early and together, to foster interaction between them. The lecturer follows/checks their success online, and draws their attention to the most common mistakes in class.</td>
</tr>
<tr>
<td>Verbal presentation of the students Timelines, Essays and Drawings - considered to be group sharing and discussion about students’ findings; the students have been engaged and they participate by listening to each other with care; The students apply learning gained in previous weeks to each new task; The students use the knowledge previously gained in a creative way (LO2).</td>
<td>The lecturer facilitates this work and tries to create a supportive atmosphere and environment. The lecturer gives an immediate feedback, important for the learning overall. Additional questions are asked – about the students’ experience while they worked on assignment, what was good/not good; what was hard/easy; what could be done differently.</td>
</tr>
</tbody>
</table>
Fig. 1. Pre-class activities – online experience. Moodle page with one session example.

**Prepare for Class**

The focus of this class is to explore Byzantine architecture. As you watch the following movie on the gorgeous Hagia Sophia in Istanbul, and its breathtaking dome, which has been inspiring neophyte forgers, consider these points:

**Context**
- Notice different names used for the contemporary city of Istanbul that were mentioned in the movie.

**Utilising**
- What is Hagia Sophia called in Byzantine and modern Greek?
- What is Hagia Sophia called in Arabic and Turkish?
- How was the construction of Hagia Sophia and the mosque different?

**Practical**
- What is the height of the dome? And the chamfer?
- Compare the dome with the Pantheon’s dome. What is the main difference between them?
- What are the materials used for the dome?
- What did the weight of the dome and the dome of the dome?

**Vergeset**
- Notice that the dome was pierced with various, how many of them are there? What was done for?
- What is mosaic?

We will discuss these at the start of our lecture.

**Hagia Sophia in Istanbul**

![Image of Hagia Sophia](image)

**During Class**

**Video Discussion: Review in Groups (20 minutes)**

In this session, the lecturer will ask you to talk in small groups about the videos and the answers to the questions that were asked.

**Lecture**

Topic 1: Risks, and landscape influence architecture in the Old Egyptians?
- What did influences and landscape of Egyptian architecture?
- Topic 2: Materials, building techniques, and Constructional systems in Egyptian architecture
- Topic 3: Architectural program in Egyptian Architecture Topics
- Topic 4: Architectural emphasis in Egyptian Architecture Topics

**Follow-up Activities**

You are invited to contribute to your understanding of the following term by your INDIVIDUAL work. By doing so, you will be preparing yourself for your exam. Add expressions for: "IMAGERY, PYRAMIDS, HIERARCHICAL.

The following questions will help you deepen your understanding of this topic. They are about extending your interest and curiosity, and critical thinking about the history of architecture, and your own researches, what you heard in the lecture, the videos, and your assignment proposal:

1. Think and tell: You looked at the context of the D51 assignment influences your design?
2. Find one relevant example for each one of the TEMES: B.3 (1) D51 Assignment: we need to remember from the Old Egyptians because of their huge influence later in the history of architecture, until today? Do we use one contemporary example – or look at this video about fitting the logo in [example].

![Image of Great Architects](image)
Overall, the previous table provides an account of the ways CS1 is taught with a focus on developing student understandings of architectural history through the development of design thinking and in connection with design problem-solving processes. This is achieved while maintaining a clear focus on developing students’ aesthetic sensibilities and knowledge.

2.0 Engaging with abstract theory or concepts

To further identify the pedagogy used in Critical Studies 1 an account of the approaches to facilitate student engagement with abstract theory and concepts that include “design as aesthetics” is provided. This is important as many students of architectural history grapple with the range of theoretical concepts and theory that form an essential part of the subject. The table below provides an overview of the ways in which we sought to address some of these challenges.

This table contributes more depth to the account of the pedagogical interventions employed in Critical Studies 1 and to enable practitioners understand the ways in which the teaching of theory, including aesthetics, can be approached to facilitate student learning. Evidence of the value of our pedagogical approach is identified within the architectural history course in terms of increased student engagement and improved academic results. The course results from 2015 to 2018 demonstrate that the number of ‘A’ level grades - 4% in 2015, was raised to 16% in 2018 indicating improved learning and achievement at the higher levels.
<table>
<thead>
<tr>
<th>CLASS TIME OR INDEPENDENT TIME?</th>
<th>FREQUENCY</th>
</tr>
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<tbody>
<tr>
<td><strong>“Think and Tell” questions (Q&amp;A forum)</strong></td>
<td></td>
</tr>
<tr>
<td>Example One: “Take a look at the photos of the contemporary urban monument located in one Croatian city. The name of the monument is “Rusty Megaliths”. From what characteristics do you think the monument got its name? Compare it with megaliths from Prehistory”</td>
<td>Independent, free, interpretative. Additional movies, texts, or links are provided based on their “think and tell” questions</td>
</tr>
<tr>
<td>Example Two: “Find one modern example for each of the TWO BUILDING TYPES we need to remember from old Egypt because of their massive influence on architecture across history. Show us one contemporary pyramid; or look at this video about Ming Pei Louvre Pyramid in Paris. How can Ming Pei’s Louvre Pyramid be compared with Egyptian pyramids?”</td>
<td></td>
</tr>
<tr>
<td>Asking my students to offer feedback or a question for me in writing (about something that is not clear about the content they have learned, and/or their overall advice for me as well).</td>
<td>Class time</td>
</tr>
</tbody>
</table>
### FACILITATION

