POST-TECTONIC TRANSLATIONS: DECODING POETICS OF ARCHITECTURAL DETAIL

A B S T R A C T

The research discusses the phenomenology of drawing details in architecture, approaching the drawings as a medium that carries poetic and technical aspects of architectural design and building. With digital technology advancements, a whole new set of terms and practices appeared that can be related to the changed notion of detailing in architecture. Addressing the problem of translation of architectural concepts into material practice, the research proposes a method for decoding the aspects of poetics of construction by overcoming the conventional representation techniques related to construction drawing, and introduces the combination of methods of interpretative 3D modelling and digital assemblage.

By using tectonic theory as a theoretical framework, the research aims to define a new post-tectonic standpoint that can offer a unique perspective on the relation between design process, production and representation in architecture in the current moment. The new perspective outlines the poetical protocols in individual conceptual narratives of the selected authors, approaching the details in their work as a form of representational discursive images that could be interpreted as a microscale of macro ideas in the field of architectural design.

The method of research is interpretative modelling that combines the analogue and digital techniques, and analytical drawings of the examples related to the discussed topic. By combining the digital and analogue approach, the aim is to offer a new perspective in the form of the dialectical model for interpretation of architectural detail that could offer new insights into contemporary tectonic discourse through which variant states of the poetical and technical design thinking could be decoded.

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KEY WORDS

ARCHITECTURAL DETAIL, POST-TECTONICS, POETICS OF CONSTRUCTION, DIGITAL DRAWING, DIGITAL ASSEMBLAGE, INTERPRETATIVE MODELING
INTRODUCTION

The attitude to the conditionality of parts and a whole is one of the dominant ontological and metaphysical definitions of details concerning the architectural idea, which extends through different periods and is still relevant in today’s architectural discourse. This attitude arises mainly from the influence of Aristotle’s philosophy of the whole which is greater than the sum of its parts. It could be also closely related to the notion of decor which is to be found in Vitruvius’ theory that could be defined as an appropriate shape and the flawless appearance of the building, composed of parts that are properly selected.  

For him, the principle of décor, which refers to the conformity of the form of a work of art with its meaning, and in this case it could refer to both the function and the symbolic position of the detail to the whole. The relationship between the whole and the parts can also be understood as a relationship between the symbolic and the constructive in Alberti’s theory. The influence of Aristotle’s philosophy is recognisable in the domain of the relationship between form and matter, where the former is understood as an object of thought through the concept of lineament, and the latter as a subject of practical craft work through material.

This theoretical standpoint still dominantly forms the notion of the detail in the contemporary context. In the book ‘Principles of Architectural Detailing,’ the authors Stephen Emmitt, John Olie and Peter Schmid talk about architectural detail through analogy with natural phenomena, where smaller elements inevitably form a larger whole, and vice versa. The mutual integration of elements through changing sizes of parts, different types of connections between parts and different forms can be considered key to the structure and harmony of everything that exists, including architecture. Accordingly, the integrity and character of each major work is related to the quality and composition of its individual smaller parts. Here lies the crucial theoretical predisposition which this research aims to elaborate. If everything can be essentially reduced to identical parts that build the greater whole, then it is understandable that the whole known world is the result of different combinations of individual elements that are brought into specific relations that result in the overall diversity of the created image of nature. However, the built form of architecture is determined not only by the technological efficiency of the applied materials, but also by the specific choices of architects regarding the applied material system, which can be influenced by the virtual and actual characteristics of the immediate environment.
The potential of architectural details, as the subject of projected action, represents the moment where the architectural idea passes into the material reality of the constructed form. Although the design of details represents a technical and technological procedure, it does not imply exclusively working in the specifications of architectural elements and joints and defining the guidelines for actors in the building process, but also the act of selection and emphasis of a certain part of the architectural project. However, the design of details is inseparable from the reality of architectural practice, what distinguishes one practice from another is precisely the details to which architects choose to devote themselves. All other details that are not the subject of special design attention are most often details that are standardised in the construction industry, such as a section of plasterboard wall or sandwich panels, and therefore can be called ‘standard details.’ As such, they have the same ways of making connections and combinations of materials, which is why they are taken over as catalogue solutions and standards.

