

Swallowing Reality
Representation- Feeling-Illusions

Keywords: authenticity, representation, reality, virtual, communication

The more perfect the telescope, the more stars there will be. (1)

Gustave Flaubert

Too much justice is the same as injustice. (1)

Old saying

Stupor: reality has nothing to do with the descriptions from the school books. Here everything is a cry of discover, a dance in the sun...A powerful and irreversible warning; you should believe only after having seen and measured...and touched with your hand!

Le Corbusier - *The Essential Joys*

Introduction

The tendencies of our epoch, to focus on the virtual rather than on the real, are a constant preoccupation for architects in the last years. This is proved by recent manifestations including, for instance, the essays which won the EAAE Prize 2003-2005 and can be heard in public conferences between architects and artists. No earlier than July 2005, within the Congress of the International Union of Architects in Istanbul, the well-known architect Peter Eisenmann(2) observed that our era is completely dominated by the visual experience whose first promoter is the media. He also proved that *to look like* has become the main preoccupation of our digital era, with images that are replacing objects at 100%. Starting with Brunelleschian perspective, the subject began to get in relation with the object exclusively through the eye and the body became totally exiled from perception. We deal with the preoccupations of vanguard artists of the beginning of the XXth century to bring the body back into perception.

I wonder if actually the body is the only which is exiled, or possibly *the soul* is also concerned. I propose some examples of representation that are mainly addressing to the soul (trying to limit myself to architectural representation as much as possible).

The paraphrased title *Representation-Feeling-Illusions* which I proposed to replace the given one *Communication-Meaning-Visions* actually focuses on representation as a generator of feelings, addressing to the soul (not always conscientiously) or as a generator of parallel ambiguous realities.

While referring to the fact that Representation has now become a goal, I shall not detail the huge arsenal of 2D and 3D tools that we have in our hands today, which gives absolute accuracy and perfect dimensions to the drawings and helps us visualize in 3D every corner of a construction. I think everybody is aware of this changes. For example the specialization as a "3D modeller" has become a job that simply didn't exist before. What happens to architecture? Is it becoming just a visual interface, related with the cinema and other 3D visual arts? Isn't this changing the very essence of it, the opportunity *to touch*? In other terms, can this virtual 3D interface be called architecture? I think not. Because space needs to be *experienced*. Not just *seen*. And on this truth is this paper based.

1. Communicating Architecture

1st story

When I was a student in architecture I used to dream about walking through the houses I was designing, which was much more pleasant and inspiring than the act of drawing itself. I knew a good project was the one that inspired me to such an itinerary, while if I wasn't able or interested to fancy a virtual travel through my house the project was probably mediocre.

I had two problems of representation towards the entity that was probably already born inside my brains: to represent it to myself and to represent (communicate) it to the others. Obviously it was impossible to reach the second point without the first one, but while for understanding the object of my imagination by myself the only necessary instruments were my head and eventually a few sketches, for making it clear to the others I needed elaborate drawings made by hand or computer, a model, an essay maybe, and the hard work to achieve all those things often killed the pleasure of dreaming.

2nd story

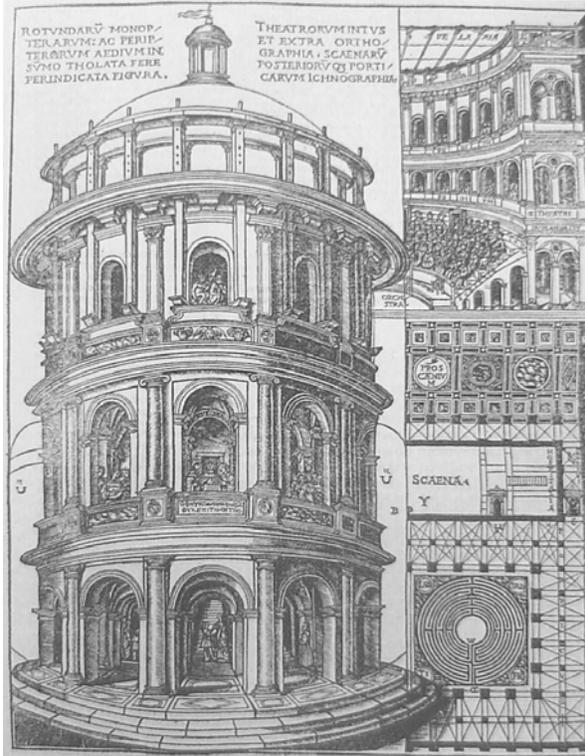
A few time ago we organized at the University an opened discussion about the work of the Mexican architect Luis Barragán. Every student was supposed to deal with one of the key concepts of the architect's creation: colour, light, space, tradition, God, music. The presentation dealing with Barragán and music was made by a person who was also a singer and that pointed out the musical notions that were perfectly expressed into Barragán's work. Barragán himself stated "I think I could build with music". "I think I could sing on Barragán's architecture", replied our singer, after having illustrated musical terms with obvious details from the architect's work. (3)