<table>
<thead>
<tr>
<th>RATIONALE FOR THE CHOSEN ACTIVITY</th>
<th>THEORETICAL FRAMEWORK</th>
<th>HOW THE LECTURER SUPPORTS STUDENT LEARNING</th>
</tr>
</thead>
</table>
| With this task the students learn how to connect theoretical principles (often abstract) and architectural practice with reference to the history of architecture and aesthetic ideas; and how to apply theoretical principles in their Design Studio work today. It is also important for the assessment Major project – Essay. (LO2) This activity is colour coded as: **Green text**. It is designed to become a dynamic online discussion and a shared learning resource:  
- By doing these activities the students find out about the most famous modern architects, architectural firms, recent significant contemporary designs and key architectural awards. In combination, this knowledge helps students understand the importance of history of architecture for contemporary design practice. 
- It can also help them to think about how they can establish their own connections across the discipline.  
- Answering the posed questions should help students to deepen their understanding of the topic, extend their interest and curiosity and help them develop critical thinking about the history of architecture.  
- The students are encouraged to use their own resources, what they hear in lectures, the videos, and all their assignment preparation as building blocks for a solid, useful and meaningful architecture practice. | Bloom’s Taxonomy levels: Knowledge; Comprehension level; Application; Analysis; Synthesis. (Bloom, 1956). Constructivism: Build knowledge by doing; Learning from reflection; Problem-based learning; Experimentation. (Brookfield, 2011; Bransford et al., 1999). | Primarily this approach is designed to broaden the students’ views and help them understand the purpose of everything we learn.  
Further, the Q&A discussion forum allows students to share their research with the lecturer and tutors, as well as with their peers, and stimulate some engaging discussion around the topics given. |

| Importance of self-reflection in learning process (Fink, 2003) | Lecturer to show to the students that he/she values their feedback and is focused on contributing to their learning. |

Every new class starts with a short reflection about students’ enquiries (feedback from students often arrives through e-mails, not in direct contact). Between our session – whenever necessary or urgent, e-mails are sent to all students through Moodle (especially before major assignment submissions, with a reminder bullet pointing of the most important expectations, criteria, grading rubric and similar).
KEY CHALLENGES

As can be identified from the discussion so far, multiple strategies were employed in Critical Studies 1 to facilitate student learning through making more explicit links between architectural history and design. However, the utilisation of these strategies and approaches was not without challenge. In brief, the most notable challenges we encountered included:

– Student resistance to engaging with activities;
– Student reluctance about working with others;
– The amount of time some activities take in class time;
– Technical problems with the e-platform.

To address the first of the two related issues of student resistance to engaging with activities and working with others we found that providing a clear overview of the expectations at the beginning of the course and identification of the value of the benefits of active learning was useful. Moreover, being consistent with structure and order of the session meant that the students became more familiar with the ways the course was structured and participated more readily. The issue relating to the amount of class time taken with activities is significant and an ongoing consideration especially with regard activity preparation. Over the three-year period of active re-development of the course we learned more about how certain activities could be made to fit within the class time though there remains as with all teaching some unpredictability in terms of how students engage and respond. The last major issue encountered involved technical matters often in relation to our course wiki, something we continue to work on with our technical colleagues at our institution.

CONCLUSION

This paper has identified the key pedagogical interventions undertaken in Critical Studies 1, a first-year architectural history course in the Bachelor of Architectural Studies at Unitec Institute of Technology in Auckland, New Zealand. In this course we moved away from traditional teaching approaches typically relied upon in architectural history and instead focused on: Content and Interaction through questions/problems: Video + questions; Interactivity (with Others) Focus: Facilitated synchronous discussion; Critical Thinking: Response to an assigned video/short text; Production: Oral summary/presentation; written essay; drawing; Reflection: Reflection on Learning. With these strategies we sought to emphasise the value and relevance of architectural history by making explicit the connections between developing an aesthetic sensibility and
design problem-solving processes in contemporary architecture. In this way, our work represents our intent to draw together a number of different threads in the architecture curriculum where we promote design problem-solving, critical thinking and aesthetics. While development and refinement necessarily continues, it is hoped that the sharing of our practice may benefit educators who are seeking insights into how they can achieve stronger connections between architectural history, aesthetics and design studio in their own teaching.
Alexander Gottlieb Baumgarten (1714-1762), a German philosopher, was the first to use the word “aesthetics”; see: Paul Guyer, “18th Century German Aesthetics,” The Stanford Encyclopedia of Philosophy (Winter 2016 Edition), Edward N. Zalta (ed.). Available at: https://plato.stanford.edu/archives/win2016/entries/aesthetics-18th-german/.


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BOOK REVIEW:

URBAN MORPHOLOGY:
AN INTRODUCTION TO THE STUDY OF
THE PHYSICAL FORM OF CITIES

Edited by Vitor Oliveira.

