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METHODOLOGY AND PHILOSOPHY OF ARCHITECTURE AND URBAN PLANNING - ANALYSIS OF THREE METHODOLOGICAL MODELS IN THE FIELD OF ARCHITECTURAL DISCOURSE

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Iva Čukić, Ksenija Pantović, Jasna Kavran

University of Belgrade, Faculty of Architecture, Serbia

Abstract. *Architecture reflects on itself since Vitruvius, but it is difficult to define its epistemological base, so interpretations are sometimes developed in other disciplines. Thinking about architecture is about reflection on and extension of architectural concepts, cultural practices, and interrelated areas of art, philosophy, politics, etc. Incompleteness of understanding is obvious, and it points us toward a paradigm of complex thinking. Contemporary theoretical field of architecture is largely a product of postmodern architectural thought. This paper examines the position from which to build a modern architectural phenomenological opinion through three methodological models - creative, emotional and rational. This research should contribute to the way of understanding contemporary architectural phenomenon, with the intention of providing a general level of credibility and understanding in order to open the possibility of methodological application for a specific job or field.*

Key words: *architectural discourse, creative model, emotional model, rational model*

1. INTRODUCTION

In architectural discourse almost every science implements its methods, Some of them have more established and elaborate approach, and they find their legitimacy in a suitable social constellation. Therefore, it is an open interdisciplinary field of discourse in which architecture seeks its legitimacy and different ways of interaction. Also, contemporary education of an architect requires knowledge in art, philosophy, history and psychology.

Architecture is a term largely used both in discourse and in colloquial speech. It has a great symbolic power which generates many meanings that can lead to inaccurate terms in

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Corresponding author: Iva Cukic, Faculty of Architecture, University of Belgrade, 11000 Belgrade, Bulevar Kralja Aleksandra br. 73/II, Serbia

E-mail: cukic.iva@gmail.com

scientific operations. Some of the basic definitions of architecture would be a building skill, or the skill of planning an existential space, a discipline that is both artistic, and technical and scientific. It attributes to the emergence of art and design, but also the mode of order and structure. However, in a particular context, it represents a field for development of architectural practices, forms and methods, or the field of phenomena in which thematic field has only a normative framework.

Architecture mostly takes and applies scientific results and knowledge from other sciences, but only when it decides to reflect on itself, then it creates an opportunity for scientific thinking, and the possibility for authentic architectural thinking. It reflects on itself since Vitruvius, but it finds it difficult to define an epistemological base and often borrows interpretations developed in other disciplines. Tschumi points out that architecture as a practice and a theory must be imported and exported (Tschumi, 2004). It is about reflection on and extension of architectural concepts, cultural practices and interrelated areas of art, philosophy, politics, etc. Such research approach confirms the disjunction as a subversive force and power of architecture, which actually makes the characteristic of our time (Tschumi, 2004).

Methods of research and interpretation of architectural phenomena and actions belong to different sciences. Incompleteness of understanding is obvious, and it points us toward a paradigm of complex thinking. Understanding the art, including the architectural themes and phenomena, is originated in the history of art and aesthetics. Bruno Zevi warns that the texts of the aesthetics of architecture have rough experiential nature, they are vague and unclear to contemporary philosophical thought. On that occasion, he explains that the passion and sincerity, a clear premonition or critical energy impulse are better than ... cold and rational schemes ... and theoretical accuracy (Zevi, 2000).

Although psychology and philosophy in the world of phenomena, carry over as a scientific discipline, we do not fully reveal the character of space and the kind of phenomena in it. Philosophers of perception argue that a world of phenomenon actually is the world of our own performance, what Bachelard calls “psychological being” of our own experiential images (Bachelard, 1969).

Contemporary theoretical field of architecture is largely a product of postmodern architectural thought. This research examines the position from which it is possible to build a modern architectural phenomenological opinion through three methodological models - creative, emotional and rational.¹

2. THE CREATIVE MODEL

The main characteristics of the creative process are variability and the search for solutions. With the insight into a creative process, the architectural form as a system can be authentically understood. An architect is leaving its territory and goes in one of the areas of its future work, still completely unknown. Especially tempting is the disclosure of individualized personal way, in which we can approach the near infinite secret of knowledge (Stratimirovic, 2009, p. 20). In the context of “approaching game”, Hartman talks about the logical - philosophical quest for truth and authenticity (Hartman, 1968). The authenticity of the architecture is essentially realized in the creative process, which itself is not

¹ Methodological models coopt from Bernard Tschumi (Tschumi, 2004). See also Stratimirovic, T. (2009).

scientifically established, nor even rationally or logically set. The reason lies in the intuitive procedures, logical dilation and paradoxes and only with the line of abstraction derived from the creative process we can come to some kind of scientific method. It should be noted that the architectural form as a system is formulated in the creative procedure, according to the concept of paradigm in certain circumstances.