A piece of architecture conceived by Luis Barragán and nature (*Figure 1*)

It is useful, I believe, to go through a quick survey referring to manners of communicating architecture. I cannot pretend to be exhaustive with the subject and I am mainly basing on the knowledge and intuition of the reader. What particularly interests us to focus on is a certain break between reality and its representation that probably happened in Renaissance but has deep roots into Greek antiquity. The embracement of the ideal world of Plato and the exaltation of form lead (4) to a supra-evaluation of representation, transforming it into a goal in itself; also architecture became impossible to be conceived in the absence of drawings and treatises. It is useless to insist on the importance that drawing had achieved in Renaissance, on the perfection of perspective or the skilful

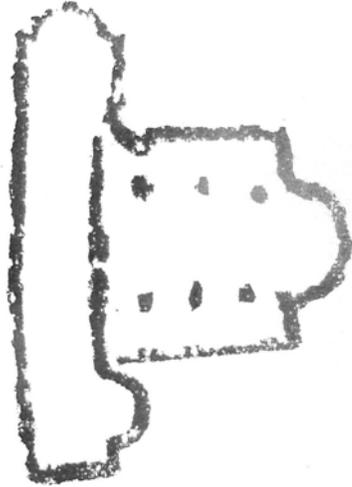
parallels between the proportions of the human body and those of a building. Let us only observe that all these topics were virtual achievements, possible to be judged with only one sense: the visual. So strongly did Renaissance revolutionize our architectural perception that we can hardly imagine how representation of spaces without using perspective could ever be possible.



Cesare Cesarino - *Di Lucio Vitruvio Pollione de Architectura* , Como, 1521 - Representation of a Roman (Latin) theatre (Figure 2)

In order to draw a parallel to the full of reason world of Renaissance we propose a short travel in the mystical oriental world of Byzantium - a world in which almost all representations were religious.

Let's try to get back in time. Here is a text written by Robert Ousterhout (5), trying to find out whether the builders of Early Christian churches used architectural drawings or not: "*The text of Saint Nikon prompts the question: did Byzantine masons use architectural drawings? None is mentioned in the vita of Nikon, and the phrase "in accord with God's plans" (κατά γνώμην Θεοῦ) sounds more to our purposes in the English translation; it actually refers to God's knowing / his judgement - rather than to his blueprint. It is known from Vitruvius that Roman architects utilized plans, elevations and perspectives and that this practice continued at least through the seventh century, when architects were still trained in the classical tradition. In the sixth century, Paul the Silentiary praised the architect Anthemios, who was "skilled to draw a circle and set out a plan". In the same period, Cassiodorus's formula for the palace architect also notes the significance of setting out ideas on paper. In such texts, such a plan is called skariphos (σκαρίφος) in contrast to the thesis (θέσις), which was marked on the site; (...). Although no proper drawings have been preserved from this period, an enigmatic sketch of the plan of an Early Christian basilica was found on a brick that had been reused at the medieval church of Saint Sofia in Ohrid.*"



Architectural drawing on an Early Christian brick, found in the nartex of Saint Sophia, Ohrid (Figure 3)

The destiny of architectural representation in the Byzantine world, according to Ousterhout, is very interesting to follow: *"The architectural profession was transformed in the Transitional period, with the theoretical orientation of the university-trained architect giving way to the practical orientation of the workshop-trained master builder. Did design practices continue unchanged? There are no clear references to Byzantine architectural drawings in the period after the Transitional period, and it would appear that, for most examples, drawings were not used."*

I want to insist on this conclusion of Ousterhout that clearly opposes (from the point of view of architectural representation) Byzantium to Renaissance, a world where designing, pre-conceiving a building or town was out of discussion. Developing this idea, we could state that while Renaissance is focusing on Representation, leading it to perfection, Byzantium focuses on Reality - on the genuine expression of *the truth* concentrated in God, which is for the Byzantine master a concrete presence and not just an idea.