The Urban Book Series, Springer Nature Switzerland, Cham, Switzerland, 2016, 192pp.

ISBN 978-3-319-32081-6

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Although urban morphology as a field of knowledge and research has evolved significantly over recent decades, which is evident in numerous scientific papers, journals and conferences held in this field, there is a lack of books that can be used as a “tool” for students and young researchers who are interested in studying basic features of urban form and urban morphology as the science of urban form.

Book Urban Morphology: An introduction to the study of the physical form of cities, edited by Vitor Oliveira, presents the first book in the Urban Book Series of Oliveira’s work and commitment not only in providing a systematic treatment of basic attributes of urban morphology and its general understanding, such as his work presented within this book, but also in revealing teaching methods and introducing to the work and thinking of the most prominent urban morphologists, presented in his two other books – Teaching Urban Morphology (Oliveira, 2018) and J. W. R. Whitehand and the historico-geographical approach to urban morphology (Oliveira, 2019).

Described by the editor as a manual and drawn on his personal experience and approach to teaching urban morphology, this book aims to provide brief introduction to the basic elements of physical form of our cities, agents and processes shaping that form over time, but also to introduce reader with different theoretical approaches to the to the urban morphology as a study of urban form and relationship that it has with various other disciplines, practices and fields of knowledge.

The manual is divided into two distinct parts. The first part of the book (Chapters 2–5) is focused on the main “object” – the city and urban form itself. It starts with presenting the main elements of urban form – urban tissue, streets, urban blocks, plots and buildings (Chapter 2), and the fundamental actors and processes of transformation shaping these elements (Chapter 3). Dealing with the questions who design urban form and how each idea is effectively implemented on the ground, Oliveira points to the importance of the role that each individual actor – developer, architect, builder, planning officer or politician, has in the process of creation and transformation of the urban form.

An outline of the basic physical elements of the urban form is followed by a concise chronological overview of the evolution of cities and their urban forms (Chapter 4). This chapter aims to present the similarities, and differences as well, within the main characteristics of urban form and its elements, and the principles of their composing over different periods in history due to different
civilizational influences. Exploring our collective urban history through the analysis of cities dating back to the earliest civilizations of Mesopotamia and China, up to the cities of 19th century (Chapter 4), as well as the analysis of the urban form of contemporary cities – New York, Marrakesh and Porto (Chapter 5), Oliveira emphasizes the importance of understanding the diversity of urban forms and alerts to the tendency of homogenization of urban landscapes, which was characteristic for the period of the twentieth century.

While the first part of the manual focuses on the main subject of the urban morphology – physical elements of the urban form, the second part deals with the general understanding of urban morphology, and addresses the main approaches that urban morphologists have been developed in order to understand the physical form of cities.

Urban morphology has been introduced through the “classics” in urban studies, written in the period from the late 1950s to early 1980s, by the most prominent authors in this field – Saverio Muratori, Michael Conzen, Kevin Lynch, Gordon Cullen, Jane Jacobs, Jean Castex, Jean Charles Depaule and Philippe Panerai, and Bill Hillier and Julienne Hanson (Chapter 6). Those fundamental texts are followed by the analysis of four different morphological approaches, developed over the last decades – historico-geographical, process-typological, space syntax and various forms of spatial analysis. Referring to the perceived diversity and complexity of urban form and impact that it has on the variety of morphological approaches, defined in order to describe and explain it, Oliveira points to the need for developing comparative studies between these approaches and establishing potential common ground, rather than highlighting the differences between them.

Chapter From Theory to Practice (Chapter 7), addresses the relationship between research on urban morphology and guidelines for the production of new urban forms within the field of urban planning and architecture. Exploring urban morphology in relation to the fundamental dimensions of our collective life in cities, through the public health, social justice, heritage tourism and energy (Chapter 8), Oliveira points out to the growing importance of developing key cross-disciplinary links between urban morphology and the different bodies of knowledge studying the city, in order of creating effective integrated and applicative research.
The significance of the book *Urban Morphology: An introduction to the study of the physical form of cities* lies in the sublimated, thorough and clear overview of the basic terms, topics and approaches that urban morphology as a discipline deals with, but also in the recognition and presentation of the applicative and integral character that urban morphology as a discipline has. In doing so, this book goes beyond the informational character of the textbook, and becomes a manual that links the scientific description and explanation and professional practice and its application.

