

21st INTERNATIONAL CONGRESS OF AESTHETICS, Faculty of Architecture, Belgrade, Serbia, 2019

PROCEEDINGS



POSSIBLE WORLDS OF CONTEMPORARY AESTHETICS: AESTHETICS BETWEEN HISTORY, GEOGRAPHY AND MEDIA

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THE CONCEPT OF THE CONGRESS

The Faculty of Architecture, University of Belgrade and the Society for Aesthetics of Architecture and Visual Arts of Serbia (DEAVUS) are proud to be able to organize the 21st ICA Congress on “Possible Worlds of Contemporary Aesthetics: Aesthetics Between History, Geography and Media”.

We are proud to announce that we received over 500 submissions from 56 countries, which makes this Congress the greatest gathering of aestheticians in this region in the last 40 years.

The ICA 2019 Belgrade aims to map out contemporary aesthetics practices in a vivid dialogue of aestheticians, philosophers, art theorists, architecture theorists, culture theorists, media theorists, artists, media entrepreneurs, architects, cultural activists and researchers in the fields of humanities and social sciences. More precisely, the goal is to map the possible worlds of contemporary aesthetics in Europe, Asia, North and South America, Africa and Australia. The idea is to show, interpret and map the unity and diverseness in aesthetic thought, expression, research, and philosophies on our shared planet. Our goal is to promote a dialogue concerning aesthetics in those parts of the world that have not been involved with the work of the International Association for Aesthetics to this day. Global dialogue, understanding and cooperation are what we aim to achieve.

That said, the 21st ICA is the first Congress to highlight the aesthetic issues of marginalised regions that have not been fully involved in the work of the IAA. This will be accomplished, among others, via thematic round tables discussing contemporary aesthetics in East Africa and South America.

Today, aesthetics is recognized as an important philosophical, theoretical and even scientific discipline that aims at interpreting the complexity of phenomena in our contemporary world. People rather talk about possible worlds or possible aesthetic regimes rather than a unique and consistent philosophical, scientific or theoretical discipline.

Miško Šuvaković and 21st ICA Organizing Committee

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FLUID STATE OF ARCHITECTURE

Abstract | This paper is focused on the changes in architectural aesthetic criteria from static to dynamic values of both figurative and nonfigurative aspects in contemporary architecture and its cultural context. Fluid state of architecture refers to the notions of constant variability occurring in relations between architecture and contemporary cultural and technological context of globalization. Context of globalization dynamizes everyday perceptual experiences, living conditions and terms of spatial appropriations. Accordingly, new networking phenomena appearing on informational, communicational and spatial levels transform city and architecture into constant process of flows, dematerializing its elements into the new qualities of fluid, variable character. In addition, architectural aesthetic qualities simultaneously shift through events and effects affirmation over static formal whole in transformation from objective to (inter) subjective aesthetic spatial experience.

This paper is based on hypothesis that contemporary architecture is characterized by the loss of object singularity in terms of contextual conditions and assimilation of particular characters into the dynamic character of the whole. Therefore, this paper presents the research of architectural design principles shifting through dispersion of disciplinary boundaries and boundaries of inner and outer architectural space. In addition, figurative aspects of architectural aesthetic changes reflect in hybridity and typological definition loss. Therefore, such changes become the expression of architectural historical fundamentals fading and negation. The idea of this paper is to present how dematerialization of architectural values transforms contemporary architectural space into the complex dynamic system of infrastructure, flows, events and effects. The main idea of this paper is to present the potentials of design principles in produced state relying on aesthetic reading of spaces of flows and dynamisms in architecture of contemporary living. The new cultural phenomena resulting in global technological, political and economic changes are creating the potentials of the new meanings and new aesthetic reading in architecture. Therefore, the dynamic concept of flows is positioned into the spatial perspective as architectural design criteria in response to dematerialization of architectural aesthetic object and perceptual effects overproduction.

Index terms | *architectural aesthetics; architectural design; aesthetic experience; dynamic values; fluidity; globalization;*

INTRODUCTION

The main idea presented in this paper is to research the concept of fluid state of architecture, based on its relations with the contemporary cultural, socio-spatial context. Additionally, fluid state of architecture refers to the notions of constant variability occurring as a result of contemporary everyday experience dynamization, living conditions and spatial appropriations in the post-postmodern context of globalization and informational revolution. Therefore, this paper is focused on the changes in architectural aesthetic criteria shifting from static to dynamic values of both figurative and nonfigurative aspects of contemporary architecture.