The issue of details in the design process is observed from one of the architects who very often denies the importance of details - Rem Koolhaas. Koolhaas states that the connection between the roof and the wall cannot be an architectural idea, and that two parts of an architectural object must not generate a third. For him, detailing in modern practice is a technical issue of joining, bending, assembling and gluing, which implies a sudden change of the constructive system. For Koolhaas, the detail represents a transmissive form of connection, which means that design on a larger scale is connected with the consideration of architectural elements (wall, floor, roof, ceiling, windows, doors, stairs, etc.) that conceal various changes and developments within the practice and as such affect the production of architecture. However, according to the description of the exhibition ‘Elements’ at the Venice Architectural Biennale in 2014 that Koolhaas curated, the architectural parts and fragments used to be ‘mute’ and concealed the information architectural practice that can indicate ‘cultural habits’ that have been firmly formed around individual elements of architecture in space creation techniques. In this regard, Ford interprets this approach to detail as an invisible, seamless fusion and neglect of the importance of detailing, as remnants of the modernist pursuit of formal consistency, whose technical feasibility despite all innovations, remains questionable.

This being said, the following research tends to outline one of the possible alternative readings of the details, based on the theory of Edward R. Ford’s on the existence of the autonomous details and Manuel DeLanda’s interpretation of assemblage theory. The research also expands on the theoretical standpoints...
stated in the second chapter of the doctoral dissertation of the author of this paper titled ‘Architectural detail in contemporary tectonic practice: Methodological-interpretive model’ in which the tectonic, methodological and interpretive aspects of architectural detailing are described in relation to the specific approaches to detailing in various contexts of creating architecture. For this paper and the thematic issue of the journal dedicated to the question of drawing in architecture, some of the statements are reconsidered and critically re-examined from the point of assemblage theory, offering one of the possible perspectives for understanding the detailing in the light of contemporary technologies. By combining digital and analogue techniques, the research proposes one possible drawing strategy to overcome the dominant whole-parts theory, and introduces 3D interpretative modelling, as the technical and poetic strategy of analysing the representation of drawings in architecture, and a method to decode the relations between the intuitive, innate and spontaneous aspects and rational, intentional and overt aspects of building.

1. INTERPRETATION OF DETAILING

Contemporary tendencies in terms of norms and standards impose rationality in dealing with different technical issues of building, such as of thermal expansion, insulation and static normative of the bearing structure, as well as the creation of thermal comfort with certain facade types. Starting from Ford, who states that it is necessary to critically consider the idea of the whole as the dominant postulate in the process of detailing, and introduces the term ‘autonomous detail,’ it is stated that this idea of autonomy of details is a significant point for reimagining the whole-parts relation. The autonomy of detail refers to a detail or a building element that does not comply with the overall design concept, and even in some cases works as a subversive element to the main idea. With this in mind, it is necessary to offer a new area of reading the articulation and materialisation of architectural concepts by overcoming the strict limitations imposed by the rationality of architectural production and naivety of the design process, which juxtaposes the individuality of the parts in the name of the uniformity of the whole. However, the availability of technologies and financial resources influence significantly the decision-making process regarding solving of architectural details at the level of engineering and materialisation. Designing details implies careful organisation, cooperation, exchange and coordination of all actors who participate in the process of building the facility through their professional contributions and skills if the intention is to materialise design ideas consistently and efficiently. Tensions between conceptualisation and realisation
of the idea most often occur in these relations, in which there is a break in continuity under the influence of modern ways of producing architecture and the complexity of the construction process, which reduces the role of the architect to conventions in the field of drawing. This consequently dismisses the idea of reaching the point of the wholeness of an architectural project, as the project as an object of design is never fully observed or examined as a whole on the level of architectural drawing. Thus, the absolute control of the main architect, master builder, is rendered as obsolete. This being said, we can observe two Deleuzian concepts on the social ontology that DeLanda expands somewhat in the field of architectural tectonics and assemblage theory. Even though their standpoints are related to the question of society and institutions, it is applicable in the domain of tectonics of architecture, as it is questioning the overall imposition of the order and organisation of the abstract ontological relations between the whole and its parts, actors and networks in the domain of the construction of an architectural object.