Every creative act essentially begins with an aspirations impulse that triggers an idea, and it is further converted into thought, then in the play, and then, depending on aspects, internal or external, it enters into a phase of execution. The creation that began with an intent, ends with crystallization of consciousness in the form of some kind of work. It should also be noted that the creation of something new is achieved with an urge to play, that acts out of inner need. Jung says that the creative spirit always plays with the objects he loves. It is about the urge to move in a spontaneous state, internally guided by intuition, which constantly creates new, different from which is familiar and accustomed. As an intuitive act it begins from the spirit of the architect, but it is influenced by his experience, remembered consciously or subconsciously.

Finally, the man perceives and acts according to his sensibilities. Also, he is forced to re-build and enrich his sensible structure in order to ensure himself a stable and meaningful center. Without such a spiritual center, people are left incapable of functioning, and empty in a way. At the same time, one cannot have a completely clear view of the sensitive structure of another. For us it is never completely tangible, but on the other hand, a small part of the information feeds curiosity in a certain way. It is this sensitive substance that contains patterns of human activities, which are reflected through the actions that occur when he acts spontaneously, or in accordance with his own nature. Usually, creative people feel the urge to show their sensitive nature, but not explicitly, more as a work of art, like a specific picture of the world, that gives open access to the world to those who know how to see it. It is assumed that the special world of each person is different from the others and that it is unique, and this uniqueness is based on the prenatal, genetic, biological predispositions, and then a special existential experience is formed. This leads to recurrence of thinking, feeling, acting, attitude towards one's own existence and the world. Sensitive structures "individual worlds" are constantly changing, and continually evolving while maintaining their consistency.

Sensibility is a philosophical category related to the question of meaning, spiritual instrument that presents us the world as a kind of specific form of existence. Given the different types of sensibility, we perceive the world selectively, sensations of the world pass through the filter, letting in what fits our picture of the world. Because of that, the way we express what we see is different, depending on the sensitivity, and thus from that autonomous segment of the human spirit rises creativity which tends to produce custom shapes of different picture of the world.

Creative fantasy is one of the main characteristics of creativity, but in addition there appear flexibility, originality, tolerance for ambiguity, fluency of ideas, as well as the formulation and detection of problems. We must not forget that feeling, order and imagination exist in any architectural work of art. Without imagination it would be deadly boring; without a certain order, it would be chaotic; without feelings, it would not work.

Stratimirovic claims that each thing of our perception actually has a "double life", because in addition to what is there for us, it exists independently of itself and by itself (Stratimirovic, 2009). The author further states, referring to Hartman, that it is necessary,

to expose the subject of our attention to the double analysis (Stratimirovic, 2009, p. 15). On the one hand, the start should be from the act of our observations, and on the other, from the structure of the building itself. Matter in which architecture is shaped is fraught with its own weight and inevitability of practical purposes (dual attachment), which opposes the “free play with form” that Hartman singled out as essential for any creative act (Hartman, 1968, pp. 133-136).

The shaping process of the work is seen through its three segments - process, material and labor, and is equally important as the work itself. There is always a time-consuming operation, a mandatory process of shaping the work. In the case of aesthetic intent, in the process of creating the work, the aspect of internal judgment is necessary. If we have the ability of a digression from the work and its assessment, we can move forward. The beginning of imagination of an architectural achievement represents a kind of mixed feelings, knowledge and intuition, and constantly rethinks the meaning of the act and proceedings in relation to the context (Abadic, 2010).