Two things are worth to be mentioned about the Byzantine way of building: the first is that the standards of measure were taken from the human body directly: the foot (*pous, πους*) was divided into sixteen "fingers" (*daktyloi, δάκτυλοι*); the second is that the role of the founder of the construction (who was often a saint if the construction was a church) was of major importance on the building site. The founder was not the today "sponsor" or "client" but had complete responsibility for the sacred act of building which was inspired by God. The myth of foundation⁽⁶⁾ was as important for a building as it was for a whole town. Here is another fragment from Ousterhout: *"...the saint (Bithynian Saint Ioannikios- cca.752-846, n.auth.) determined the plan (τες οικόδομες σκέμα) of a church of the Prodomos for the builders. (...) Ioannikios had drawn (σκεμάτησας) the place and outlined (διάγραψας) the edifice for the church of the martyr Eustathios. Afterwards he instructed the workers and departed for the desert. Again, it seems that the action of delineating the building is taking place on the site, with the saint drawing on the ground, although the sentence could be interpreted either way. In either case, it suggests that some degree of planning took place before the construction began but that it occurred at the building site and not necessarily with a drawing on paper."*



Detail of an illuminated manuscript depicting Justinian directing the construction of Hagia Sophia - Vatican Library, Rome (Figure 4)

Here is the conclusion of this facts: *"Perhaps it is more important to think of design and the construction not as two separate exercises but as interrelated and simultaneous activities; as Coulton insists for Greek ancient architecture, planning continued through construction process."*

I would like to outline this idea because it anticipates one of the conclusions: that representation is now *swallowing* a reality from which it has absolutely divorced because of the rupture between the act of designing (the virtual) and the act of building (reality). It is clear that this rupture lead in time to the reign of the virtual (the representation, the image), reality remaining enslaved to it.

Moving from the oriental to the occidental world I would like to point out the case of the master of Early Gothic Villard de Honnecourt (c.1210- c.1240)⁽⁷⁾ whose drawings absolutely weren't design plans but rather were an encyclopaedia to be used on the building site, some kind of interpretation of the Vitruvian way of expressing architecture. The topics seem to follow the Vitruvian triad: ground plans illustrating ideal buildings, schemes illustrating the structural principles of cathedrals, studies about beauty and proportions. Although based on an inaccurate terminology, the work of Villard is the first attempt to create a system derived from building and drawing practice in the Western world after Antiquity. I would rather not develop here a discussion about representation in the fascinating world of Gothic⁽⁸⁾ but what is clear is that this is another example of synergy between the building site and the architectural representation which does not impoverish the concrete work of its abstract and transcendental containing of ideas and principles.



Detail of the Tower of the Laon Cathedral, from Villard de Honnecourt - Codex, ms. Fr.19093 (1230, Paris, Bibliothèque Nationale) (Figure 5)

2. Defining Some Terms

It would not lack of interest to have, first of all, a clear definition of representation. Here is an extract from the article *Mental Representation* (first published Thu Mar 30, 2000; substantive revision Wed Jul 7, 2004) found on the web version of the Stanford Encyclopedia of Philosophy: "*The notion of a "mental representation" is, arguably, in the first instance a theoretical construct of cognitive science. As such, it is a basic concept of the Computational Theory of Mind, according to which cognitive states and processes are constituted by the occurrence, transformation and storage (in the mind/brain) of information-bearing structures (representations) of one kind or another.*"

In everyday communication we use to call "representation" the act of drawing/creating some kind of virtual but material copy of an object in order to "communicate" it to other people - let us not forget that the basic meaning of the word "representation" is, however, the one cited above. In other terms, the act of *representing* is rather taking place in the brains of the person who is looking to a drawing than in the act of *doing* the drawing. We can observe how important the issue of a correct and complete *communication* is, if not representation is submitted to uncontrollable distortions which lead to a total separation from reality. (9)

The dividing of representations into *conceptual* and *non-conceptual* is also important to be known.(10) Architecture is obliged by its nature to generate representation. So it is correct for us to be mainly situated in a *non-conceptual* perspective, considering that architecture is supposed to communicate reality.