The first concept is ‘emergent properties’ described as the specific properties of the whole that are not present in the individual parts, which is also supported by the relations of exteriority and interiority. These relations determine the interaction between the parts, where the first retains a relative autonomy, and the second are parts which are solely defined as being parts of the greater whole. The degree and complexity of the interaction networks determine the coherence of the whole, and the ‘density’ is one of the emergent properties that could imply the level of indirect and direct relations among the parts. Deleuze and Guattari do not state that the entity of the whole exists on transcendental level above its parts, for example, the very term ‘individual’ is not bound by the scale in its very notion. DeLanda defines the character of individual as ‘any entity that is singular and unique’ and, as such, it has no ‘preferential affinity for a particular scale.’ The assemblage is, in that sense, ‘[…] a multiplicity which is made up of heterogeneous terms and which establishes liaisons, relations between them […]’. The unity of the assemblage is based on co-functioning and sympathy and it could be parameterised, according to DeLanda, through the degree of the territorialisation and deterritorialization and the degree of coding and decoding. The first refers to the spatial boundaries of the whole and the degree of the homogeneity of the components. The members of this group impose local norms and rules that define the constraints affecting the level of autonomy of the parts. The second refers to language in fixing the identity of the social whole, or in this case, the tectonic whole. Based on those certain relations of exteriority can be noted that constitute three principles of association that form the subject - contiguity, causality, and resemblance.
Reflecting on the aforementioned concepts, the post-tectonic interpretation of the architectural detail could be interpreted as an attempt to demark the hidden codes embodied in the detailing of the specific authors. The design of details requires selectivity in the presentation of information in the process of solving numerous technical problems and requirements, where the solutions can be more or less visible. The invisibility of the way of solving technical problems at the project level is categorised by Ford as an ‘abstract detail,’ while the visibility of the elements is categorised as an articulated detail. Namely, what could be found in today’s practice is that most details are solved as abstract, as the question of the conventional catalogue solutions, while only a small number are articulated. It this very observation that tells us that the process of selecting the details to design is not arbitrary. According to Ford, this approach to design is done to create a bigger narrative, that is, a ‘unity of vision.’ Many of these narratives often hide programmatic, constructive or spatial aspects of the architectural idea, but the most important for understanding the architectural detail are those that recognise certain aspects of the assembly of an architectural object, further explaining the way of construction and relation of parts to the whole. Constructive elements are an inevitability of an architectural object, but their concealment is directly related to the creation of narratives about a certain context and tradition.

2. SMALL-SCALE POETICS AND LARGE-SCALE NARRATIVES

Hiding the complex technical reality of the realisation of architecture is often conceptually motivated by the attitude towards technology and the ideology it implies. American-Iranian designer Nader Tehrani draws a parallel between linguistics and architecture, and believes that the distance between the designer of details and the process of realisation is similar to a writer who is allowed to use words that are not necessarily related to the alphabet that builds those words. Similarly, Ford states that undoubtedly different approaches to detail, which existed in the history of architectural practice, were possible thanks to new technologies, but that they were not necessarily guided by this technological progress, and that they are more the result of aesthetic than technical characteristics. The difference between the process of drawing architecture and the process of building architecture caused the weakening of the architect’s influence on the execution process, where the detailer is in charge of drawing based on the precision of specifications and materialisation of the image. This separation consequently relativises the importance of details by contractors and other actors in construction. The changes and replacements
of materials and details are seen as triviality, as long as the effect achieved by applied techniques is close to the architect’s intention, which neglects the importance of the tectonic thinking in architecture.

Tectonic concepts, in which the relations of construction, cladding and materials overlap with the architectural idea, overcome the simple utilitarian nature of the elements of the structure and give them a new meaning, which is especially noticeable at the level of scale of details. Together with the drawing as one of the methods of designing the details these specific types of architectural drawings can be understood as a type of trace, a visual representation of the author’s imagination. It is a type of fragmented set of information which indicates the processes of disassembly and assembly of matter, with the idea that the imagined architecture is understood as a whole. Tectonic concepts overcome the simple utilitarian nature of the elements of the structure and give them a new meaning, which is especially noticeable when considering the scale of details.

