

APPEARANCE OF AN ARCHITECTURAL FORM_ ONE METHODOLOGICAL LINE

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Summary: *The intent of this paper is to approach the process of designing as the road of an architectural work appearing through the dialectics between methodologies for the conception of architectural forms on the one hand and interpretation of an idea on the other.*

The paper works on one methodological step that refers to the incitement of research in the education of an architect. In modern practice, there are numerous flaws that refer to a clear direction in the designing process, a lack of a unified research methodology and in general a lack of a wide theoretical frame. The papers point of view is based on the theoretical settings by Emanuel Kant that in using the term Genius as a metaphor, alludes to an undefined strength of the creative power found in the concupiscent. More precisely, the paper discusses the development and the establishment of frames that incite researchers-designers, directing them towards a sensual cognition of various accents of the context that is used to explicitly accept the values (the good and the bad) by paying attention to the epistemological questions that include knowledge, its nature and forms, the road of its acquist and its notice, and further to ontological questions that refer to relations among people and people towards the world.

This oscillating relation, complicated and contradictory, represents a sort of a medium towards architecture. In connecting the named apporionments, the paper tends to approach the process of creating an architectural work to enhance comprehension, relation, and finally – the use of space.

Keywords: *architectural design, methodology, abstraction*

1. INTRODUCTION

The definitions used by aesthetics, philosophy and the theory of architecture use to determine the term of architecture is based on its description, its explication and the interpretation of designing, do not manage to adapt to all facts since they are simply to various. The universal definition of architecture falls into the same trap such as the attempt of the universal definition of art, that, according to Gordon Graham, developed based on a certain generalization in search for determining characteristics. The crux of the attempt is establishing whether the characteristics belong to the work itself, to the attitude embedded into the work or to a whole complex of activities that these two categories were

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built in. [1] Since architecture does not include only the production of the work but also the application of behaviors in the creative process towards the rules that the architect himself sets, what is brought into question is the necessity to prescribe determinants that would predefine the nature of architecture, especially since the default can occur when the form of a certain work is not in accord with the 'acknowledged' set of rules and aligns outside of the 'accurate architecture' framework.

Accurate architecture would in fact be in contrast to the essential nature of architecture. Because, if, as Umberto Eco states, architectural codes were to tell us where a church is to be built in order for it to really be a church, an architect can try to build a church that would, besides from being a church, be different than any church seen thus far, but it would not mean that he overstepped architectural and sociological rules that lay down regulations for constructing and church usage [2]. Architecture persistently needs to overcome these borders. If that does not happen, architecture could lose the potential that it has to change future (history) and society, thus representing but a mere medium for the interpretation of a system of rules used to give society what society imposes to architecture. In this way architecture would simply satisfy already established needs without any chance to propose, with the expected, the unexpected.

Therefore, a true architectural work has to offer something new, not only in a functional and aesthetic sense, but also when it criticizes ways and practices that came before that realization. This procedure in the process of designing has been incited or provoked by the architect's methodology.

A possible methodology in the process of designing will be demonstrated in this paper, whose goal was in fact to incite, provoke, and exercise the deconstruction of iconic architectural and sociological rules. As the starting point of view (architectural and sociological) the individual interpretation of the relation observed-observer was taken. The observer is the student, and the observed is any segment of the context. The choice of having these terms is based on the inclusion of personal perception of oneself as the observer and the segment of the context that inspires this observer. The result is a new thinking of certain subjects that were opened in this way, and setting new questions of the architectural practice.

Testing of methodologies was carried out during the elective course *Final works* at the Faculty of Civil Engineering in Subotica, Department for architectural engineering, during the 2019/20 academic year.

2. GLOTZ NICHT SO ROMANTISCH_ONE METHODOLOGICAL BULLET OF HEURISTIC

Techné and Poiesis are two dimensions of creation, and today still with a heuristically (heuristics here explicitly as a science on methods and principles of finding new) fertile appearance enter in the term of architecture. *Techné* is an artisan and conscious power that belongs to talent, also determined as a skill that can be learned and studied, practiced. So much so it correlates with common sense. Nevertheless, in the same term of architecture is comprised that genius power that the architect (artist) brings with his birth and its thus making its essence in the unconscious, i.e. subconscious. As Sreten Petrovic states, from that merely instinctive or ontological, and therefore intuitive essence does only the creative

power get through [3]. A big part of the position as an educator of architectural design is to provoke this power.