As for the notions of *real* and *virtual*, I shall use some working definitions proposed by Kim Sorvig, one of the winners of the last EAAE Prize competition(11): "*real, adj. - 1) physically existing 2)verifiable 3) not imaginary 4)genuine 5) essential 6) undisputed; virtual, adj. - 1) in effect but not in fact 2) hypothetical 3) simulated by computer*".

Let us observe the first definition of the real - *physically existing*. Reality requires the presence of the entire body and not only of one of the senses - the sight. This will be useful to remember when we shall talk about the return of the body into architectural (or artistic) perception. Only with a complete presence of all human senses can reality be defined, and one of the senses that have been deeply damaged by the era of the visual is *touching*.

As for the virtual, it is true that now it is used very often as a synonym of simulation, because of its perception in relation with the world of computers (an observation by Kim Sorvig). But let us observe that this is only the third meaning of this term. We rather prefer its meanings that send to the notions of *imagination*, *illusion* and even *representation*. Because the imaginary may meet the real but it has a different substance.

Basing on some intuitive observations and on the considerations related above we can produce the following working scheme:

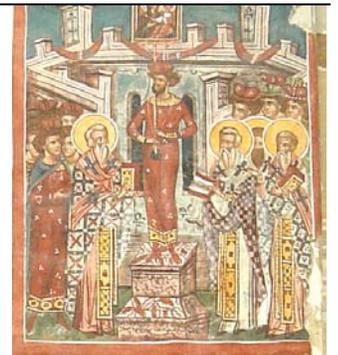
<u>REAL</u>	<u>VIRTUAL</u>
Authenticity	Representation
To Touch	To See
Diversity	Common Code of Rules
To experience <i>a priori</i>	To represent <i>a posteriori</i>

The terms which are present are obliged by the symmetry of the logic to be in opposition. This functions with the couples *real/virtual*, *authenticity/representation*, *a priori/a posteriori*. In other words nothing can be real and virtual, authentic and represented (copied), *a priori* and *a posteriori* in the same time. But one can *see* and *touch* and can search for *diversity* using a *common code of rules*. So, roughly speaking, the real and the virtual have no parts in common but can be mixed (don't exclude each other).

This fact obliges us from the beginning to adopt a pertinent position on the middle way between them.

What is clear is that Representation is not enough for a complete objective knowledge on Reality - which is not possible without experiencing *a priori*. However in some fields Representation is absolutely necessary and one of these fields is architecture. Even if the act of designing can be in complete inter-relation with the one of building as we pointed above, Representation is necessary as a transfer of mental information (figuration of space) into the real world where it has to be materialized. What can be brought into discussion is the correctness of this transfer of image - from the mental world to the material support (paper etc.) and from this one to the building site. There are two historical ways of achieving this correctness that we are mentioning in this paper: intending to be the closest possible to reality as it is perceived by the human eye (perspective, Renaissance etc.) or invoking the Holy Spirit as a presence which certifies the rightness of this act (Byzantine art and architecture). Of course we don't pretend to cover all possibilities but only want to present this two opposite visions as directions to follow in our study.

3. Representation as an Instrument



Fresco on the Southern wall of the Moldovița monastery, north of Moldavia, Romania (Figure 6)



The Conquest of Constantinople, on the Southern wall of the Moldovița monastery, north of Moldavia, Romania (Figure 7)

I would like to stop for a while on the role of the sacred image in the life of a community. The example of the kind which is the most familiar to me is the Orthodox icon (and the Orthodox representation in general). As Mircea Eliade states in his *Histoire des croyances et des idées religieuses* (6) "in the end of the VIth and during the VIIth century images became an object of devotion and cult in churches and homes. The world was praying and prostrating in front of the icons; people were kissing them and taking them away into processions. In this period we see the number of miraculous icons - a source of supernatural power - constantly growing and protecting citadels, palaces and armies." (12)

As Ernst Kitzinger (cited by Mircea Eliade) states this belief in the supernatural force of the images supposes a certain continuity between the image and the person that is represented, "*the icon is an extension, an organ of Divinity itself.*"

But what happens with the image which is a representation of things and not of persons? Special attention should be paid to Byzantine architectural representations. It is evident that in Orthodoxy the painter focuses on the representation of *another reality*. The idea is not to copy a representation of the material surrounding world that is given to us by our eye but to make the viewer figure (or feel) *the true world* with the help of the Holy Spirit. Icons are "*recipients of divine energy*" as Eliade says basing on the theories of Saint John from Damascus and Dionysus of the Araeopagus. But every holy representation gets the properties of an icon - even a wall where the Citadel of Paradise or a biblical town are painted.