Architecture and other arts, leaves the field of aesthetic judgment and becomes a significant participant in, postmodern favorite game - seduction, which in theory is introduced by Baudrillard (Baudrillard, Nouvel, 2008). The act which visually represents the architecture, talks about the invisible intention, where aesthetic does not have to be the goal, but harmony has to (Abadic, 2010), and the way of appearance hides a peculiarity of expression. The main point is that the elements that we use and also their relations are simplified to the level of light readability. It is the conscious simplification of elements, to the mode of abstraction, in order to highlight what is important - the essence. Through various media that we use during the creative process, and to visualize the idea, we need to analyze our work multiple times. Moderation and caution control the process and trace activities to the end. The architectural skills bring the elements into proper balance and harmony, which leads the work to easy readability level, perception and understanding. Relations between elements cannot be analyzed without spatial tests. Its three-dimensionality cannot be achieved only through pure graphic aspect of the plan. In that case, a model, as a legitimate means of architectural creativity, represents the essence and the suggestiveness of a certain concept. For architect Mihajlo Timotijevic, the 3D model represents a necessary tool in the process of designing the architectural space. He emphasizes its importance because he learned very early that “model is not only the addition, it is the main key, and as such, it must be supreme at a time.”² The process is perceived in approach, concept and expression. Openness to the research and interpretation points toward the play with the meaning, and relocation in the relation of the usual symbolic bonding. Finally, it represents a tool and a form of communication.

The process of thinking cannot be separated from the molding process, just as they cannot be separated from the choice of motifs and materials. The fullness or emptiness of material, plans, openings become the backbone of thinking about three-dimensional form in space, and the area around the shape, in it or out of it. The area has become an imprint, like an imaginary mold that becomes an integral part of the building only after it is completed and placed in front of the observer.

The architect has to tackle the dialog, because his task is not only to master the form, but also to customize the form to a content or program. No decision can be taken without clearly

² Lecture by professor Mihajlo Timotijevic held on November 12, 2010. at Faculty of Architecture University of Belgrade

defined attitude and knowledge about work (Abadic, 2010). An architect initially operates by preparing himself to enter the creative state, a state of spontaneity, and the quality of action depends on the level of awareness, original uniqueness and universal creativity.

3. THE EMOTIONAL MODEL³

“The architecture of pleasure rests where concept and experience of space suddenly coincide, where architectural fragments collide and merge into rapture, and where the architectural culture is endlessly deconstructed, but all the rules have been violated” (Tschumi, 2004, p. 7).

Our experience of the world is formed with the help of the five senses, but usually, the architectural work is perceived by a single sense - the sense of sight. The mind then attributes meanings to them, and thus the image becomes a significant entity. Thus, we give a specific emotional meaning to a familiar image, which is usually caused by our total cultural experience, and collective memory.

In the modern era architectural theory mainly dealt with the theme of visual expression, and experience of architectural design was mainly analyzed through the principles of Gestalt theory. Le Corbusier was saying, “I exist in this world only because I can see. To understand things, we need to see clearly. [...] A man sees architectural things with his eyes. We can count only targets visible to the eye. With impulses that take into account the elements of the architecture” (Le Corbusier, 2006, p. 143). Also, psychology has interpreted architecture exclusively through the criteria of visual perception. In the philosophy of given subject, we can corroborate the words of Martin Heidegger: “The main event of the modern age is the conquest of the world as image.”⁴ Based on this thesis we might have the impression that the architecture adopted the principles of advertising, where buildings become separate images of existential depth and sincerity. Jameson describes this situation as identification with transient impressions that actually do not have the force of life (Pallasmaa, 2005). The experience of a work is thus equal to the observation of the image, and the architecture is reduced to a product.

However, it is imagination that develops under a low light and shadow, in the space in which visual images become blurred and vague. The architectural significance arises from archaic responses and reactions to the body and kind of irritation, and because of that architectural work must keep its secret and mystery to encourage our emotions and imagination. Barthes in the “Pleasure of the text” talked about how the most erotic spot on someone is where clothes “yawn”, where there are glimpses of the body, but nothing is fully revealed (Barthes, 2004). The possibility of interpretation is the one that allows enjoyment; imagination and fantasy draws its inspiration from such “yawns”, as excess of meaning... The architecture is constantly in the role of seductress (Tschumi, 2004). “Once you discover what lies behind the mask, it is only for revealing another mask” (Tschumi, 2004, p. 75).

In the 18th century Irish philosopher George Berkeley pointed out that the visual perception needs the help of touch, which allows a feeling of closeness and intimacy, because visual experience without a contact cannot visualize the idea of space or body

³ Tschumi explains emotional model through the concept of the labyrinth, which would mean “an empirical study that focuses on the senses, to experience space.” Tschumi, 2004, p. 28

⁴ http://www.womenngo.org.rs/sajt/sajt/izdanja/zenske_studije/zs_s8/bora.html (5.10. 2011.)