As long as the image explains the character of the architecture, there are no restrictions on the themes used or the scale of their application. Thematization, as a form of marking architectural objects can be caused by the social context or function of the object itself, and from their mutual relations arise three points by which iconography is understood as a strategy in signifying. ‘Iconographic’ detail is defined as ornamentality in the scale of architectural detail, which exceeds the rationality of its function, and the shaping of details takes on a narrative form whose goal is ‘storytelling,’ which is based on establishing more or less abstract references when designing space. The gap between architectural theory and practice is based on the different approach to representation and symbolic expression, and on the other side to the problem of applied techniques and notion of usefulness, hence the very materiality of detailing. This gap is most noticeable in the domain of the tectonics of the facade envelope, which in contemporary architecture becomes a layer that builds communication with the environment and transcends the ontological idea of border between inside and outside.

There are no lines and two-dimensional surfaces in architecture, they are part of mathematical abstraction because architecture is always in itself spatial, that is three-dimensional, even when it comes to the thinnest layer of colour. The absence of a clear imprint of the internal structure and accentuating its constructive order or static potential, that is, the post-tectonic approach to architectural details. It can be understood as information based on which it is possible to read the intentions of the designer, whose idea of coherence may be
outside the form as a whole, a whole as an exclusively related to one project, a whole as an idea related to a typology of forms or even discipline itself. Layering and uncovering the hidden similarities and approaches to detailing and tracing spatial and timely distribution of the built forms through drawings becomes not only a method of construction, but also an assemblage per se.

3. DIGITAL ASSAMBLAGE – IN SEARCH OF THE DETAIL PATTERNS

The gap between the drawing and the final realisation of the architectural object offers the possibility to observe the design of the architectural detail as a process of alternating deviation and respect for conventions, which in architecture represent a form of safety and support. Drawing as a representation of an architectural idea, regardless of the level of indirectness in the statement, always precedes what will be realised as an architectural object. Based on this, the architectural drawing of details can be observed through two representational strategies that Robin Evans connects with the process of translating through architectural drawing in general. The first is the technical strategy, which strives for pragmatic and exact in design and refers to the tangible material side of the object of work. The second is a poetic strategy that strives for the creative and intuitive, and it refers to abstract intangible characteristics. One implies tangibility, involvement, content, presence, and direct action, while the other implies distance, concealment, abstraction, mediocrity, that is, distance in action towards the object of design. Both representational options offer opportunities to explore methodological approaches, where moving away from concretisation offers more manipulative space for research through the medium itself, and vice versa. The fluidity of this transition represents the potential for alternately establishing a set of information on the materiality, construction and character of details and exploring the spatial and form characteristics of the architectural idea at the level of the tectonic whole.

The design of details, therefore, is a tool for reasoning about complex techniques of making, materialising, and hierarchy of elements through the act of discovering, subtracting, adding, and formulating. These methodological approaches consequently form the ‘poetics of artifacts,’ which is a synthesis between accumulated knowledge and skills in the domain of shaping and signifying matter. This notion of details as accumulated knowledge should be further developed with the idea of defining the detail patterns, which are regarded as universal rules composed of elementary principles based on the transfer of
practical and scientific knowledge about the design of details. Detail patterns represent ‘collected centuries of knowledge’ that the architect learns through experience and intuitively applies in practice during the work on the subject of design, but also in the analysis and evaluation of already realised architectural objects. In that sense, detailed drawings are not just mere representations or visualisations of the idea of an architectural object at the level of conventional drawings in project documentation, but epistemological evidence of a form of connecting different knowledge that reflects the cultural context of architectural practice.

Post-tectonic reading of the details can be considered not as an addition of a special (non-essential) element to the structure, but as decoding of its function in transmitting effects on a deeper level of architectural form. In their analysis concerning what can be understood as ornamental dimension of architectural detail, the act of detailing cannot be identified with a specific element, but with the practice of signifying an architectural object on several levels whereby formal coding of certain architectural elements is performed in different scales, at different depths and scopes, to achieve a certain sensation. This would mean that regardless of the limitations of the material and the functional goals, the symbolic motivation is in itself formative and is loaded into the matter by its very shaping by a detailer. Jörg Gleiter believes that certain architectural expressions become ornamental when they are technologically and functionally outdated, thus losing their symbolic function in the representation of progress. This could be once again related to revisiting the concept of décor, and based on that, it can be established that the architectural detail acquires the meaning of the ornament when the previous rational and symbolic content is present at the level of the surpassed form, which simultaneously stands in ‘critical tension’ with the current symbolic meanings of the details. Therefore, we can talk about regimes of shaping the architectural form at the level of the territorialisation and deterritorialization of its parts and the whole, which do not strive for the functional justification of detailing, but its symbolic specificity and signification of the object of architecture.