The idea is that without any certain search for knowledge, the student is provoked to dive deeper into the intuitive, into the spontaneity of the deeper essences of the being, towards and onto (existing) emanation of 'thing in itself'. This process was based on Kant's guidelines that reason understands only what is understandable in the human empirical grasp, hence, in the networks of rational terms. Based on Kant's system, as Petrovic explains, by the handy empirical world, available to the understanding of reason, that he calls transcendent, it is possible to resolve a deeper sense of the 'aesthetic'. 'Aesthetic' is what is felt, what is received by experiencing it, not by the ratio but by the power of the archetype mind.[3]

The choice for creating this methodology is Kant, since he is challenging for finding something new and clearly, he shows the road, the way of arrival, or just opens the box to asking new questions. Kant does not insist on a direct explanation to what something is, but he rather explains it via something that it is not or cannot be. For such an experiment it is not necessary for a reasonable man to possess any type of sensibility, an aesthetic sense, but only a clear mind that he already has as a person. The reason will acknowledge what it positively recognizes on the empirical plain – therefore all what has been given to him as a transcendent mind in the job description that is eager to abstract it [3]. With this abstraction, for a reason of the named positivity, the mentioned mind performs at the same time peeling what is foreign or negative, it enlightens, circles, marks the important, without it being demanded explicitly, nor is it in a possibility to do so with the transcendent cognitive means. In this way, by intellectually rejecting the negative, he illuminates, rounds off, marks the essential, without requiring it explicitly, conceptually, nor is he able to do so by transcendental means of cognition. [4]. The sensual form as a perceptive structure, provokes creative power, incites to thinking and needs to be transformed into a new work, into an attitude that will receive its realization.

As a beginning, the objectivization of context (observed) is of primary theoretical interest for students. At the same time, they are busy with the question is the specific difference (observer) of primary theoretical interest. In such a construction of relation and forming a dominance in that relation (that is also personal) the subject of a special theme in research is formed. Methodologically it is similar to Brecht's activist theater (Glottz nicht so romantisch), that (in this case the student) is encouraged not to be a passive observer but to transform himself into an active participant. Everything with the goal to realize sooner that the architect is not just a silent observer but to be moved from his conformist lethargy. The result of research and thinking is the work as a result of a process. As Sreten Petrovic cites, experiments and exhibition field trips in general, if leading to a work – are desirable. Anything can be useful if such event do in deed produce a work [3]. This is because architecture can begin with existing architectural codes but it relies on other domains that do not belong to architecture and based on which users of architecture view the communicational direction of the architectural message.

3. _ IN TRIPLICATE

Antropos metron panton crematon_Anita's work

The relation of the observed and of the observer is recognized as changing in time, physically and mentally. This relation is not always comfortable and does not offer a real image. The impulse of this changeability this work illustrates by the position of windows as intimate contact surfaces between man and world. If we have windows set on different heights, looking through a lower window forces the change of position downwards making the frame that is seen limited. The same goes for the higher window. The best window is the one corresponding to the user. The complexification of the observed and observer relation gives a mess of space that is often not adequate. The realization of a complex relational and questioning of the changeability of space in relation to a concrete man as reference, influenced the realization i.e. the project that demonstrates the change of impressions about space by changing parameters into two plains – horizontal and vertical. Intentionally space has no other characteristics. This solution points to the fact that (in a two-dimensional representation like a picture) the demonstration of clean space without known sizes it could be estimated /premeasured (without proportion, dimension, depth) has an abundance of possibilities for manipulation and that a false impression can easily be obtained by such a procedure. Different observers would experience it differently and would read out the 2-dimensional representation as 3-dimensional differently. Is a series of individual impressions were transferred in a form of an art installation, the space would be a scenic tour of behavioral and utilitarian 'impossible' spaces.