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BIBLIOGRAPHY
STEREOTIP LEPOTE I IZGRADNJE. ESTETIKA ARHITEKTURE.
Raffaele Milani

U ovom radu smo se bavili stereotipom kao otpornim modelom tipova stvorenih objekata, slikom proizvodnog procesa koja se ponavlja ili se može ponavljati i standardizovanim modelom virtualnosti; drugim rečima, stereotipizacija daje formu stvarima unutar sistema objekata koji se serijski reprodukuju. Viševekovna sinteza zanatstva i materijala se u našem vremenu transformisala u dizajn. Rekonstrukcija objekta podrazumeva praćenje tehnika koje su korišćene u nastanku istog, uključujući i one tradicionalne. U pogledu odnosa medju tehnologijama, vodi se žestoka rasprava između onih koji žele da branе tragove prošlosti kao sećanje koje je značajno za budućnost, kao i instrument za harmonizaciju masa, i onih koji u potpunosti favorizuju novitete hibridnog stila koji je u modi posle faze modernizma. Ovi drugi podržavaju deregulaciju proizvodnje arhitektonskih objekata i nekoherentnu, improvizovanu organizaciju prigradskog okruženja. Tokom istorije su postojale značajne razlike u mišljenju o vrednosti čovečanstva, kvalitetu života, načinima razmišljanja i oblicima kulture i umetnosti.

KLJUČNE REĆI: ESTETIKA, ARHITEKTURA, UMETNOST, JEZIK, STEREOTIP, ETIKA, LEPOTA

MULTIKRITERIJUMSKA PROCENA LEPOTE U ARHITEKTURI
Boguslaw Szuba

Članak se bavi problemima lepote u arhitekturi koji se nalaze u raznim slojevima značenja koji se odnose na: (*) kreativnu ideju planirane investicije; (*) sposobnost da se odredi pravo mesto za planiranu investiciju, uskladjujući arhitekturu u prostoru lokacije, sa posebnim osvrtom na prirodno okruženje; (*) komunikaciju i informacije sa okolinom; (*) poštovanje tradicije i običaja koji se poštuju u lokalnom socijalno-kulturnom okruženju, obraćajući pažnju na istorijski kontinuitet i koherenciju arhitektonskih oblika koji se koriste; (*) kreativnost oblikovanja prostora; (*) preciznost i inovativnost funkcionalnih i korišćenih prostornih rešenja; (*) partnerski odnos sa susedstvom; (*) široko shvaćeno učešće u procesu investiranja; (*) davanje značenja pokrećući filozofsku poruku i transcendenciju; (*) pravilno korišćenje i upravljanje; (*) postizanje socijalnih i kulturnih ciljeva; (*) sposobnost planiranja transformacije / revitalizacije postojećih arhitektonskih objekata.

Istraživačka metoda je analiza navedenih komponenti na osnovu izvora iz literature i primera arhitektonskih objekata ili urbanih kompleksa.

Razmatranja vode do teze: Lepota u arhitekturi je stanje harmonije estetskih i upotrebnih vrednosti oblikovanog prostora u odnosima kreativnog odgovora na široko shvaćeno uslove lokalnog, prirodnog, socijalno-kulturnog i izgradjenog okruženja.

KLJUČNE REĆI: LEPOTA U ARHITEKTURI, KRITERIJUMI LEPOTE U ARHITEKTURI, HARMONIJA ARHITEKTURE I OKRUŽENJA, FILOZOFIJA ARHITEKTURE, ESTETIKA ARHITEKTURE

ARHITEKTURA KAO INSTRUMENT ESTETSKE I POLITIČKE MISLI
Thomas SYMEONIDIS

Uprkos uobičajenom pristupu arhitekture u smislu zamisli, dizajna i izgradnje izgradjenog okruženja, u ovom radu ističemo da se arhitektura može koristiti kao instrument estetske i političke misli. Zbog toga se oslanjamo na definicije arhitekture ističući ili njene aspekte principa (archē) ili konstrukcije ili njen relacijski karakter. S tim u vezi, arhitektura će se koristiti kao sredstvo za pitanja konceptualizacije i promišljanja na preseku dve ključne tačke političke teorije – jednakosti i pravde.
Glavna hipoteza je da se u savremenom estetskom režimu misao o estetici ne može razlikovati od politike čime se podržavaju glavni aspekti relevantnih doprinosa Žaka Ransiera (Jacques Rancière). U ovoj analizi počinje se sa prikazivanjem srodnosti između političke i estetske misli, a zatim se razradjuju aspekti arhitekture kao skale, tipa, oblika, dijagrama, istorije i hijerarhije kako bi se prikazalo funkcionisanje arhitekture kao instrumenta misli. U tom cilju prikazana je čvrsta shema i definicija misli u savremenoj filozofiji.

Uspostavljanjem analogija između procesa misli i procesa arhitekture, na kraju će se pokazati da se arhitektura može koristiti na obrnuti način tako da se istaknu pitanja estetske i političke teorije i prakse.