Bearing in mind that the theory of assemblages questions the very notion of the whole, further research analyses a portfolio of seven architects published in the Architectural Record magazine in a series of articles between 1963 and 1966. These portfolios, which consisted of sixty details from various projects, are recognised as crucial in the work of the selected architects at the time, which was also marked by the changes in tectonic practice and representation of architectural detail as a theme in architectural circles. Seven portfolios
of architects Mies van der Rohe, Marcel Breuer, Philip Johnson, Minoru Yamasaki, Walter Gropius, Gyo Obata, and Eliot Noyes were analysed based on the original material published in the mentioned series of scientific articles. The first iteration of modelling and analysis of individual approaches was done for the purpose of the aforementioned doctoral thesis, where the individual projects and authors’ methodologies were thoroughly examined.

For the purpose of this thematic issue, the modelling strategies were revisited and re-examined once again, as a method to cross-reference the various methodologies of the architects and observe the portfolios through their synthesis. In relation to the previously defined aspects of assemblage and strategies for understanding architectural representation at the level of detail drawings, a presentation method in the form of digital assemblages is further defined as a method to decode the poetics and techniques of detailing, and map the autonomy in the design. As an instrument, the method of 3D interpretive modelling was used (Figure 1, p. 188), by which archival drawings of architectural details from selected portfolios were first digitised and then modelled in a 3D programme, and combined in order to map the possible overlapping on the poetic and technical level in space (different scale, types, material properties and scopes of published drawings was considered) and time (various periods and phases of the project realizations, both built and unbuilt projects were considered). In the next step, relations are established between the scale of the presented details and their relation to the representations of objects, with the help of which they are defined as fragments that speak in the absence of the whole. The whole in this case study emerges as a fluid notion, an emergent property, which is the result of the juxtaposition of parts different in scale, scope, and depth, and overcomes the level of the individual project by using the visual and spatial constellations to suggest variety of architects’ approaches to detailing and imply certain autonomy of the form finding in the specific scale of design (Figures 2-8, p.189-195).

4. DISCUSSION

The decoding of the architectural idea through the tectonics of architecture takes place in changing conditions that impose the need for the constant decision making. It could be regarded as type of translation through which the definition of intentions on the manner, principles, and methods of realisation of architectural details in relation to technology takes place. The drawing of architectural detail has a special place in that translation because it is at the same
time a means of defining, elaborating, and perfecting the subject of architectural design, which directly communicates about the object that is composed, and the subject that composes. That is, the development of the design and building methodologies of setting the object into the reality. Here the three relations of exteriority of assemblage should be introduced, and those are contiguity, causality, resemblance, which represent a useful theoretical platform on the basis of which it is possible to research a methodological framework for the interpretation of architectural details. With this in mind, research, generation, and comparison of the development of detail patterns may indicate different methodological principles of detail design that have been applied or discarded in certain design approaches. The conclusions and the relations between assemblage aspects and the tectonic aspects of the interpreted details are combined and represented in the following table and are regarded as an outline to approach the interpretation of the drawings (Table 1, p.). These aspects are interchangeable and can be traced in each portfolio individually or can be used to compare the possible similarities and differences between the authors. The more detailed schemes could be developed, but regarding the scope of this paper, they are to be addressed in the future steps of the research.