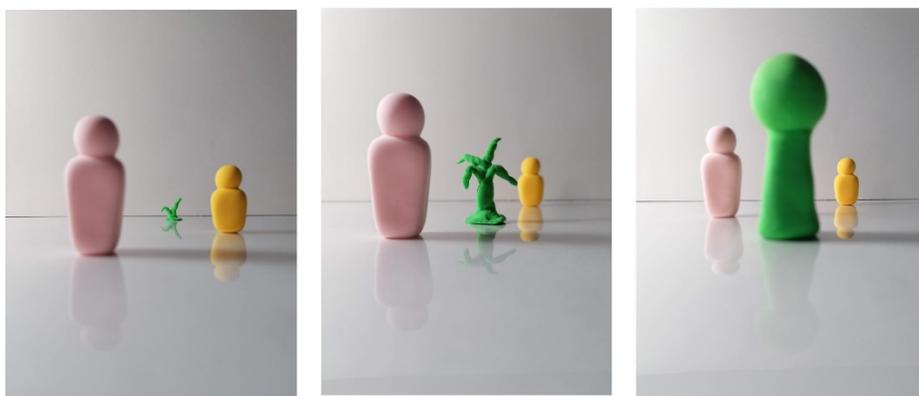


Figure 1. The observed – observer relation

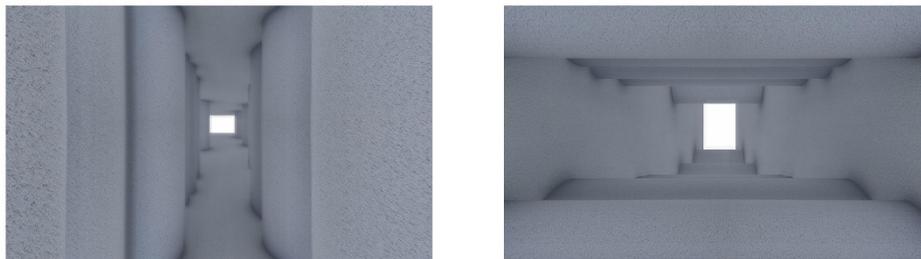


Figure 2. The realization

Flashlights_ Ibolya's work

The relation of the observed and the observer is formed based on a personal experience when the subject is in the role of the observed. This experience identifies with the feeling of shyness and helplessness when the subject is in the center of attention. The observed is a central figure, everyone is looking at him with certain expectations. All the flashlights point to one direction, the observer. This impression is realized in the model that has been done as the Truncated Cone. The multiplication of relations has provoked a further association to a series of conscious and unconscious observations of the observed that occur daily, and where the observed is in fact a prisoner of the social *Panopticon*. If there were an inversion, if the observed were courageous enough to reject the psychological blockades and move in the direction of the 'light at the end of the tunnel', after that moment, a whole new world would open for him. The subject is still a small dot in the world, but that world is no longer as grim. The realization represents the recognition of a real space that gives that impression – Planetarium. Given the fact that it represents a place where human feels exactly like that further thinking opens a new subject of entry (annex) into the planetarium. In the verge of methodological steps, the assumption is that the entrance into the planetarium should pressure egocentricity that should disappear as soon as one enters into the dome. In that key the realization represents a narrative of going from the personal world into the world and shows how it is architecturally possible to demonstrate thinking about crossing over from egocentrism to the contrary.

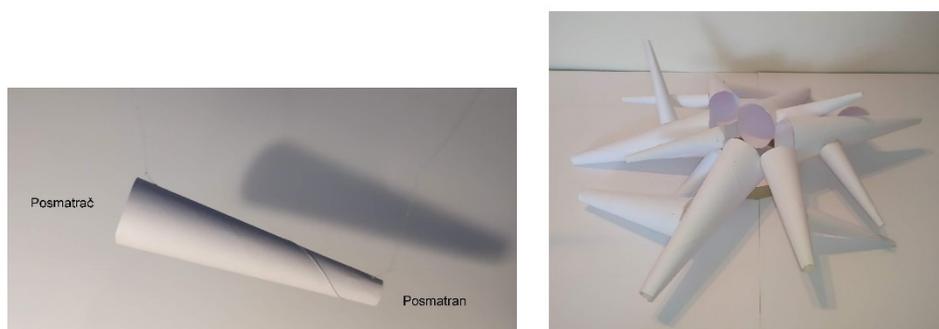


Figure 3. The observed – observer relation

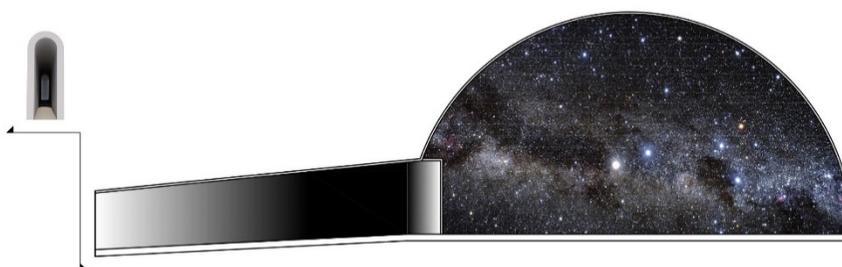


Figure 4. The realization

Mirrors_Milica's work

This work starts with the treatment of the relation observed – observer based on invisible waves that our sense pick up. Their relation is based on a trajectory that has many obstacles between that can distract the observer. In a formal demonstration – a model – this relation is shown spirally, with black spots representing distractors. The model's transparency demonstrates that that connection is an invisible ray of energy that is present and that has its action (shadow), influence that is not explicitly tangible. Therefore attention represents a thread that is present in the relation observed – observer without which their relation cannot be created. The collage demonstrates the scattered attention, i.e. the relation that is not working due to too much information, when our attention and concentration are low. The collage in fact represents a bad example: thoughts are going from a tadpole to passion, music, tradition and origin (Corinthian pillars and UFOs), escaping thoughts that can't seem to get back (wave hand and opening where we want to get something in), instability (a rock holding the carcass of a woman statue) and the sunflower as the symbol of the wind carrying fortune... If we introduce that the observed are the observer man and architecture, it is clear that architecture means something to man, but how is man meaningful to architecture? Can a man exist without architecture and does architecture exist without man. (Cave as a shelter was envisioned by a human who further developed the subject of a shelter as architecture; animals still think of shelter as shelter.) The realization represents in fact an infinite relation of incessant reflexions (compulsively understood as a spiral, so spatially, with a duration in time) of man in architecture, architecture in man. Because architectural speech is persuasive and from the science premise standpoint it links them into known and accepted arguments and leads them into a certain type of acceptance. With mild coercion, that is barely there, the architect guides us to obey his instructions that gives functions not only meaning but incites and imposes. In this work the architectural messages goes from imposing that the user respect certain rules of behavior (you will need to live like this and like that) and irresponsibility (you could use this form as you wish). If he does not want to incite a new way of housing so much so the novelty that it brings is bigger and the persuasive power that it brings is bigger to using articulation of different secondary functions.

