

ISBN 978-86-89111-23-1



LEARNING
ARCHITECTURE

PROCEEDINGS

**CHAPTER 1 INNOVATION IN ART, ARCHITECTURE, SCIENCE
AND TECHNOLOGY IN THE DIGITAL AGE**

**CHAPTER 2 INNOVATION IN INFORMATION TECHNOLOGY –
– IMPROVED USE AND USER EXPERIENCE**

**CHAPTER 3 INNOVATIVE SOLUTIONS AND LEARNING
IN METHODOLOGICAL APPROACH AND DESIGN**

**CHAPTER 4 MODELING FUTURE ARCHITECTURE AND DESIGN
WITH ENVIRONMENTAL AND SOCIAL IMPLICATIONS**

**CHAPTER 5 CHALLENGES IN ARCHITECTURE AND URBAN DESIGN –
– FACING THE CLIMATE CRISIS, SUSTAINABLE PRACTICES**

CHAPTER 6 ART OR ARCHITECTURE AS INSPIRATION

POSTER SESSION

ON ARCHITECTURE
LEARNING ARCHITECTURE
PROCEEDINGS

Belgrade, Serbia
2020

ON ARCHITECTURE
LEARNING ARCHITECTURE
PROCEEDINGS

- CHAPTER 1 **Innovation in Art, Architecture, Science and Technology
in The Digital Age**
- CHAPTER 2 **Innovation in Information Technology – Improved Use
and User Experience**
- CHAPTER 3 **Innovative Solutions and Learning
in Methodological Approach and Design**
- CHAPTER 4 **Modeling Future Architecture and Design
with Environmental and Social Implications**
- CHAPTER 5 **Challenges in Architecture and Urban Design –
– Facing the Climate Crisis, Sustainable Practices**
- CHAPTER 6 **Art or Architecture as Inspiration**
- POSTER SESSION

IMPRESSUM

Title

ON ARCHITECTURE
LEARNING ARCHITECTURE
Proceedings

Publisher

STRAND - Sustainable Urban Society Association
Belgrade, Serbia

Acting on behalf of the Publisher

Ružica Bogdanović
STRAND - Sustainable Urban Society Association

Editor

Ružica Bogdanović

Reviewers

Aleksandra Stupar
Nataša Danilović Hristić
Nora Lefa
Ranka Gajić
Svetlana Batarilo
Ružica Bogdanović

Belgrade, 2020

ISBN 978-86-89111-23-1

CONTENTS

Preface

CHAPTER 1 Innovation in Art, Architecture, Science and Technology in The Digital Age

Material Contours: Architecture as Territory

Mitesh Dixit

From Flux Space to Flux Space 4.0

Renate Weissenböck, Ruth Ron

Document vs. Model Based Digital Design Process

Igor Svetel

Digital Design in A Millennia-Old Perspective

Pavlos Lefas

CHAPTER 2 Innovation in Information Technology – Improved Use and User Experience

System Architect: Digital Literacy and Construction of the Space/Environment for Research Operations

Dragana Cirić

Methodology of Hybridization in Architecture: Elementality Readings in Axonometric Drawings

Ivana Lovrinčević, Hristina Stojanović

Transforming the City in the Digital Era

The Information Technologies as A Tool of Collaborative Design

Ouggrinis Konstantinos-Alketas, Kyriakopoulou Anastasia-Maria

CHAPTER 3 Innovative Solutions and Learning in Methodological Approach and Design

Learning Architecture Focusing on the Importance of the Relationship Between the Architect-Theorist and The Architect-Creator

Vladan Djokić

Reality Greater Than Reality: Shakespeare at the End of Architectural Studies

Vladimir Milenković

Learning Through Collaborations in Architectural Education Pedagogical and Methodological Aspects in Design Studio Course

Marija Mano Velevska, Slobodan Velevski, Divna Penchikj

Learning from Bauhaus: Revisiting Experiential Learning in the Age of Digital Fabrication

Ioanna Symeonidou

Architecture as A Part of A New Culture of Learning

Dragana Vasilski

Custom, Custom-, Customize

Aleksa Bijelović

Practices of Teaching First Year Design in Architecture

Nora Lefa

Integrating Learning City Concept Within Urban Design Studio

Danijela Milovanović Rodić, Marija Maruna, Aleksandra Milovanović, Branislav Antonić, Višnja Sretović Brković