Through the medium of drawing, the form of the whole is observed as a fluid thing, given representations at the level of assembly provide an opportunity to understand the new relations between individual parts beyond the idea of individual projects to which the details belong. The segments of different scales, bearing different abstract and exact information overlap in the virtual space, giving insight into similarities, repetitions, and differences that exist on the level of individual design approaches. Thus, on the basis of the degree of resemblance of the form language in a particular scale, depth, or scope, a certain level of homogeneity or heterogeneity emerges through the interactions among members constituting the tectonics of the details on the visual and technological level. The disintegration of the notion of the whole as a mediator between the architectural idea, the author, and the architectural detail throws a different light on the detailing, and it emerges as a form of material practice by which the meaning is imposed and disintegrated in the sense that the detail is no longer just a means for the realisation of architecture, but a mapping of poetics in a fluid state, in which the interactions of the assembled members follows the external appearance of the contiguity, causality, or resemblance. The column, window, beam, envelope, seam, or any other element of the tectonic narrative are fused together in the incoherent, and yet observable whole, while the digital environment allows the appearance to be stripped of the burden of gravity, pressure, tension, and scale.
These scaleless and forceless forms inform the observer of the potential of the theme as a method that ties different elements of various architecture projects together, revealing in that certain assembled way the representation of the unique design approach of the author. Thus, this method of post-tectonic drawing transcends its technical side and explores its potential in reading individual narratives as formless, or to be more precise, wholeless architectural languages. Observing its potential to act autonomously and subversively, and thus transcend the notion of the project as a whole, as a theoretical construct, the theory of assemblages translates into the subversive assembly of concrete particles in virtual space, consequently building new models as spatial, technological and poetic speculations. The exteriority of this wholeless speculations leads to a series of representations of details that reveal new materiality and post-tectonic structuring, which now resides in between virtual and actual, evident and concealed, concrete and intangible, pragmatic and intuitive, exact and abstract.

CONCLUSION

The notion of detail in this paper is presented on a semiotic level through narrative and signifying which are considered as design methods that form the theme as one of the main concepts that translate and transform the architectural concept and form a solid foundation in the context of a building. The interpretative 3D assemblages transcend the terms of ornament, symbol, texture, pattern, motif, iconographic and narrative detail, or technical and constructive drawing, and direct our line of thought towards its function of designating architecture in a specific scale. Decoding the details unrolls the influence of the communication factor in the domain of detailing, suggesting a return to the representative practice in design that revives the theme of decor through new concepts and thematization of architectural expression on a specific scale. This would mean that regardless of the limitations of the material and the functional goals, the symbolic motivation is in itself formative and is loaded into the matter by its very shaping by an architect, which the analysis of the portfolios showed in the most direct manner. Going back to Gleiter’s thought that certain architectural expressions become ornamental when they are technologically and functionally outdated, the symbolic meaning of a tectonic group of elements constantly evolves regarding the scale and amount of their signifying by an author. Rational and symbolic content emerge at the level of the surpassed form, which simultaneously gives insight into the uniqueness of the applied design.
methodology. Therefore, territorialisation and deterritorialization of the assemblage become the critical standpoint to reconsider the relationship between the parts and the whole, which do not strive for the functional justification of detailing, as predominant modernist thinking, but for its symbolic meaning and role in the changing notion of the whole and communication of architectural form in a wider context, overcoming the meanings of its own narration and storytelling. Detail drawings are consequently generative and analytical tools to understand and create the materiality of architecture and immateriality of the architectural concepts, as the translation of the virtual and actual is never fully perceivable and is often utterly contingent, regardless of the clear and conventional (rational) way of solving the technical side of the architectural detail. The advancement of digital technology and post-digital praxis of combining different approaches to media in design process and tools will only broaden the horizon of the possibilities that virtual materiality offers. This opens the various lines of thought to approach the topic of the changing materiality and representation techniques in architectural design of details. These are the potential new areas of research that will be one of the most challenging tasks to address, as the methodology of design becomes more inseparable from the very act of signification and demarcation of the material and immaterial, hidden behind the conventions and established forms of the representation within the architecture as a discipline.
NOTES

1. Vitruvije, Deset knjiga o arhitekturi (Beograd: Orion art, 2014)


5. Ibid.


7. Ibid.


15. Ibid


18. Ibid


Ibid.


Življenje gradova

Ivan Šuletić

Ovaj tekst će mi omogućiti da predstavim radove koje sam napravio u proteklih sedam godina, sa posebnim osvrtom na crteže sačinjene za to vreme. Čini se da su putevi koji su vodili do i od nekih crteža i radova u drugim medijima ključni za bolje razumevanje logike konkretnog dela i njihove evolucije, pa će ti putevi biti trasirani kroz tekst kako bi se neke od odluka, načinjenih u procesu njihovog stvaranja, što bolje objasnile.