KLIJUNČE REČI: ESTETIKA, ARHITEKTURA, DIJAGRAM, ŽAK RANSIER, POLITIČKA TEORIJA, ODNOS, MISAO

DODATA VREDNOST REGENERATIVNE ARHITEKTURE I FILOZOFIJE SAVREMENE ESTETIKE

Andrea Wheeler

Regenerativna arhitektura teži da pozitivno utiče na okruženje. Njen cilj je da proizvede objekte koji umanjuju degenerativne posledice ljudske aktivnosti, a koje pozitivno utiču na životnu sredinu. Da bi se dodala vrednost, u dimenzijama kao što je lepota, uključena u projektne pristupe regenerativne arhitekture i, na primer, Living Building Challenge, gde se biofilija i biomimetika postavljaju kao aspiracija, s druge strane, postavljaju se neka osnovna pitanja vezana za načine razmišljanja koji predstavljaju osnovu regenerativne arhitekture i discipline arhitekture. Instrumenti projektovanja sugerisu da se „više od karaktera“ može odrediti, čak i izmeriti u svim kategorijama, ali aspiracije takodje zahtevaju radikalne promene načina na koji posmatramo i razumemo život ljudi. Razumevanje estetike i primat senzorne poverljivosti sa okolinom pitanja su koja nisu puno priznata u filozofiji regenerativnog dizajna izvan sugestije biofilije. Ovaj rad se bavi istraživanjem osnova estetike okoline: pričama, mitovima, snovima i značajem kreativnih zamisli u shvatanju i ponovnom vrednovanju načina na koji posmatramo i razumemo ljudske živote i naš odnos prema izgradjenoj i prirodnoj sredini.

KLIJUNČE REČI: ODRŽIVO, REGENERATIVNO, INANA, BOGINJA, ESTETIKA, FILOZOFIJA, ARHITEKTURA, TEORIJA, DIZAJN, FEMINIZAM

OD POZNATOG DO MISTERIOZNOG. ESTETIKA ATMOSFERA U DOMAČIM PROSTORIMA

Elisabetta Di Stefano

Pojam „poznatog“ je nedavno postao ključan u debati koja je pokrenuta u „Svakodnevnoj estetici“ (Everyday Aesthetics). U ovom eseju ću istražiti ovaj koncept u teorijama Arto Hapala (Arto Haapala) i Juriko Saito (Yuriko Saito), a zatim ću ispitati pojam poznatog – i nekih antonimskih pojmova (tj. čudno, misteriozno, strano) – prihvatajući fenomenološki pristup. Pozivajući se na teoriju atmosfera nemaćkog fenomenologa Gernota Bohmea (Gernot Böhme), moj rad poredi pojam staklene kuće, o kom je bilo reči u modernističkoj teoriji, i pojam kuće školjke, koji su iz različitih perspektiva posmatrali Valter Benjamin (Walter Benjamin), Gaston Baseler (Gaston Bachelard) i Juhani Palasma (Juhani Pallasmaa). Na kraju ću povući paralelu sa pojmom čudnog koje se možda pretvara u ideju misterioznog ili stranog, na primer kada se provodnost stakla koristi kao alat za kontrolu ili kada je ono ugrađeno u digitalne ekrane hipertechnoloških domova.

KLIJUNČE REČI: ESTETIKA ARHITEKTURE, SVAKODNEVNA ESTETIKA, ČUDNO / POZNATO, STAKLENA KUĆA, HIPERTEHNOLOŠKE KUĆE, MODERNIZAM
Shiho Hasegawa

Ova studija analizira biološki uticaj na arhitekturu u 20. veku fokusirajući se na dve posebne biološke arhitektonske misli: „Der Raum als Membran (Prostor kao membrana)” Zigfrida Ebelinga (Siegfried Ebeling) iz 1926. godine i „Metabolizam” grupe japanskih arhitekata iz 1960. godine.


U poređujući ove biološke arhitektonske koncepte, ističem tri glavne sličnosti: 1) širenje biološkog koncepta ka arhitekturi; 2) ćelija kao metafora; i 3) dinamične zgrade ili urbani dizajn. Iako su autori imali različite biografije, svi su u svoje vreme uveli nove arhitektonske ideje.

KLJUČNE REČI: ARHITEKTONSKA MISAO, BIOCENTRIZAM, BILOŠKA ARHITEKTURA, BIO DIZAJN, MEMBRANA, METABOLIZAM, UMWELT (OKOLINA)

OD BIG MEK I IKEA DRUŠTVA DO ESTETIKE ŽIVOTNE SREDINE, PAMETNIH GRADOVA I STORYTELLING ARHITEKTURE
Irena Kuletin Ćulafić

Danas živimo u globalnom društvu koje se suočava sa različitim izazovima dvadeset prvog veka. Naši gradovi se nalaze u procesu neprestanih transformacija uzrokovanih uticajima urbanizacije, globalizacije, naprednih tehnologija, ekoloških promena i promena u domenu životne sredine, društvenih, političkih i ekonomskih kriza. Dok korporativni kapitalizam cveta, svetska populacija raste i naši gradovi se šire, arhitektura dostiže gotovo utopijske vizije, a granice estetike postaju sve propusnije i labavije. Danas naše savremeno društvo živi i deluje estetski. Počevši od umetnosti, arhitekture, muzike, religije, politike, komunikacija, tehnoloških gedžeta, naših domova, vrtova, očeće, kulinarstva, pa do sporta i life coaching-a, sve može biti predmet estetskog razmatranja.

Estetsko promišljanje arhitekture i urbanizma u svetu koji se stalno menja zahteva kritičke i interaktivne pristupe, koji neće podrazumijevati samo teorijske, već i praktične prakse. Estetsko razmišljanje arhitekture i urbanizma o svetu koji se stalno menja zahteva kritičke i interaktivne pristupe, koji neće podrazumijevati samo teorijske, već i praktične prakse.