(Pallasmaa, 2005). Pallasmaa also claims that in addition of visualized architecture there is architecture of touch, as well as the architecture of hearing (Pallasmaa, 2005). Architecture of hearing is revealed through the sound of intimacy or monumentality. Sound pulses are intensely felt even in the absence of material artifacts. Sound is able to communicate, to change perceptions and it is possible to create a special form of communication through the perception of the association.

Toyo Ito, speaking of his object "Tower of sound", said: "I wanted to come up with an architectural space that is like the sound space... I feel that virtual architecture in my mind can be translated into something like music. However, in reality, when the house is done, it cannot be translated into music any more. Therefore I always feel betrayed when I see the result of my work. In the end, though, both music and architecture are the visualization of time and space structures."⁵

In the context of sense enjoyment Jean Nouvel states: "...less matter, or the matter that is sophisticated. The more the architects control the substance, more they can concentrate on sensitive and symbolic dimension of architecture."⁶ The absence of the need for accumulation of matter increases the sense of enjoyment, which raises the character of architecture to the level of sensitive, symbolic dimensions. Thus, form dissolves. Theorist Jonathan Hill, referring to the book "Chora L Works"⁷ by Jacques Derrida and Peter Eisenman, gets the conclusion that the subject - the reader, decides on their own perception of whether the architecture is material or not. And in fact the architect creates the conditions within which these decisions are made, and both decisions are equally creative acts.

Therefore, the current level of technology has enhanced the perception and replaced it with multi - sensory perception. "We have to protect ourselves from thinking that the only form of perception that we can count on is the one that refers to easy and conscious observation... Therefore we must pay full attention to all non-visual aspects of architectural and design environments"⁸ (Richard Neutra, 1949).

Finally, enjoying the architecture represents a significant and measurable daily experience. The uniqueness of a moment according to Gottfried Semper is "an event that is useful for everyday experience because it is not an everyday occurrence. In the short-term form, he provides very intensively lived architecture."⁹

4. THE RATIONAL MODEL¹⁰

Is the architecture of today, much more than before, "beyond the utilitarian value" (Le Corbusier, 2006, p. 121)? Tschumi indicates non-purpose as a contradiction to conventional use of space (Tschumi, 2004). The events, actions and happening in the space are what generates the space and form. Referring to Hegel, he says: "Hegel's conclusion was affirmative: architecture is all in the construction which does not disclose its usefulness. Architecture is a

⁵ http://www.mediaruimte.be/digital_territories/projects/cybernetic/Tower-of-Winds_Toyo-Ito.html (8.10.2011.)

⁶ Jean Nouvel, cited in Stratimirović, T. (2006, p. 28)

⁷ Derrida, J., Eisenman, P. (1997.) Chora L Works: Jacques Derrida, Peter Eisenman. The Monacelli Press.

⁸ Orig.: Mori, T. (2002, p. 28)

⁹ Orig.: Hill, J. (2006)

¹⁰ Tschumi explains rational model through the concept of the pyramid (Tschumi, 2004).

kind of 'artistic supplement' added to an ordinary building. But a problem with such a conclusion occurs when one tries to imagine the building that escapes the purpose of a space, then a building would not serve anything other than 'architecture'" (Tschumi, 2004, p. 31).

There are authors who believe that the reference of the traditional understanding of architecture ceases to function, because the break is made with "imaginary order", or "the break with the order of reference Mind, in all its forms" (Baudrillard, 1991, p. 100). Therefore, it is difficult to assign a meaning to any concept, because it is repealed for the sake of enjoying the alternation of shapes and colors, the repetition of the "new" and multiplication of appropriateness without purpose. "Although we enjoy in that fashionable expediency of deprived purposes we deeply suffer due to the dissolution of rationality that it includes, at a time when the mind becomes a victim of ordinary alternation of signs" (Baudrillard, 1991, pp. 100-101). On the other hand, following a different experience of architectural practice, we could say that architectural form still has double nature, visual forms and phenomena from space-event correlation.