**CHAPTER 4 Modeling Future Architecture and Design
with Environmental and Social Implications**

Specific Incompleteness: Unleashing the Potential
Mila Mojsilović

The Empty Concept: (Sur)Realism of the Virtual
Snežana Vesnić

Embodying Space
A Dialogue Between Architecture and Body
Saimir Kristo, Xhoana Kristo

**The Image of The Port-City of The Mediterranean as a Connection Between Cultural Heritage and
Port Infrastructures: The Drapetsona (Attica Prefecture, Greece) Case Study**
Alexios Tzompanakis, Alessandro Lanzetta

Two Zagreb by the River
Denis Ambruš, Vlatko Dusparić

Examining Contradiction: New Possibilities for Planning Large Scale Infrastructure Projects
Ina Valkanova

**CHAPTER 5 Challenges in Architecture and Urban Design – Facing the Climate Crisis,
Sustainable Practices**

**Results of Scientific Research Project „The Spatial, Environmental, Energy and Social Aspects of
Developing Settlements and Climate Change – Mutual Impacts “– Facing the Climate Crisis,
Proposals and Solutions in Newer Planning Practice in Serbia**
Mila Pucar, Marina Nenković – Riznić

CHAPTER 6 Art or Architecture as Inspiration

Is there such a Thing as an Amateur Architect?
Thanasis Moutsopoulos

The Art in the Development of Modern Park Composition
Vaska Sandeva, Katerina Despot

State of Metamorphosis
Nikola Lajić

POSTER SESSION

Endless Corner
Riift Studio

Public Art
Nikola Rajaković, Marko Oršolić (Polimorf)

Jamais-Déjà Vu
Andrea Raičević

AUTHOR INDEX

PREFACE

The theme of the 8th International Conference ON ARCHITECTURE, entitled LEARNING ARCHITECTURE follows the basic concept realized and developed at previous conferences of a multidisciplinary approach to the topic of architecture. Whilst extending research and the importance of understanding architecture the Conference theme is exploring UNESCO Learning City platform. Starting from the seventeen sustainable development goals, in particular making cities and human settlements inclusive, secure, resilient and sustainable, the role of architecture is considered as the basic artifact of urban structure. In all important aspects to understand the contemporary city and the processes that determine it, to consider the position and role of architecture and urban design, as well as the contribution of art and science, through the analysis of best practice that advance the life of the city.

Some key themes that interest the organisers and Programme Committees are:

- Best practices - learning city revitalizes learning in communities, extends the use of modern learning technologies and fosters a culture of learning throughout life
- Modeling the Future - modeling future architecture and design with environmental and social implications,
- Smart Design - in architecture, urban design, street and home furniture, lighting
- Technology and Architecture - how the use of digital technologies transforms the work process (BIM)
- Scientific research and architectural practice
- Innovative solutions in methodological approach and design in the use of materials
- Art as inspiration
- Playing City - gamification in urban design and town planning,
- Innovation in art, architecture, science, and technology in the digital age
- Innovation in information technology - improved use and user experience
- Challenges in Architecture and Urban Design - Facing the Climate Crisis, Sustainable Practices

Editor

REALITY GREATER THAN REALITY: SHAKESPEARE AT THE END OF ARCHITECTURAL STUDIES

Vladimir Milenković

Associate Professor, University of Belgrade - Faculty of Architecture, Serbia
link@arh.bg.ac.rs

ABSTRACT

No other form of art has kept so many of its conventions unchanged for centuries as theatre. It has a similar approach towards the act and the event as architecture has towards physical space. This creates strong inclination towards own means: each type of art engages certain number of “tricks” derived from their material conditions, but they are more justified in theatre than in other places. These are not easy rules because they do not correspond the technical conditions of the scene, more precisely its advantages and shortages. The play itself marks to which extent the theatre abandons truthfulness of the situation in respect of the nature. In other words, the line between what is acceptable and what interrupts the Dream, is less abrupt and is more emphasised than it is common in art. As stated by Arnold Hauser, it is exceptional that no one is bothered by the fact that the actors drink from empty glasses or they fight using tin swords, while people have strong objections in case a shot is heard a split second too early or too soon, or in case an element of the scenery, regardless how naively it is painted, accidentally starts to shake. (Hauser 2016) Thus, it is impossible to accept differential movement as any type of reality in case it is not in harmony with the plot. The fact is that the drama develops in its own principal, idealized existence, but the scene partially instrumentalises the elements of our direct experience, live actors, existing characteristics, real space and time. Maybe the fictions that differentiate the work on scene from the world observing that scene are so numerous and provisional precisely because our reality of the scene is so obviously tangible and raw. Whatever the case may be, in respect of drama, the series of fictions, which are extremely sustainable and persistent, is longer than in any other form of art.