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KLJUČNE REČI: ESTETIKA ŽIVOTNE SREDINE, STORYTELLING ARHITEKTURA, GLOBALIZAM, ODRŽIVOST, PAMETNI URBANIZAM I PAMETNA ARHITEKTURA, LEPOTA GROTESKNOG
ESTETIKA ODRŽIVOSTI: ARHITEKTURA KAPSULE U GRADU I U PRIRODI

Peter Šenk

Arhitektura najmanjih mesta za stanovanje je u poslednje vreme izuzetno popularna tema. Kada su najmanja mesta za stanovanje kompaktna, dobro opremljena, povezana na mrežu, strukturno, funkcionalno i vizuelno prepoznata kao jedna stvar, privremena i pokretna ili prenosiva, mogu se označiti kao arhitektura kapsule. Budući da su po svojoj prirodi privremena, ova najmanja mesta za stanovanje, skloništa, redizajnirane kontejnerske jedinice, posebne tehnološke konstrukcije, paraziti i druge manifestacije koncepta kapsula obuhvataju logiku tehnoloških objekata s izrazitim arhitektonskim izrazom. To je, istovremeno, manifestacija pravila održivog dizajna, održive arhitekture i održivosti uopšte. U ovom kontekstu slučaj najmanjih mesta za stanovanje pokazuje svoju razliku u odnosu na druge održive arhitektonske pristupe i estetike. Podređuje uopšteno održive pristupe sa izraženim značajem lokaliteta unutar globalnih sila, obično se oslanjajući na kontekst – lokaciju, lokalnu kulturu i karakteristike životne sredine itd. Estetski režim trenutnih, promenljivih, kontekstualnih i autonomnih arhitektonskih struktura se može posmatrati kao estetika drugosti, koja ih povezuje sa nasledjem egzistencijalnih eksperimenata modernog pokreta, novim brutalizmom, radikalnim eksperimentima 1960-ih i drugim avangardnim i neoavangardnim praksama dvadesetog veka, ali čvrsto postavljenim u kontekstu individualizovane, neodređene, raspršene i dvosmisleno savremenosti.

KLJUČNE REČI: ESTETIKA PROMENE, KAPSULE, NAJMANJA MESTA ZA STANOVANJE, MINIMALAN TRAG, DRUGOST, ESTETIKA ODRŽIVOSTI

ESTETIKA I KULTUROLOŠKI ASPEKTI BAUHAUSA:
KA NOVOJ KONCEPCIJI

Christiane Wagner


KLJUČNE REČI: IZRAĐA PO MERI, TEHNOLOŠKI RAZVOJ, PROSTOR–VREME, NOVI OBLICI

KLASIČNA ARHITEKTURA U OKVIRU KANTOVSKIE ESTETIKE:
IZMEĐU LIOTARA I RANSIJERA

Helen Tatla

Potencijal koji je svojstven klasičnoj arhitekturi da predstavlja glavni arhitektonski izraz zapadne kulture budući da je grčka antika nastala zbog svog dualnog karaktera: iako izvire iz iskonskog jedinstva stvari izraženih mitom i religijom u arhaičnim vremenima, ona dobija svoj završni oblik u petom veku p. n. e., kao simbol demokratije i harmonične artikulacije sveta na osnovu filozofskog mišljenja.
Postavljajući avangardnu umetnost u sferu kantovske uzvišenosti, Žan Fransoa Liotar (Jean-François Lyotard) se fokusira na nemogućnost apsolutnog odnosa razuma i percepcije ili između razmišljanja i slike, u savremenosti. On smatra da se u slučajevima kada se to dogodi radaju politička čudovišta. On povezuje postmoderne izraze klasicizma u arhitekturi sa Frojdovim „Tumačenjem snova“ i kantovskom lepotom.

Pristup Žaka Ransijera (Jacques Ranciere) kantovstvu na osnovu estetskog razmatranja modernosti suprotan je onome koji je predložio Liotar. Umesto uzvišenog, Ransijer povezuje lepo s pukotinom izmedju razmišljanja i percepcije. U tom pogledu, fragmenti prošlosti mogu da podstaknu kreativni proces u sadašnjosti.

Cilj ovog istraživanja je da doprinese dijalogu o obnovljenom pristupu ulozi klasicizma u arhitekturi danas.

**KLJUČNE REĆI: KLASIČNA ARHITEKTURA, KANT, LIOTAR, MODERNOST, POLITIKA, POSTMODERNOST, RANSIJER**

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**FLUIDNO STANJE ARHITEKTURE**

**Bojana Jerković-Babović**

Ovaj rad se bavi promenama u kriterijumima arhitektonske estetike, transformacija statičnih u dinamične vrednosti podjednako figurativnih i nefigurativnih aspekata savremene arhitekture i njenog konteksta. Fluidno stanje arhitekture odnosi se na prepoznavanje konstantne promenljivosti koja se manifestuje u relacijama arhitekture i savremenom kulturološkom konteksta globalizacije. Savremeni kontekst dinamizuje perceptivna iskustva svakodnevnice, uslove života i načine prostornih apropiracija. U skladu sa tim, novi fenomeni umreženosti koji se manifestuju na informacionim, komunikacionim i prostornim nivoima transformišu grad i arhitekturu u konstantne procese tokova, kojima se njihovi elementi dematerijalizuju u nove fluidne, promenljive karakteristike. Vrednosti arhitektonske estetike istovremeno se transformišu ka afirmaciji događaja i efekata naspram statične formale celine, od objektivnih do intersubjektivnih estetskih prostornih iskustava.