The Orthodox icon has the ambition (or better said conviction) to take the person who looks at it into *the true world* and not into the one revealed by our betraying senses and that is why it is *an instrument* and not a goal in itself.

Another interesting thing to observe is that Orthodox representation is not *virtual* but is the key to a real world; it is not a result of imagination but a detailed transmission of reality revealed by the Holy Spirit. This also explains the refuse of innovation in the art and architecture of Byzantine tradition.

4. Representation as a Goal. Virtual Architecture - Now and Before

We talked about image as an accurate representation of the real world (Renaissance etc.) or as an instrument of revealing a superior reality (an absolute truth) - the Byzantine world. Now time has come for us to analyze the image which proclaims its own reality. We are going to point out this statement basing on some observations of George Uscătescu(13), philosopher and professor of the *Universidad Complutense* from Madrid, Spain.

"The first artistic revolution of our century that proposed itself to proclaim the triumph of the image and its function of revelation and modification of an existential situation was the surrealist revolution. Pointing out the poetic function, the creative function of the image it intended in the same time to put into evidence its revolutionary character."

André Breton also speaks in 1925 about revolutions: *"Only the image, in what it has of unpredictable and instantaneous, gives me the measure of possible liberation and this liberation is so complete that it scares me. Only using the force of images could revolutions be accomplished on time"* (cited by Uscătescu (12)). And René Clair, the famous cineaste, exclaimed enthusiastically: *"Be my Lady and Master, oh, image!"* The surrealist world was so fond of images. Carlo Z. Raghianti was studying the relations between the world of the cinema and the world of poetic images. The cinema itself is called *"art of the image"*. Erwin Panofsky recognized that it had brought something that figurative art never had dreamed of: creating a dynamic space. (8) This makes the cinema turn into a *"transfiguration art"* which concentrates, according to Uscătescu, *"the supremacy in the aesthetic sensibility of our times."*

The effects on architecture of this change of perspective are pointed out by Paul Virilio in his article *Improbable Architecture* (1). At his turn Paul Virilio cites Walter Benjamin: *"It is admirable to note that Benjamin denies architecture its essence which is, after all, hiding, a refuge from the elements and also from the gaze. For him, architecture no longer corresponds to resistance, materials, appearance, but to transparency, ubiquity and instantaneity, mythical qualities which foreshadow those of a social and political liberation. By carrying out an inventory of reality using its close-ups, highlighting the hidden details, exploring common place environments with the genial eye of the camera, the cinema, which on the one hand improves our vision of needs, while on the other opens up an enormous, unenvisioned field of action, our cafés and the streets of our large cities, our offices and furnished rooms, our train stations and our factories seemed to be prisoners with no hope to release. Then came the cinema out, with its tenth of a second dynamite, blew up this concentrative universe."*

However the result of this *"absolute ubiquity"* supported on *"dissipation structures"* is the disappearance of diversity. While I was a student, one of our teachers used to remind us, paraphrasing Leonardo de Vinci: *"Form is born in compulsion. In liberty it disappears."* (14). The same effect may be brought by the *"liberation"* of Breton. Speaking in terms of ubiquity, if everybody sees *everything* how could one see *something*? To the same conclusion, even if it is pointed out from a different perspective, leads the observation of Marcel Pagnol: *"In a theatre, a thousand people cannot sit in the same place and so it can be said that none of them sees the same play...In order to address his public, the playwright needs to take a shotgun and load it with a thousand bullets in order to hit a thousand targets, while the cinema resolves this problem, given that wherever a spectator is sitting he sees exactly the image seen by the camera. If Charlie Chaplin looks at the lens, his image will look at the face of every viewer, whether they are on the right or on the left or upstairs or down."* (15)

The matter is whether this general common perspective has legitimacy from the point of view of reality. It cannot pretend to have much in common with reality, which claims diversity, different perspectives (the thousand bullets). Cinema is the declared acceptance of illusion, the offer of a parallel (virtual) world. From this to the elaborated computer animations of architectural objects that become more complicated to conceive than the building itself there is only one step to be made.