With open-air theatre as the assignment of the Master thesis, and particularly by naming it after Shakespeare’s title *A Midsummer Night’s Dream*, we initially subjected the architecture to the laws of changed conditions of an unusual discursive reality. However, the consent carries a great relief since the world that we design does not to be the one that exists outside of the reality designed for it. Such a concept equally affects both the architecture and the nature the concept of the architecture refers to, and methodological capacity of such formulation creates an authentic basis for contemporary interpretation of interactivity of still classical (ancient- Renaissance) understanding of the vision of the Theatre.

**“The poet’s eye, in fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet’s pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.”** (*A Midsummer Night’s Dream*, ACT V, SCENE I, *Athens*.)

A famous architect (Koolhaas,1997) would say that the first word is the same as the last.

INTRODUCTION

In the ancient world, there was an entity called *khora* (χώρα / *chóra*) by Plato, defining the space as unity of matter and substance. It is also a cosmic place and religion of the existing, abstract space and substance of human skills. Invisible surface that exists outside of linguistic identities of creation and existence undermined the difference between contained space and material essence, making the language and culture possible. Before Plato, that third term, between the *matter and form* (because everything that exists must take up *space*) did not have its name, and in mythology, the carriers of its unity were Hermes and Hestia. Hermes denoted mobility, light, beginning, public space and visible, while Hestia meant interior, darkness, more a condition than a sensation, household, land, centrality and stability. Unlike Apollo-Dionisio kind of conflict and line division to light and darkness, two ancient gods in their intertwined effect signified the ambivalence of public space and language, equated with reality, where the form and matter are not complementary, but do not exist without each other. They represented religious articulation of space and movement, centre and path, invariability and change, and their inseparability shows that the sensory experience of space does not make the division into form and content. *Khora* primarily presented the platform for ritual dances, which, based on the mythology, was the first Daedalus' Minoan project, before creating, for our architecture very significant, labyrinth. The symbols of Hermes and Hestia simultaneously evoke *city and plateau*, or ritual scene that celebrates establishing of a city, while the labyrinth is a symbol of frozen *choreography*. *Place*, both as the common space or opinion, remains present in the word *khora*, in the *orchestra* in the Greek theatre that acts as a background commentator in each drama. Its supra personal, non-identical "person" presents indescribable indifference of nature and strength of reality. (Pérez Gómez, Parcell, ed. 1994, p.8)

THEATRE AND STYLE

In the time of Shakespeare, the theatre experienced success as an individual style, because it was able to express the principle of antinomy between fiction and life in the best possible way. The contradiction between the art and reality was visible in all of its forms. Architectural figures of that period transition from the closed Renaissance order to the open system of elongated, strongly verticalised silhouettes. The architecture of mannerism, as an iconic equivalent of the Shakespearean theatre, separating from classical-Renaissance sensitivity, quotes and modifies its formal rules and types. The idea was for a preliminary brief to eventually become an independent language. In fact, this was an expression in creation of works of art, inspired by the resemblance and spending of the world. Stylistic procedures that successfully expressed the restlessness are based on the open forms without structure, on the elastic perspectives, on annulling of spatial depth, surface curvature, vertical elongations and characters who "unbearably lightly" change their roles. The feeling for the complexity of the direction corresponds the levitating condition of a spectator (architecture) due to characteristic spaciousness, but also due to being free of the weight of the volumes and constructions. The materials are made thinner before the spectators, as if the goal is to present the works of art in their primary draft, that is, in the abstracted idea of the image.