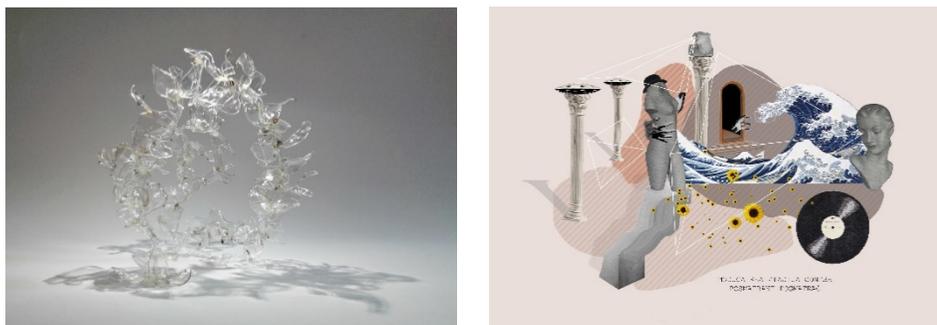


Figure 5. The observed – observer relation



Figure 4. The realization

4. CONCLUSION

The relation observed-observer, represents a relation issuer – recipient and represents a choice of one, and not some other equally probable symbols. This relation comes out as a way out from the observed into the perspective of the observer after which the observer translates it into a physical form that he recognizes as a source of messages of greater meanings. It (the relation) has the same level of chaos, equal possibility as the source, i.e. the observed. In that sense we can talk about information as value that is made from the richness of future sources about information that reduces only when the message-marking

transferred onto certain special codes becomes message-marking i.e. a definitive choice made by the observer (student).

This exercise has in fact demonstrated that thematization in architecture can be simple and intuitive and its up on the architect to decide how to place that idea into the world. Each person carries in its structure an idea, attitudes, superstitions that he carries as a social being and personality completely naturally in his composition. A person cannot distance himself from it, but it can be worked on. Additionally, in order to make the research more relevant (for teachers and student practitioners) it has to work in a frame where researchers wish to critically investigate, rigorously and ethically ontological and epistemological questions linked to the architectural practice. In the baseline, expirers have to be ready to accept, as a holistic subject for their research, the experiencing and interpretative quality of human thought, felling and action. [5] They must be ready to accept context in the widest way, instead of trying to describe design and studying as concepts independent from their context.

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ПОЈАВНОСТ АРХИТЕКТОНСКОГ ОБЈЕКТА_ЈЕДНА МЕТОДОЛОШКА ЦРТИЦА

Резиме: Намера рада је да кроз дијалектику између методологије за концептирање архитектонских форми, са једне стране и интерпретације идеје са друге стране, приближи процес пројектовања као пут појавности архитектонског дела.

Рад се бави једним методолошким кораком који се односи на подстицање истраживања у образовању архитекте. У савременој пракси, постоје бројни недостаци који се односе на јасан правац процеса пројектовања, недостатак обједињене методологије истраживања и уопште један недостатак широког теоријског оквира. Полазиште рада се заснива на теоријским поставкама Имануела Канта који употребљавајући термин Гениј као метафору, алудира на

недефинисану снагу стваралачке моћи која се налази у чулном. Конкретно, рад дискутује развој и успостављање оквира који подстиче истраживаче-пројектанте, усмеравајући их на чулну спознају различитих аспеката контекста којем се експлицитно признају вредности (добре и лоше) обраћањем пажње на епистемолошка питања која укључују знање, његову природу и облике, пут његовог стицања и саопштавања, те на онтолошка питања која се тичу односа међу људима и људи према свету...

Овај осцилирајући однос, сложен и пртивречан, представља својствени медијум ка архитектури. Спајањем наведених разграничења, рад настоји да приближи процес настанка архитектонског дела како би појачао разумевање, однос и коначно – употребу простора.

Кључне речи: *arhitektonsko projektovanje, metodologija, apstrakcija*