Nowadays it is possible to figure in detail the most hidden corner of a house before having any construction begun, but is it possible to predict the transcendental meaning of this construction? Transcendent means harmonious relation with the enviroing world (16). Isn't it dangerous to design in absolute *liberty* (which could in fact mean in absolute *chaos*), neglecting, for example, the *place*, which is an unique relation with an unique meridian of the sky vault? (17)

5. Representation Which Replaces Reality



A illusion of getting back in time in a medieval town. Quite like in the cinema (Figure 8)

"...Eucharistic use of the world doesn't exclude technique. On the contrary, any form of ascetic art is based on an extremely developed technique. Any evolution would it have, technique remains a "logical" use of the world, which is adapted to "the logos"(λόγος): a discovery of "the language" of things. The problem begins in the moment when this "logic" limits at intellectual and individual satisfaction of mankind and neglects, ignores or violates the reason of good arrangement of natural material: from the moment when the use of the world serves exclusively the existential autonomy of mankind and the obvious breaking that separates man from the rhythm of the world's life. What we call today "technocracy" is the absolute of technique, or, better said, a "moral" that accompanies some kind of technical use of the world. Its purpose is not to serve life like a personal relationship and communion: that is why it ignores the "personal" dimension of the world, the manifestation of the personal energy of God into the world. On the contrary it is dedicated to the bulimia of man, to his thirst and his instinctive necessity to possess and delight". (16)

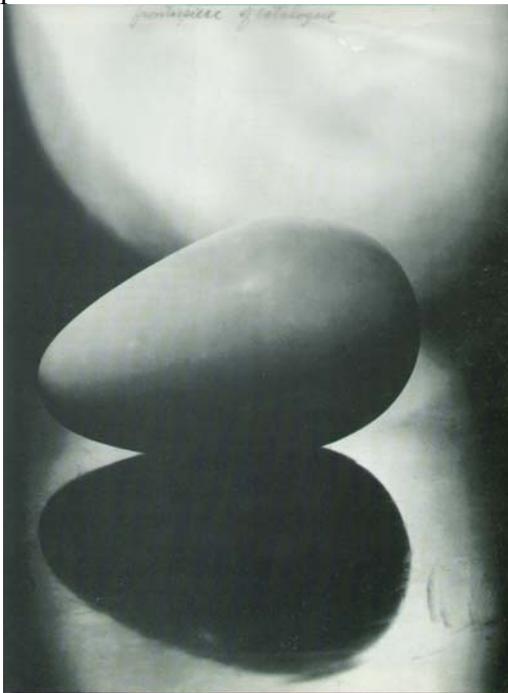
Instead of dropping this fragment as a general conclusion of the chapter, we prefer to start with it because from our point of view it clearly formulates the crisis of architecture as an art which in the end is the loose of its transcendent nature. Representation is the main instrument of art and is facing the same crisis. The sophisticated programs and tools of today, leading to technically perfect results, are nothing else but the effect of this *"moral" that accompanies some kind of technical use of the world*. We consider the actual tendency to replace the content with the form which becomes the main object of study to be evident. Here comes the malicious observation of Gustave Flaubert's: *"The more perfect the telescope, the more stars there will be."* To find the causes of such transformation in art tendencies would need a lot of space and knowledge and will surely have to be the result of some elaborated analysis. The only general observation we can extract out of this is that representation has transformed into a goal in itself, without a motivation of content to lie behind it. Even if the birth of representation is generated by some purpose (for example a commercial one) this is a different issue from the concept

of *content* which doesn't mean *motivation* in general but actually means the inner reason of being of the representation.

