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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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.’¹ 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,² 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 meuve 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

- 1 L. Wittgenstein, *Pensieri diversi* [*Thoughts*] (Milan: Adelphi, 1980), 87.
- 2 G. Deleuze, *The Fold: Leibniz and the Baroque*. Translated by T. Conley (Minnesota: University of Minnesota Press, 1992).
- 3 D. Diderot, *L'estetica dell'Encyclopédie* [*Aesthetics of the Encyclopedia*], ed. M. Modica (Rome: Editori Riuniti, 1988), 96.

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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 virtuelnosti; drugim rečima, stereotipizacija daje formu stvarima unutar sistema objekata koji se serijski reprodukuju. Viševjekovna 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 među tehnologijama, vodi se žestoka rasprava između onih koji žele da brane 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 REČI: ESTETIKA, ARHITEKTURA, UMETNOST, JEZIK, STEREOTIP, ETIKA, LEPOTA

MULTIKRITERIJUMSKA PROCENA LEPOTE U ARHITEKTURI

Bogusław 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, usklađujući 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 shvaćene uslove lokalnog, prirodnog, socijalno-kulturnog i izgrađenog okruženja.

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

ARHITEKTURA KAO INSTRUMENT ESTETSKE I POLITICKE MISLI

Thomas SYMEONIDIS

Uprkos uobičajenom pristupu arhitekture u smislu zamisli, dizajna i izgradnje izgrađenog 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 (arché) 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.