The motive of the mirror in art is best illustrated through the change of the relation between the language of the art and reality, from the internal position in respect of the reason or feeling of completeness due to the events, to the outward position in respect of the language or attempt to complete the event. As Robert Musil noticed, pictures can be divided into two prominent groups that are substantially contradicted. The first represents being inside something, and the second, looking at a thing from the outside, as concave feeling opposes the convex, and penetration diverges from the observation. The position of arts towards the world is either condensed as a spatial being, or fragmented as objectifying existence, and represented through as many antithetical experiences as their linguistic images, that it could be assumed that they originate from some very old dualistic form of human experience. (Oliva 2000, p.20)

Technical preciseness that connects this painting gesture with self-mediating monologue of Shakespeare's characters between the introspection and the story, does not derive from the eccentricity *per se*, but from the need to impose the reality that prevents direct relation with things. (Usually, happy and politically stable epochs correspond to rounded, coherent, all-pervading forms, while times of crisis are filled with excesses and partialities of forms, which, due to the loss of the rational essence, remain open in their artistic expression.) Talking with themselves and surpassing personal internal tears and longings, Shakespeare's characters make them theatrical thus engaging the audience as accomplices. Just as Parmigianino's mirror tells the truth, lying at the same time (for the benefit of that truth), the entire art of mannerism turns towards the energetic theatre logic that works flawlessly, instigated by the crisis of simultaneous realities. There is no wonder the "elongation" of architectural forms questions the laws of

classical order, regularity and harmony adopted as fundamental values in the image of permeation and unity between the world that is revelation, and the world we observe. Ceasing to be the expression of the space, being left without the order they leaned on, the proportions of the constructions, turned towards themselves, become the images of the time in which (not only) the architecture is the language becoming independent through its “geometric” progression. That architectural language generates the outlines of the moment, providing its entire interior content, without hesitations, in order to be relevant. (In mannerism, understood as a method instead of a stylistic alteration of a specific historical epoch, we come to the common grounds where the moment of destabilisation of reality appears, and that is when the status of art becomes incomprehensible. The formative means of the frame disappear in order to make a precise selection between aesthetically opposite values, and stylistic language is forced to develop in ambivalence, throwing the focus out of balance.)

Separation of architecture from reality is similar to what we see in Shakespeare’s figures; they are no longer the shapes organised in consciousness, but layered meta-linguistic allusions. Specific duality between the range of the imagination and reality, fantasy of dreams and real world, where the autonomy of the first is confirmed through formal and technical preciseness in realisation, starting from three, for us significant topics:

1. Prevalence of mannerism in time and space,
2. Anticlassical essences of mannerism, and
3. Position of the creator in the society of the relevant style.



Scene 1. Joseph Fiennes in front of Globe Theatre, *Shakespeare in Love*, movie by John Madden, 1998, 01:06:18
Scene 2. Actors Crew, end of the play, same movie, 01:46:43

Essentially, mannerism was a search for intellectual dignity of practice, in order to make up for the crisis of the theory, that is, of the cognitive and philosophical character of architecture. Emphasising practice, and therefore technique, meant emphasising the autonomy of discipline, because the work of art ceases to be an expression of universal order, and becomes an expression of an eminently creative intellectual act. The victory of practice over theory meant the domination of individual techniques over impersonal intellectualism of the preliminary brief, changing cognition for direct personal experience. Such tension leads to the expansion of the imagined architectural space beyond the existing program boundaries, by projecting an ideal combination of built and natural landscape, where the contours of integral forms dissolve and disappear. The relationship between a construction and systematic space is replaced by integration of architecture and landscape, through design of air, light and landscape as elements that radiate from decomposed and newly synthesised forms - elements that are essentially artificial. Architecture produces them for itself, as needed, exaggerating in that effort in order to literally build naturalistic objectivity and visibility of natural factors.

THEATRE AND NATURE

It seems as though the renewal of the stylistic role of the theatre corresponded to the periods of the rise of fantastic stylistics in other forms of art: breaking of the happy unity of language and nature, and the development of its artificial feature, intellectual skill. This is the case of direct speaking of forms organised in the quantity of marvellous, and thus different. The evocation of nature takes place on the level of the intellectually altered, rather than the pictorial, so that nature is translated into the metaphysical space for these needs by means of linguistic figures. Thus, its contradiction is re-subordinated to discursive rules, or the rules of that work of art. Instead of a real, true symbol the essence of which is reflected in its intuitive

character, drama turns the nature into a riddle, indirect and tendentiously constructed. The extracted World receives a twisted structure that has to obey the imagination of an artist instead of the objective reality to which that World refers. Bonito Oliva reminds that originally, "Daedalian" means to work artistically: *Daedalus is a mythical figure of an artist, the one that envisions a labyrinth, while, at the same time, creating a thinking device that only produces loss and confusion* (Oliva 2000, p.96) while his son designs the reality he flies from.