6. Bringing Back the Body (and Soul!) into Perception. Architectural Elements Have Their Own Life. A Way to Follow

It is not the exterior form of things that is real but their essence. Starting with this truth, it is impossible to anybody to express something real by imitating the surface of things. (18)

We chose the example of the modern sculptor Constantin Brâncuși to express the search of the truth, of reality, in an era that was beginning to become aware that it was getting dominated by the visual (the quotation given above from André Breton, contemporary to Brâncuși, underlines it). A similar preoccupation was promoted by the French artist Marcel Duchamp and by others. But maybe sculpture shows in the clearest way that sight is strongly incomplete in perceiving the material world. *"Naturalism in sculpture consists in allegoric thinking, symbolic and sacred or in the search of the essences which are hidden in the material and not in the photographic reproduction of exterior appearances. The sculptor is a thinker and not a photographer of confuse, multiform and contradictory appearances."* This other thought of Brâncuși makes clear the impossibility of sculpture to be perceived as a visual art.



Constantin Brâncuși - Sculpture for Blind People (*The Beginning of the World*), photo by Brâncuși himself, ÷1920 (*Figure 9*)

The architecture, art of the space, of the environment is even more concerned. Bruno Zevi(19) was defining architecture as "interior space". How could space be correctly defined without a complete understanding of materials, without the whole feeling of lights, textures, colours? The life of architectural elements can only be observed by touching them, and living with them, as is the case of the *Sculpture for Blind People*.

7. The End of the Spectatorship Era

Getting back to the discourse of the cinema we can discover that we all are actually turning into spectators. Because it is difficult to be an actor in a world in which nothing can be hidden and

everybody's perspective is ubiquitous. Much more comfortable to remain a spectator, isn't it? One of those thousand spectators of Pagnol's, having the certitude to see absolutely everything that is seen by the other people. The common image is obviously diminishing the quantity of personal interpretations and, finally, the inner feature of diversity - which is one of the conditions in defining the authenticity of our surrounding world.

People are tired of being spectators watching an endless movie, and it's hard to be passive while you hear about tsunami and hurricanes killing thousands of people and you have got floods in your own city. Education of the student in architecture as a spectator is good for understanding the projects of the masters, the rules and programs but hardly allows him to touch the stone or the wood. One of the architects that are aware of the "end of the spectatorship era" is Rem Koolhaas (20) that remarked the saturation of people with the visual. Derrida (21) also formulated the idea of the "trace" or "footprint" which means the physical presence of the object. It is this physical presence that the reign of the Virtual ignores.

We cannot continue living by ignoring our nature as a whole and Representation in architecture should reveal a complete perception of the object with all our senses. Better said the only way to solve this problem is the reconciliation of the rupture between the representation of an object and the creation of the object itself. This could seem an utopia in a world where everything and everybody is getting more specialized every day and where it is common for an architect to send his sketches on a building site situated at thousands of kilometers of distance and to adapt or use directly the details provided by the seller of construction materials. But I am sure that solutions can be found, such as interdisciplinary study, communication, personal search of authenticity.

No virtual representation can replace the direct contact with an existing architectural object. And if we refer to an object that is going to be built a great implication of the architect on the building site is possible - originality and authenticity can be available even while operating with pre-conceived details imposed by the use of new sophisticated materials or while directing a building site situated very far away.

Because *you should believe only after having seen and measured...and touched with your hand!*, as Le Corbusier says.

