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Editors

Igor Cvejić
Tamara Plećaš

Language Editor

Edward Djordjevic

Layout and Design

Marko Ristić

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Contents:

Paul Guyer, <i>Beauty, Utility, and Meaning: Kant and Architecture</i>	9
Alessandro Armando, <i>The Project as Transformation: Spacing, Timing, Acting Architecture</i>	10
Snežana Vesnić, <i>Philosophy “/” Architecture: Against l’informe</i>	11
Igor Cvejić, <i>Aesthetic Reality</i>	12
Kristina Careva, <i>New Old Trends in Architecture</i>	13
Mateja Kurir, <i>On Power in Architecture</i>	15
Luisa Parisi, <i>[/] Queer: Diagonal Perspective for Gender in Architecture</i>	16
Manfredo di Robilant, <i>Projected Stories. A Discussion on the Visual and the Verbal in Architecture</i>	17
Tamara Plečaš, <i>The Neverending Story of ‘Labyrinth’</i>	19
Miloš Čipranić, <i>Architecture and Personification</i>	20
Karlo Seitz, <i>Study of Atmospheres – An Architectural Reading</i>	21
Federica Joe Gardella, <i>The Fascination for the Digital: A Journey through a Series of Digital Architecture Theories</i>	23
Haris Handžić, <i>Synthesis of Tradition and Digitalization: Creating Contextually Sensitive and Innovative Architecture</i>	25
Željko Radinković, <i>Architecture and the Question of Technology. Mediality and Apparativity in the Architectural Context</i>	27

Petar Bojanić, <i>What Is Change?</i>	28
Simona Chiodo, <i>Philosophy and Architecture Sharing Words</i>	29
Ludger Schwarte, <i>Prospects for the Philosophy of Architecture</i>	30
Marko Ristić, <i>The Forces of Architectural Design</i>	31
Caterina Padoa Schioppa, <i>Virtual, Carnal, Traceless Death. The “Open” Idea of Humanity</i>	32
Miloš Stojković, <i>[/] Slash or Splash – Actually the Stroke</i>	34
Laura Mucciolo, <i>Pools for Fun and “Sinking” Strategy. Introduction to a Panic Figure</i>	36

Snežana Vesnić, *Faculty of Architecture, University of Belgrade*

Philosophy “/” Architecture: Against *l’informe*

From the linguistic aspect, “/” does not represent the concept for “both.” Instead, it refers to the field of alternatives between “two;” therefore, it excludes absolute conjunction. Concerning the process of design of the architectural object, I will try to explain the successive morphogeneses of the architectural *form* and the *formless* through which we generate a specific resistance of architecture to philosophy and vice versa.

The architectural object is immanent to the *formless* in order to stop time, that is, its own finitude (end). Thus, the *formless* refers to what negates form as the principle of stable order and harmonious continuity and opposes form in its material becoming. This opposition to the own materialization of the object represents a metaphor for the desire for aesthetics that includes a non-representational (philosophical) dimension. The formless introduces a conceptual dimension to architecture, which is why I associate formless with the process of the creation of an object at the same time as its disappearance. In addition, according to Didi-Huberman, formlessness is not a rejection of form but precisely the possibility of reaching figuration. When the *form* dissolves into the *formless* and the *formless* changes into the *form*, the architectural concept becomes “burdened” by its own negativity, the desire for a non-substantial dynamic *l’informe*, and also the desire for figures that contain something non-imaginable. In this regard, *l’informe* methodologically belongs to philosophy because it deconstructs the materiality of the architectural object. However, paradoxically, it can also serve as a design of architectural figures. These states of the impossibility of absolute conjunction of philosophy and architecture create contingencies for new architectural concepts.