Ovaj rad se bazira na hipotezi da savremenu arhitekturu karakteriše gubitak singularnosti objekta u odnosu sa uslovima konteksta i asimilacija karaktera pojedinačnih elemenata u fluidni karakter celine. Na taj način, arhitektonske projektantske principe karakteriše disperzija disciplinarnih granica i granica unutrašnjosti i spoljašnjosti, hibridnost i gubitak tipoloških definicija. Ovaj rad prikazuje kako dematerijalizacija arhitektnih vrednosti transformiše savremeni arhitektonski prostor u kompleksan dinamički sistem infrastrukture, tokova, događaja i efekata.

**KLJUČNE REĆI:** ARHITEKTONSKA ESTETIKA, ARHITEKTONSKO PROJEKTovanJE, ESTETSKO ISKUSTVO, DINAMIČKE VREDNOSTI, FLUIDNOST, GLOBALIZACIJA

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**KINEMATOGRAFIJA I ARHITEKTURA: MODERNA PERCEPCIJA**

**Sônia Campaner Miguel Ferrari**

Esez Valtera Benjaminina (Walter Benjamin) o bioskopu objašnjava njegove progresističke vrednosti. Dok je pisao ovaj članak, njegova kritika kapitalističkog načina produkcije pokazala je pravac u kojem kapitalizam napreduje: ka sve većoj eksploataciji proletarijata, ali i ka svom vlastitom padu. Nas zanimaju ove prognoze koje potvrđuju transformaciju umetnosti i njene funkcije, a koja našu pažnju usmeravaju na gubitak transcendencije i opadanja aure umetničkog dela. One u isto vreme pokazuju mogućnosti kojima se potvrđuje kontinuitet umetnosti koja ima drugačiju ulogu i dislokacija aure. Oblik umetnosti koji je pogodan za ovakvo razmišljanje je kinematografija i paralela koju je filozof povukao izmedju kinematografije i arhitekture. Namera nam je da se osvrnemo na ovu paralelu i urbane intervencije kao umetničke oblike estetske modernosti: to
Jest, kao proizvode ove modernosti koji istovremeno ukazuju na način koji nam je dat i shvaćen. Takodje ćemo se osvrnuti i na indikacije bioskopa i pozorišta kao načina da se prevazidju telesne odrednice koje nam se nameću.

**KLIJUCNE REČI:** ARHITEKTURA, BIOSKOP (KINEMATOGRAFIJA), MODERNA UMETNOST, MODERNA PERCEPCIJA, URBANIZAM

**AUTORSTVO I JEZIK U KNJIGAMA SAVREMENIH ARHITEKATA**
Deniz Balık Lökçe

Ovaj rad se bavi ispitivanjem teorijskih, grafičkih i materijalnih dimenzija savremene kulture štampe u arhitekturi sa fokusom na po jedno delo iz različitih evropskih praksi. Knjiga savremenog arhitekta posmatra se kao spekulativni i diskurzivni predmet dizajna. Mišel Fuko (Michel Foucault), posebno u svojim delima, Šta je autor? (1969) i Arheologija znanja (1972), kritikuje to da se prilikom izrade opusa jednog autora alternativni i neklasifikovani žanrovi izostavljaju iz domena, a tekstovi koji se vezuju za jedno ime pripadaju sistemu homogenosti, veze i recipročnog objašnjenja. Ipak, knjiga savremenog arhitekta proširuje granice žanrova tako što je sačinjena od nekonvencionalnih materijala, poput muzičkih nota, umetničkih fotografija, slika, tehničkih i naučnih dijagrama, zvaničnih izveštaja, gradjevinskih propisa, novinskih članaka i reklama, a takođe i od kombinacije tekstova i fotografija saradnika, partnera, kljena i korisnika, a ne samo kao produkt jednog autora. Ovaj rad se bavi tumačenjem korišćenja različitih oblika grafičke naracije i spajanja nove terminologije i žargona kao doprinosa moći jezika i diskurzivnoj formaciji.