- (1) cited by Paul Virilio - *Improbable Architecture*, in *El Croquis* nr.91 (3/1998)
- (2) Electronic documentation on Peter Eisenmann at www.eisenmanarchitects.com
- (3) The idea of a parallel between music and architecture, drawn in a scientific way, is embraced by various theorists and scientists since the Antiquity, through Middle Ages and Renaissance - personally I found the explanation of the correspondence between the musical scale and the colours' spectrum (the scientific definition, based on Newton's observations of *the law of harmonious proportions as the cosmological model of the reflection of the macrocosm in the microcosm*) in Charles-Etienne Briseux - *Traité du beau essentiel*, Paris, 1752, cited in *Architectural Theory from the Renaissance to the Present*, TASCHEN 2003.
- (4) Mircea Eliade - *Contributions to the Philosophy of Renaissance*, The Edition of the Romanian Academy, Bucharest 1984
- (5) Robert Ousterhout - *Master Builders of Byzantium*, Princeton University Press, c1999.
- (6) Mircea Eliade - *Histoire des croyances et des idées religieuses* (The History of Religious Ideas and Beliefs), Payot, Paris, 1983
- (7) *Architectural Theory from the Renaissance to the Present*, TASCHEN 2003
- (8) A basic bibliography in the field could be: Erwin Panofsky- *Abbot Suger on the Abbey Church of St. Denis and its Treasures*, 1946
Erwin Panofsky- *Gothic Architecture and Scholasticism*, 1951, 1957 and also
Erwin Panofsky- *Meaning in the Visual Arts*, 1955
- (9) The article cited above states: *The Representational Theory of Mind (RTM) (which goes back at least to Aristotle) takes as its starting point commonsense mental states, such as thoughts, beliefs, desires, perceptions and images. Such states are said to have "intentionality" — they are about or refer to things, and may be evaluated with respect to properties like consistency, truth, appropriateness and accuracy.*
- (10) *Some historical discussions of the representational properties of mind (e.g., Aristotle 1984, Locke 1689/1975, Hume 1739/1978) seem to assume that nonconceptual representations (...) are the only kinds of mental representations, and that the mind represents the world in virtue of being in states that resemble things in it (...). Powerful arguments, however, focusing on the lack of generality (Berkeley 1975), ambiguity (Wittgenstein 1953) and non-compositionality (Fodor 1981c) of sensory and imagistic representations, as well as their unsuitability to function as logical (Frege 1918/1997, Geach 1957) or mathematical (Frege 1884/1953) concepts, and the symmetry of resemblance (Goodman 1976), convinced philosophers that no theory of mind can get by with only nonconceptual representations construed in this way. (cited from the same article)*

- (11) EAAE - Transaction in Architectural Education no. 26 - *Writings in Architectural Education EAAE Prize 2003-2005*, EAAE 2005
- (12) Some of the quotations are translated into English by the author of this paper, so they may not coincide with the English editions of the text.
- (13) George Uscătescu - *Introducción a la ontología de la cultura* (Introduction to the Ontology of Culture), Ediciones Forja, S.A., Madrid 1983
- (14) a personal memory of the author
- (15) Marcel Pagnol - *Confidences*, Julliard, 1981 cited by Paul Virilio - *Improbable Architecture*, in *El Croquis* nr.91 (3/1998)
- (16) Christos Yannaras - *Liberty of the Moral*, 2004. Christos Yannaras is a well known philosopher and specialist in theology of the Orthodox world. We consider his thoughts about art perfectly applicable to the discourse we are composing here.
- (17) An idea taken from the work of the Romanian philosopher Lucian Blaga, author of *The Trilogie of Knowledge* (1943), *The Trilogie of Culture* (1944), *The Trilogie of Values* (1945)
- (18) *Beaux Arts Magazine*, Centre Georges Pompidou 1995
- (19) Idea from his best known book named in the original version *Saper vedere l'architettura*, 1948, consulted by the author in the Spanish version *Saber ver l'arquitectura*, Apostrofe, 1999
- (20) Rem Koolhaas - *Delirious New York: A Retroactive Manifesto for Manhattan*, Monacelli Press, January 1995
Rem Koolhaas: Conversations with Students, CWS, Princeton Architectural Press, February 1996
 Rem Koolhaas - Bruce Man - *S, M, L, XL*, Penguin USA, June 1998
- (21) See for example:
Abécédaire de Jacques Derrida, Les Éditions Sils Maria/ Les Editions J. Vrin, coédition diffusion Librairie philosophique J. Vrin 2003
 Choral Work - *Jacques Derrida and Peter Eisenman*. London: AA Publications, 1988.
 Jacques Derrida - 'Fifty-Two Aphorisms for a Foreword.' *Deconstruction: Omnibus. Trans. Andrew Benjamin. Tate Gallery/Academy Forum. London: 1988*

SOURCES OF THE ILLUSTRATIONS

- (Figure 1) A photo by the author at the presentation cited above
- (Figure 2), (Figure 5) From *Architectural Theory from the Renaissance to the Present*, TASCHEN 2003
- (Figure 3), (Figure 4) From *Robert Ousterhout - Master Builders of Byzantium*, Princeton University Press, c1999
- (Figure 6), (Figure 7), (Figure 8) Photos by the author
- (Figure 9) From *Beaux Arts Magazine*, Centre Georges Pompidou 1995