Understanding the architecture is conditioned by the way of understanding the space, because it is the basic content of architecture. Bernard Tschumi explores the space and the nature of architecture, considering that there is a problem that keeps us constantly on the threshold of knowledge. The architect says that architecture is "by its nature dismantled or fragmented" (Tschumi, 2004, p.20). Determination of space actually raises the problem of determining the area as well as its characteristics whether they are in the present level, of material or non-material, or psychological template on the principle of "cosa mentale" (Tschumi, 2004, p. 28), the types of assemblage, which also has smaller assemblage factors in weather ideological, literal or psychological space. Although Tschumi claims that the architecture itself still remains incomplete, this does not apply to our immediate experience. The space as we know it can be divided into the area of our direct experience and into our experience of the experience (Stratimirovic, 2009). Phenomenology of Gaston Bachelard describes the movement through space as a pleasure of muscular system in stress (Bachelard, 1969), while Jacob Bronowski points out that one feels the space with kineziosthetic sense, one which is not mentioned in the standard five senses (Bronowski, 1981).

We will mention also the interpretations in the field of aesthetics and philosophy of architecture, which serves to understand its own nature. The interpretation of a work of art developed in the 19th century with the *Einfühlung* theory, which represents the spectator's enjoy in spirituality imprinted in the form of art, and that is how the spiritual communication between artists and spectator is achieved.¹¹ The perception of artwork becomes a creative act of high sensitivity and refinement. This approach can be joined in Kant's understanding of the art form. Kant noted that artistic creation could serve as a link between necessity and freedom. Within it, the artist with privilege makes laws and rules to obey the original material. This freedom is for a genius also a necessity, because this is how nature of it creates. It has been a synthesis and reconciliation of nature and intelligence. Perhaps the nature could be assumed as useful, and enable the human purpose to be realized within it, otherwise it is a question of whether purpose of a man can be able to overcome the necessity of nature. Kant, thus again, indirectly returned to the idea of harmony (Kant, 1975). Fichte, on the other hand, recognizes the spirit as a force that provides the display

¹¹ <http://cogsci.uwaterloo.ca/Articles/Pages/Empathy.html> (17. 10. 2011.)

of vitality for some artistic ideas. He asks the question of where lies the basis of such a subjective capacity, and finds it is the aesthetic instinct. Fichte significantly expands the boundaries of what is meant by the definition of "aesthetic." His starting point is the Kant's definition, which limits the aesthetic attribute to the relationship in which the content has the cognitive abilities of the subject. However, according to Fichte's interpretation, in this conception of aesthetic, relief is expressed from the pressure of reality, which can be traced back even further, ie. outside the areas of taste, and that leads to the spirit, which is the creative ability in the true sense of the word. The ability to generate, understood in that way, manifests itself in creative work (Milisavljevic, 2010). These premises can join Hartmann's thoughts about the problem of being in the aesthetic object. "Aesthetic object exists only 'for' one spiritual being, so it has always some spiritual content within, or at least a certain way of seeing and understanding. Without further notice, we cannot see it in the natural case, but certainly in the artistic product ... According to its genus, an artwork belongs to a distinct form of spiritual beings, 'objectified spirit'. It is objectification, ie. bringing a spiritual content in objectivity. Objectification is not just a work of art, but also every other product produced by the human spirit" (Hartmann, 1968, p. 99).

So, the result of an architectural operation occurs as a starting point of the thinking process. Precisely to this "objectified spirit" the aesthetic and unaesthetic objects belong, which leads to new insights, and to the moment of evaluating certain part, because not "all products that are produced by the human spirit" have artistic or aesthetic value. We must be aware that in the mentioned dual nature of aesthetic objects lies an objectively real tangible matter, but also a spiritual content, which through the perceptive spirit, may or may not be recognized. According to aesthetic-philosophers, rational nature of an aesthetic object depends on the strength of internal connections that exist between the material and the spiritual, as basic components that make up the structure of objectivised spirit (Stratimirovic, 2009). So, the aesthetic value of the observed object lies in that specifically contoured shape.

We should also mention the variety of different approaches to the understanding of the architectural work. For instance, the political interpretation brings political events in connection with the development of architecture. Similarly, socio-economic interpretation emphasizes the connection between qualities of architectural production with the state of the economy of one of the social environment. The formal conception of the architectural phenomenon is developed since the very beginning of thinking about art forms as pointing out the different principles of order and harmony, as cohesion, proportion, measure, contrast, character, etc. Under the substantive interpretation, Bruno Zevi explains phenomena that are related to the immediate material facts (climatic conditions), as well as utilitarian that are referred to the project program (Zevi, 2000). According to Hartman, the specificity of architecture stems from its duplicate attachments, subjecting its own, practical purpose, and complexness of the matter in the work (Hartman, 1968). Architectural bond with the practical purpose represents a very complex phenomenon for one to understand. The full realization of practical purposes, the program task that arises from the necessities of life, is possible only when it is in the conceptual sense, the material of the formal implementation, fused in a completely unique entity (Stratimirovic, 2009).