Fluidity of contemporary context of architecture

Contemporary, dynamic context of global networks and consumerism is characterized by constant processes of exchange and changes of material basis of everydayness. Fluid, variable, intense processes of population mobility, information exchanges and communicational interactions change contemporary cultural and aesthetic experience. Therefore, dynamic experiences reflect on the perception and spatial experience of architecture and the city. In this paper fluidity is positioned as the main contemporary conceptual phenomenon, simultaneously causing and manifesting in contemporary transformations of social and spatial conditions into a constant process of interacting flows. In addition, contemporary networked context is characterized by increasing effects of globalisation, such as transnational, transcultural exchanges and constant flows of money, goods, people, tourists, migrants, information, ideas etc. Transfer and transport networks become the communicative devices of modern life. Therefore, (post)postmodern socio-spatial context transformed notions of mobility into the new aspects, manifested in dynamic, flowing, variable and constantly changing experiences of everydayness – aspects of fluidity.

Contemporary networking phenomena transform the urban context into the processes of constant flows and dynamics, dematerializing its structural elements into the new fluid, liquid and flowing character. Increasing technological development accelerated the everyday life, where functions of the society are based on the phenomenon of flows – “flows of capital, flows of information, flows of technology, flows of organizational interaction, flows of images, flows of sounds and symbol” according to Manuel Castells. In addition, Castells says: “Flows are not just one element of the social organization: they are the expression of processes dominating our economic, political and symbolic life”. In addition, Castells says that “global city is not a place, it is a process” and “the emphasis on interactivity between places breaks up spatial patterns of behavior into a fluid network of exchanges that underlines the emergence of a new kind of space – space of flows”. This research is based on the reading of the new sense of perceptively, sensory and experiential values of the contemporary conditions occurring in relation between architecture and its context. Therefore, the notion of flow becomes the element of fluidity manifested in sensory complexity and perception of constant movement and dynamics. In addition, fluidity is considered as new aesthetical quality based on constant perceptual sequences change and dynamic formal implications in architectural and urban space.

FLUID STATE OF ARCHITECTURE

According to the presented conditions of the contemporary context, the position of architecture manifests in the transformation of values and material basis of our contemporary everyday experiences.

Castells` opinion, poststructuralist itself, puts the ideas of difference and repetition in

the thinking of urban structure, as constants of spatial transformation into the dynamic process. Accordingly, flows articulation in the spatial perspective becomes a query of architectural and cultural relation – relation between formal representations and new cultural and social meanings. Accordingly, subjectivity affirmation, variability and structural dynamization of architectural space occur as the opposites to the historic fundamentals of architectural form and its aesthetics. The notion of flow, as kinesthetic and relational criteria, becomes the constitutive of formal spatial qualities. In addition, programmatic hybridity and typological definition lost manifest the dispersion of old and affirmation of new architectural design principles.

From artefacts to effects - Non-figurative aspects of fluidity in architecture

In the analyses of cultural and architectural discourse terminology changes after 1960s, phenomenon of flows becomes more and more present in postmodern cultural transformations, in words of Zygmunt Bauman - “fluid life”, “liquid love”, “liquid fear”, “liquid modernity” etc. The aesthetic experience of contemporary life, city, architecture and art becomes “scattered in the gaseous state” according to the philosopher Yves Michaud. In addition, Michaud says that absolute “aesthetic triumph” transforms the aesthetic experience into the experience of everydayness. In order to meet existential, consumer, touristic and hedonistic needs of neoliberal capitalist society, transit of aesthetic experience into the fluid state is a result of the pleasure occurring during the experience that is flowing, autonomous, intuitive and easy to understand.

Psychologist Mihály Csíkszentmihályi names the pleasant experience, the one requiring undistracted, continuous attention and perception, the “flow experience”. Kinesthetic experience principle in architecture is the most dominant one in phenomenological and poststructuralist thoughts of spatial perception and relation between subject and its physical context. In addition, kinesthetic, as a spatial understanding by movement occupies subject attention creating the Csíkszentmihályi’s “flow experience”, which is fluid, autonomous, subjective and pleasant.

The relation between kinesthetic, perception and subject-space interaction could be recognized in the affective dimension of perception in philosophical discourse of Henri Bergson and phenomenological elaboration of perception by Maurice Merleau-Ponty and theory of perception by Mark Hansen. Action and involving of the body into the visual field is precondition of perception and each sensory sensation, according to Hansen. Additionally, Hansen emphasizes the central role of the body in cognitive process of perception in which visual image is created by the action of the body in space in which perception is homogenized with space.