**KLIJUCNE REČI:** ARHITEKTONSKI MEDIJ, ARHITEKTONSKA MONOGRAFIJA, KNJIGA, FUKO, ŽANR, KULTURA ŠTAMPE, AUTOR, TEKST

**ARHITEKTURA KAO TEKSTUALNI FENOMEN: APROPRIJACIJSKE ARHITEKTONSKE PRAKSE ALEKSANDRA BRODSKOG**
Boško Drobnjak

Tekst analizira arhitekturu nastalu apropiracijom postojećih materijala fokusirajući se na strategije intertekstualnosti. Rad zastupa tezu da značenje arhitektonskog objekta ne proizlazi iz njega samog ili njegovih poetskih koncepata, već iz njegovih odnosa sa drugim arhitektonskim objektima, drugim umetničkim delima kao tekstovima, kulturnim tekstovima i svakodnevnim životnim praksama. Cilj rada jeste da se pokažu različiti teorijski problemi teorije arhitekture i umetnosti koji kao mreža uduošenih tekstova kulture okružuju arhitektonske produkcije Aleksandra Brodskog (Alexander Brodsky). Za metod rada je karakteristično operisanje različitim i raznorodnim teorijskim konceptima, uzimajući odabranje studija slučaja (Votka paviljon i Rotunda) arhitekture Brodskog u okviru koje je rad koncipiran kao interdisciplinarna studija.

**KLIJUCNE REČI:** ALEKSANDAR BRODSKI, APROPRIJACIJA, SVET UMETNOSTI, EKSPERIMENTALNA ARHITEKTURA, READY-MADE, TEKST

**PITER AJZENMAN I MOGUĆNOST ESTETSKOG FORMALIZMA**
Amund M. Rolfsen

Formalna razmatranja predstavljaju srž aspekta rada Piter Ajzenmana (Peter Eisenman). Može se tvrditi da su ona jedina dosledna tema njegovog rada, i zasnivaju se na konceptu da je arhitektura posredovanje između osećavanja umutovanog unutrašnjeg sveta ljudskih bića i spoljnog fizičkog sveta koji naseljavamo. Ajzenman tako daje „konceptualnu“, a ne percepcijsku osnovu, pri čemu su univerzalni formalni odnosi važniji od čulnih aspekata. Na taj način arhitektura ostaje kao
sintaktička radnja zasnovana na razumu i logici, s očiglednim formalnim odnosima kao glavnim opravdanjem. Razumevanje i razvoj inherentnog formalnog jezika postaje glavni cilj takvog pristupa, a značenje se zanemaruje u svom spoljašnjem karakteru s pozivanjima na društvene, istorijske ili druge reprezentativne osobine.

U ovom radu raspravlja se o Ajzenmanovim pogledima na arhitektonski formalizam kroz sferu estetike. Budući da je tokom karijere zanemario estetska razmatranja, posebno lepotu, korisno je istražiti i ispitati njegov stav o svojstvima arhitekture kao način da opravda svoje tvrdnje o prednosti formalnosti. Data analiza zasniva se na formalističkim teorijama Nika Zangvila (Nick Zangwill) i na taj način prednost je data formalno-prostornim svojstvima arhitektonskog objekta onako kako o njima suditi osoba. To bi moglo da vredi rasprave o formalističkoj estetici u arhitektonskoj teoriji i da donošenje suda o kvalitetu arhitekture bude formalno pitanje.

KLJUČNE REČI: ESTETIČKA SVOJSTVA, FORMALIZAM, PITER AJZENMAN, UNUTRAŠNJA I SPOLJNA SVOJSTVA, NIK ZANGWILL

SMRT ESTETIKA U ARHITEKTONSKOM OBRAZOVANJU?
MOGUCNOSTI SAVREMENE PEDAGOGIJE
Renata Jadrešin Milić, Catherine Mitchell

Značaj estetike u arhitekturi ima dugu istoriju. Iako pojam nije bio prisutan u pisanim traktatima pre 1735. godine i Baumgartena (Alexander Gottlieb Baumgarten), mesto estetike se može prepoznati kroz arhitektonsku teoriju i filozofiju još od vremena Vitruvija. Razvijanje estetskog senzibiliteta smatran je ključnim za arhitektu, a proučavanje arhitekture shvaćeno je kroz tri Vitruvijeva koncepta (utlitas, firmitas, venustas) od kojih je venustas direktno povezan sa estetikom. Ovaj rad je odgovor na aktuelne diskusije izmedju arhitekata, arhitektonskih pedagoga i studenata arhitekture o ulozi estetike u arhitektonskom obrazovanju i stručnoj praksi danas. Prvobitno je inspirisan pitanjima postavljenim na godišnjim konferencijama SAH u 2017. i 2018. godini, o ulozi arhitektonske istorije u arhitektonskom projektovanju i praksi danas, a u vezi sa tim, i pitanjima o mestu estetike u arhitektonskom obrazovanju. Ovaj rad daje detaljan pregled ključnih pedagoških intervencija napravljenih u jednom programu studija arhitekture, koje mogu biti od koristi edukatorima zainteresovanim da održe mesto estetike u savremenom arhitektonskom obrazovanju. To sugeriše da estetika može i dalje da ima ključnu ulogu u arhitektonskom kurikulumu, fokusirajući sa na rešavanje projektantskih problema i istovremeno odgovarajući na savremene obrazovne zahteve za akreditaciju.

KLJUČNE REČI: ESTETIKA, ARHITEKTONSKO OBRAZOVANJE, BUDUĆE VEŠTINE ZA ZAPoŠLJAVANJE, KRITERIJUMI ZA AKREDITACIJU
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