Postmodernist theory of architecture suggests an aesthetic-formal-technical-utilitarian nature of architecture, which is, according to these approaches, usually interpreted as multimedia text material event (Suvakovic, 2011). "Architecture is not a cosmetic and aesthetic ideality performed analogously to the modernist concept of autonomous artwork.

Architecture is an instrument, an effect of instrumentalization of constituting plural (by Jean - Francois Lyotard), ideologically identifiable reality (by Louis Althusser). It is an event of specific critical social practices (theories of signifying practices by Julia Kristeva) and positioning the subject in the field to distinguish subjectivity and rationality (psychoanalytic theory in tradition of Jacques Lacan). Architecture is a material symptom of constituting social and political (by Fredric Jameson, Martin Jay, Slavoj Zizek, Boris Groys), sexual (various Freudian and Lacanian tradition, cultural studies), conventional (theorizing archeology of knowledge by Michel Foucault), technological (according to Jean Baudrillard, Paul Virilio, Felix Guattari) or artistic (according to Victor Burgin) discourse” (Suvakovic, 2011, p. 1).

5. CONCLUSION

This research should contribute to the way of understanding contemporary architectural phenomenon, with the intention of providing a general level of credibility and understanding in order to open the possibility of methodological application for a specific job or field.

It must be added, however, that perhaps the simplest setting of the matter was a formal setting, from which we build an architectural opinion containing rudimentary and essential approach to space in an ontological sense. Also, the logical connection with the material and form. However, the things that architecture sets through the layers of spatial reasoning, are not readable on the elementary level of cognition through pure form, and it is really what architecture sets on a higher level in the philosophical sense.

In a postmodern thought the subject is destructed to disjunction, fragments and articulation. Those procedures now require the new category of meaning and establishing new contextual relations. Architectural structures are constantly being questioned, and the idea of synthesis is replaced with the idea of disjunctive analysis. The mind deconstructs things, systematizes the elements and relations towards multiple matrices. We can say that the skills of deconstruction and finding the matrix in the mental operation, in order to systemically classify the dismantled parts, actually represents a creative act.

Human activity is always practical, whether consciously or unconsciously, intuitively or instinctively, when it is deliberate, or when it seems to be a coincidence. Each person acts with intent, and this action, intention and purpose are associated with the human nature that has multiple meanings, and the expediency of action is distinct and layered. The architecture has accumulated a multitude of action, intention and purpose, which appear in the form of spaciousness, and the different meanings of events in a more or less complex architectural work. The wisdom, instinctive or intuitive operation, accidentally or intentionally and knowingly or unknowingly operation, becomes something visible and measurable and can be evaluated as practical, as good or bad as a complete system or incoherence. The architectural form as an aesthetic being is generated in the process of conscious, subconscious, unconscious or controlled intent, with conceptual intention and normative obligations, and its realization then assumes a multiplication of participants of specific intentions, performance, goals and impacts on the final design of the architectural phenomenon.

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METODOLOGIJA I FILOZOFIJA ARHITEKTONSKOG I URBANISTIČKOG PROJEKTOVANJA - ANALIZA TRI METODOLOŠKA MODELA U POLJU DISKURSA O ARHITEKTURI

Arhitektura promišlja samu sebe još od Vitruvija, ali teško nalazi epistemološku bazu i često posuđuje tumačenja razvijena u drugim disciplinama. Radi se o promišljanju i proširenju arhitektonskih koncepata, kulturne prakse i uzajamno povezanih područja umetnosti, filozofije, politike, itd. Nepotpunost razumevanja je očita, a paradigma nas upućuje ka kompleksnom mišljenju. Savremeno teorijsko polje arhitekture umnogome je proizvod postmoderne arhitektonske misli. U okviru ovog istraživanja ispituje se pozicija sa koje se gradi savremeno arhitektonsko fenomenološko mišljenje kroz tri metodološka modela – stvaralački, emocionalni i racionalni. Ovo istraživanje treba da doprinese načinu razumevanja savremenih arhitektonskih fenomena, sa namerom osiguravanja opšteg nivoa verodostojnosti i razumevanja kako bi se otvorila mogućnost metodološke primene na neko specifično delo ili oblast.

Ključne reči: *arhitektonski diskurs, stvaralački model, emotivni model, racionalni model*