Therefore, the relation between visual, nonmaterial and material in the process of creating the perceptual experience is formed. Additionally, process of conceptualization allows logical systematizations of perception, subjectivity and intuitive experiences of space. Subjectivity, as an oppose to historically fundamentals of meaning and style in architectural form, becomes the main potential of contemporary dynamic context. Reduction of historical formal rhetoric and technological transformation of creative, design tools in architecture reshaped the non-figurative aspects of architectural aesthetics into the fluid, variable qualities. Therefore, architectural aesthetic qualities are shifting towards dynamic events and effects affirmation over static formal whole, transforming from objective to (inter) subjective aesthetic spatial experience.

The position of a form in a process - Figurative aspects of fluidity in architecture

The notion of flow in urban context is explained by Manuel Gausa as an internal interior of no defined boundaries, where users are located in the form of flow. Bernard Tschumi says that architecture is “the form of flow” consisted of sequences of events,

activities and movement occurring within static architectural elements. In addition, the book *Architecture and disjunction* refers to idea that there is no architecture without programme emphasising that social relevance and formal invention could not be separated from the events within. Accordingly, architecture is simultaneously produced, reproduced, designed and experienced. Tschumi's sequences of program present assemblages of events strung along assemblages of spaces, where each cadre changes, marks, increases the ones coming after. Therefore, Tschumi's theory affirms plurality of interpretations rather than individuality and the idea that each spatial part is simultaneously complete and incomplete and non-determinant.

Poststructuralist philosophy influence on architectural theory is notable in a change of terminology and the use of notions such as flow, flux, dynamism etc. expressing the values change and architecture becomes the synthesis of temporal-spatial elements, movement and variability. Manuel Gausa says that: "advanced architecture is the architecture of flows and exchanges between local and global, individual and culture, place and city, information, technology and behavior, time and context".

Ignaci de Solaa Morales Rubiao in the book *Differences* researches the relation between architecture and its context, which is characterized by the absence of clear value system legitimized and widely accepted to be the basis for the design practice. Additionally, Solaa Morales researches the phenomenon of aesthetic values dispersion and absence of fundamental referents in contemporary architecture, in the relation between poststructuralist philosophy and architecture.

Therefore, postmodernism appears to be the manifestation of poststructuralist thoughts on difference and repetition, suggesting the queries of subjectivity and architectural presentation. Accordingly, subjectivity occurs as the opposite to historical fundamentals and style characteristics in architectural form. According to Solaa Morales architect invokes the individual memory of the users in space. In addition, architectural form is characterized by the generic principles which reduce historical formal rhetoric, symbols and meanings leading towards formal abstraction and shifting users' focus and perception to gestures, flows, movements and events. Architecture becomes more direct to observe and use, more temporal and individually understood.

Additionally, contemporary architecture design principles are characterized by the dispersion of disciplinary boundaries and boundaries of inner and outer architectural space. Therefore, figurative aspects of architectural aesthetic changes reflect in hybridity of programs and forms resulting in typological definition loss. Architectural formal and functional criteria is based on articulation, affirmation and adjustment to the flows, dynamics and events occurring both in architecture and its context. Such architectural queries are results not just of technological shifts, but also of the new meanings and values. Contemporary architectural criteria are positioned in the process of shaping the perception of architectural and urban space, crating the relation between individual and society. Therefore, non-figurative and figurative aspects of architecture simultaneously reflect in transformations of architectural form and its meanings. Transformations of architectural form and hybrid structures result in more often disciplinary intersections and transgressions. Rem Koolhaas, Stan Allen, Martin Pawley, Keller Easterling etc. research needs and possibilities of architecture-infrastructure-landscape unification into one dynamic spatial system.

Therefore, transdisciplinary transformations overlap architecture and infrastructure with landscapes, both natural and urban, creating the poststructuralist *Deleuzian* space with softened boundaries, based on fluid qualities and continuity.

CONCLUSION

The aim of this paper was to research the hypothesis that contemporary architecture is characterized by the loss of object singularity in terms of contextual conditions and assimilation of particular characters into the dynamic character of the unique system. The main idea presented in this paper is based on the dematerialization of architectural aesthetic values and transformations of architectural space perception based on the complex dynamic systems of infrastructure, flows, events and effects. Therefore, such changes appear as expressions of architectural historical fundamentals dispersion, fading and even negation. Disciplinary overlaps, intersections and transgressions create new design principals and potentials and new aesthetic readings.

Accordingly, the dynamic concept of fluidity is positioned into the spatial perspective as contemporary architectural state appearing in response to dematerialization of architectural aesthetical object and perceptual effects overproduction, loss of spatial boundaries between inner and outer space, hybridity, typological definition loss and continuity of constant changes.

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