Serija Citiscape i #CFRP (Gradovi za bogate ljude) pojavili su se kao komentar na odnos između pojedinca, ljudske ličnosti i urbanog prostora u savremenom kontekstu pomešane fizičke i digitalne stvarnosti. U segmentu “Superrealnost” pokušaću da postavim nacrt ideja iza dotičnih dela, njihove međusobne veze i veze sa delima drugih umetnika i teoretičara.

U poglavlju “Gradski prostor do gradskog pejzaža” i njegovim segmentima, fokusiraću se na El Grekov pogled na Toledo, kao rani primer prikaza genius loci u slikarstvu, poglede Bernarda Belota na Varšavu i tekst Bianke Bosker o dupltekkturi u novijem kineskom arhitektonskom projektovanju. Pitanja o autorstvu, rukopisu i radu biće razrađena u segmentima “Ljudska ličnost” i “Rukopis”, kao značajnim podtemama mog rada.

KLJUČNE REČI: ARHITEKTONSKI DETALJ, POST-TEKTONIKA, POETIKA GRAĐENJA, DIGITALNI CRTEŽ, REPREZENTACIJA ARHITEKTURE

POST-TEKTONSKI PREVODI:
DEKODIRAJUĆI POETIKE ARHITEKTONSKOG DETALJA
Miloš Kostić

Ovo istraživanje razmatra fenomenologiju detalja crteža u arhitekturi, pristupajući crtežu kao mediju koji nosi poetičke i tehničke aspekte arhitektonskog projektovanja i građenja. Sa napretkom digitalne tehnologije, pojavio se čitav novi skup termina i praksi koji se mogu povezati sa promenjenim pojmom detalja u arhitekturi. Baveći se problemom prevođenja arhitektonskih koncepata u materijalnu praksu, istraživanje predlaže metodu dekodiranja aspekata poetike građenja prevažilaženjem konvencionalnih tehnika predstavljanja u vezi sa građevinskim crtežom i uvodi kombinaciju metoda interpretativnog 3D modeliranja i digitalnog asamblaža.

Koristeći tektonska teoriju kao teorijski okvir, istraživanje ima za cilj da definiše novo post-tektonsko stanovište koje može ponuditi jedinstvenu perspektivu na odnos između procesa projektovanja, proizvodnje i reprezentacije u arhitekturi u aktuelnom trenutku. Nova perspektiva očita poetičke protokole u pojedinačnim konceptualnim narativima odabranih autora, pristupajući detaljima u njihovom stvaralaštvu kao obliku reprezentacionih diskurzivnih slika koje bi se mogle tumačiti kao mikroskala makro ideja u oblasti arhitektonskog projektovanja. Metod istraživanja je interpretativno modeliranje koje kombinuje analognu i digitalnu tehniku i analitičko crtanje primera koji se odnose na razmatranu temu. Kombinovanjem digitalnog i analognog pristupa, cilj je da se ponudi nova perspektiva u vidu dijalektičkog modela za tumačenje arhitektonskog detalja koji bi mogao da ponudi nove uvjete u savremeni tektonski diskurs kroz koji bi se varijantna stanja poetskog i tehničkog dizajnerskog razmišljanja mogla otkriti dekodirano.

KLJUČNE REČI: ARHITEKTONSKI DETALJ, POST-TEKTONIKA, POETIKA GRAĐENJA, DIGITALNI CRTEŽ, REPREZENTACIJA ARHITEKTURE
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UP: Table. 1. Methodological overview of decoding detail drawings.
DOWN: Fig. 1. Digitisation and interpretive 3D modelling following different scope, depth and scale.
Fig. 2. Decoding the details – a case study: Mies van der Rohe.
Fig. 3. Decoding the details – a case study: Marcel Breuer.
Fig. 4. Decoding the details – a case study: Philip Johnson.
Fig. 5. Decoding the details – a case study: Minoru Yamasaki.
Fig. 6. Decoding the details – a case study: Walter Gropius.
Fig. 7. Decoding the details – a case study: Gyo Obata.
Fig. 8. Decoding the details – a case study: Eliot Noyes.