Therefore, just like *A Midsummer Night's Dream*, the nature becomes a mere coincidence, and an artist or architect of mannerism, conscious of transience of own act or condition, changes the reality in formal circumstances, visible for invisible, the plasticity of objects into the abstractness of the sign. Designed space is formed like a labyrinth that presents a collection of all possible places, but none of them real, because the principle of identicalness in it is lost, as well as a unique perspective in which things and labels coincide. The condensed space of immediate visibility becomes a deceptive, ephemeral structure, under the influence of allusion applied to the space of imagination and separation, double divergence of the signifier and the signified, through fantasy and poetics.

**"Some man or other must present Wall. And
let him have some plaster, or some loam, or some
roughcast about him to signify wall, or let him
hold his fingers thus, and through that cranny shall
Pyramus and Thisbe whisper."** (*A Midsummer Night's Dream*. ACT III. SCENE I. *The wood*.)



Scene 3. On the way, *A Midsummer Night's Dream*, movie by John Madden, 2017, 00:22:33
Scene 4. The lovers: *Hermia, Lysander, Helena, Demetrius*, same movie, 00:26:12

In the fantastic text of Francesco Colonna, *Hypnerotomachia Poliphili*, where the allegorical classicism of lexical forms opposes the rationality with which the Renaissance approaches their renewal, the ideals of architectural elements, encountered in their pastoral dreams by the protagonists, become only the reflections, rhythms and measures of size. Classicism is by no means a response to current needs, but an antique language that serves only as an intellectual stimulus and thus always gives birth to something different from itself. It is no wonder that in one of rare authentic mannerist gardens, Sacred Grove (*Sacro Bosco*), better known as Park of the Monsters (*Parco dei Mostri, Bomarzo*), the project designed by architect Pirro Ligorio and sculptor Simone Moschino, turns scenographic items into illustrations of phantasmagorical scenes from a mysterious work dedicated to the evocation of ancient pastoral culture. The scene crosses the border of the grotesque in order to enable truly "fantastic journey" originated from the literal work of art. In addition to exceeding of the proportions, the artistic narrative of the garden, based on the "remains" of the disturbed geometric order, osmotically overlaps architectural and natural forms, through monstrous statues of river gods scattered freely in the area of fragmentary memories. Unlike, for example, the magnificent Gardens of Farnese upon the Palatine (*Orti Farnesiani sui Palatino*), famous for their perfect geometric articulation and symmetry, the mannerist Sacred Grove is not a monument of renewed classicism, but rather a theatrical stage where a comedy or tragedy in the ancient style takes place. (The investor of the *Park of the Monsters in Bomarzo* was Pier Francesco Orsini, also known as Vicino, the successor an old aristocrat family, condottiere and mercenary who, upon his return from captivity in France, found out that he had lost his beloved wife, Giulia Farnese. There is an assumption, proven by the inscriptions on the sculptures, that the gardens were created as a space for overcoming of melancholy, therefore, their "labyrinth structure" was designed to help a young aristocrat deal with his sadness.) The entire symbolism of nature is contained in the artificial use of riddles that do not have an allegorical or didactic character, but as a means of separation, independence of form, not indicating anything other than themselves and their own functioning.

THEATRE AND LIGHT

Of all the elements of a rational architectural construction, the homogeneity of light is the one that the theatre questions the most. The utopian character of architectural designs is essentially mediated by a central perspective, a model that has not changed since its Renaissance discovery, becoming the bearer of eternally renewed confidence in the unifying principle - category capable of resolving antinomies of reality in the name of universality of human intellect. The value of formulation of the accepted law of perspective was not so much in the invention of a technique, as in the text it was applied to: the idea of a single focus on the basis of the designed and real, rational and visible, i.e. believing that *language could really speak about something other than itself*. (Oliva, 2000, p.194) It is the model that allows for the condensation, understood at the present moment, in respect of the architecture, as a *real distance* in time and space. The acceptance of this formal paradigm in the modern age has not referred so much to equating of the cognitive and the visible, as to the incompatibility of the experienced and the presented, where the excess of the former is subconsciously suppressed or even omitted. The depth of perspective is contrasted by warped surface in mannerism, just as the *script* of a dramatic work is contrasted by logically organized space of the corresponding scene. The script, "taken" in a Shakespearean way, inviolably signifies parallel realities, at least as a space of unconscious, even wild instincts. It destabilizes a unique point of view every time it is brought into contact with a wide variety of contemporary stylistic contents. Mannerist and theatrical anti-perspective realizes the essential advantage of the stage as a space that abolishes the unambiguous division into light and darkness. By ambience in the depth of the frame, the assumption of which is essentially different from the speculative construction taken from the narrative, it establishes its own quantity of light within the frame. Not even have the modernist deconstruction or postmodernist dematerialization in the visual arts abolished the value of a clear image of systematic space, unlike stage space which, as soon as it is brought into contact with itself, becomes illusory, full of contradictions, insecure like a dream. The designed light gradient dissolves the realistic idea of the positions and geometric law of the entire nature of the imaginary labyrinth from which the characters are brought to the surface of the play by the logic of negation, through metaphors. This method enables the sublimation of an act that serves as a time mediator between imagination and reality. (Milenković, 2015, p. 50)

In order not to miss this essential ambivalence of the stage form where its metaphysical potential is reflected, (Artaud, 2013, p.35) the theatre is designed by means of alchemy, where the form of one *possible* reality is a reality that does not carry its own goal or only its own reality.

"Where alchemy, through its signs, is like the mental Double of an act effective on the level of real matter alone, theatre ought also to be considered as the Double not of this immediate, everyday reality which has been slowly truncated to a mere lifeless copy, as empty as it is saccharined, but another, deadlier archetypal reality in which Origins, like dolphins, quickly dive back into the gloom of the deep once they have shown their heads."
(Artaud, 2013, p.34)



**Scene 5. A Midsummer Night's Dream, Open Air Theatre, Natural Core of Belgrade
Heaven Fault, Master Thesis and Final Project, Jovana Kovačević, UoB FoA, 2019**

Shakespeare's position appears in thus formulated methodology as the initiator of a fantastic combination of multiple realities of figurations and forms. The role of the event is inviolable in relation to the stage means of any designed image. The event is precisely the intervention *in situ* of an imagined moment in which indifference is easily and, if necessary, equated with coexistence. There is no reality that can resist its actors determined to use it and make the world of their own ideas, in an instant. For the architecture of open-air

theatre, the ideas about life float in the interstellar space of a split sky above a stage, the light of which reveals more than it discloses its contents. Just as in *A Midsummer Night's Dream*, in the vague time distances between the intentions and the possibilities of their interpretations, the architecture emerges in the project from the drawn trajectories of uninterrupted streams of thought. It is not about what will happen, but about all that could happen, even what has not happened and it could have, in case there was a projection of time for that.

References

- Artaud, A. (2013) *The Theatre and Its Double*. Alma Classics Ltd.
- Pérez Gómez, A., Parcell, S. ed. (1994) *CHORA Vol. 1: Intervals in the Philosophy of Architecture*. Mc Gill University.
- Bonito Oliva, A. (2000) *The Ideology of the Traitor: Art, Manner and Mannerism*. Electa.
- Colonna, F. (1592) *Hypnerotomachia Poliphili: The Strife of Love in a Dream*. Simon Waterson.
- Hauser, A. (2016) *The Philosophy of Art History*. Routledge.
- Jurgis, B. (1989) *Aberrations: An Essay on The Legend of Forms*. October Books.
- Koolhaas, R. (1997) *Delirious New York: A Retroactive Manifesto for Manhattan*. The Monacelli Press.
- Milenković, V. (2015) *Form Follows Theme*. Museum of Applied Arts, University of Belgrade Faculty of Architecture.
- Mowat, B.A., Werstine, P. ed. (2004) *William Shakespeare, A Midsummer Night's Dream*. Simon & Schuster.
- Paul, W. (2016) *When Movies Were Theatre: Architecture, Exhibition, and the Evolution of American Film*. Columbia University Press.
- Scruton, R. (1979) *The Aesthetics of Architecture*. Methuen & Co Ltd.