

**CHALLENGES IN  
ARCHITECTURE,  
URBAN DESIGN  
AND ART**

# PROCEEDINGS

**CHAPTER #1 MODELING THE FUTURE  
– MODELING OF THE FUTURE ARCHITECTURE AND DESIGN  
WITH IMPLICATIONS FOR ENVIRONMENT AND SOCIETY**

**CHAPTER #2 GOING DIGITAL  
– INNOVATIONS IN THE CONTEMPORARY LIFE**

**CHAPTER #3 ARCHITECTURE AND/OR ART  
– INSPIRATION FOR CREATING**

**CHAPTER #4 NEW IDEA OR PROJECT REALIZATION  
IN ARCHITECTURE, URBAN DESIGN OR ART**

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## ONE THEORY OF BROKEN ARCHITECTURE

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### ABSTRACT

Broken architecture is fulfilling the aesthetical gap made by its intention to envelope life and to be enveloped by the same. The theory of certain state can reach boundaries far beyond physical appearance touching fields of narratives, immaterial and surreal. It's altered (problematic, questionable) reflection to the rest of the world is the fountainhead of its designing values. Despite being contradict to its own reality, architecture of such characteristics cannot exist without a clear conceptual constellation of the future of that world. Therefore this theoretical approach casts light on the practice which is kept alive only by the continuity of the memories of its pre-formed aesthetical conditions.

By recalling the mannerist liberation from the rational plan we can still operate within ideas of Paladio's stylistic layering of the architectural plasticity (Villa Foscari) going further into Tschumi's notion of the state of deconstruction (Villa Savoya) up to Bo Bardi's artificial naturalness (Casa de Vidro). Today we are facing a new necessity: to live within *the broken* as a new form of architectural resistance.

Key words: mannerism, structural deconstruction, immateriality, surreal

## I CONTINUITY OF MANNERISM

As a rule, the world of European mannerism became a movement, as the reaction to what was classical at that time. Although mannerism of the high Renaissance of Shakespeare's period was the first real refuge, in the timeline, its connections are reinforced by the rococo's heritage, than the reactive position given to it by the history. Even its autonomy has been stylistically recognized just recently, and we are in a position to observe mannerist position as a parallel track of aesthetic experience of live art, primarily painting, theatre and architecture, together. The mix, mentioned here, additionally confirms the impact of temporal category, which will further help us observe mannerism as continuity of ideas, and not as an epoch. Two centuries later, in the times of turbulences before the French revolution, in a classical situation where the fury of the baroque had already disappeared, we are in a situation to rhetorically observe the paradigms of classicism, the same way language of the antique became just a mere form of meanings used to describe life in the time of stylistic mannerism, which was so obviously overflowing and disregarding the world of pillars, friezes and vaults in the same way. Naturalism confronted by the architecture *in vivo* by such questions had its logical outcome in set design of plays held in parks and in the theatre. Mannerism of distortions of the Renaissance nature in baroque was the distortion of baroque nature of the grammar or allegories, while in classical time, the scenical aspect of natural play appears as the image stronger of the image of life itself. In line with this, the relationship between the theater, the architecture of parks and spatial frameworks became dispositions of the broadest philosophical plan. That was the plan where the actors of hyperreal naturalness were actors, spectators, musicians and scene designers of the theatre which was, just as it was for Shakespeare, "more than reality itself". Like the famous hairdo of Marie Antoinette, with models of ships, fruit and birds, and what not, a village was built in the form of an absolute *folie*, of predetermined roles of master-creator, furniture in the scale of the world of naturality where this entire idea belonged based on the program. It seems as if not only the entire architecture was *folie*, but the entire nature in its surroundings. Naturalism where the penetration of the nature into the architecture was visible, has been reflected in the European architecture as of ancient times, changing the style and significance, but always staying closely connected with living life and disruptive feelings of time lapse. In the architecture, that feeling has caused the gap between theory and practice, and that has always entailed physical tearing of the material resisting the gravity and weight. All things classic are characterized by a visible effort to achieve undisputed stability of the natural order, even in case of the anti-classics of the Athens Charter. The image promoted by *Le Corbusier* had to be achieved no matter what, living proof where theory and practice are perfectly aligned.



Table 1. Masks, J.J. Lequeu (1757-1826), *A warrior*, *Bibliothèque nationale de France*. K. Dunst, *Marie Antoinette*, movie by S. Coppola (2006). L. Bo Bardi, *Portrait* (1939-46), *Maxxi exhibition* (2015)

Contrary to that, mannerism protests against the shapes which cease to be anything more than themselves, negation of Vitruvius' canonic equality between theory and practice, as well as the intention to give practice the dignity of theory, and to give an architect the status of an artist of life in accordance with particular nature of the work. Therefore, mannerist practice could be observed as a multitude where the principle of anti-classicism is to be proven at any cost. Sometimes that entails physical ruination of the perception of the relevant style, and more frequently by inventing the style ruled by distorted forms, overturned perspectives, multiplied indefinites and destabilized statics. In mannerist presentations, all things seek their place, unlike the Renaissance presentations where they had predetermined role and significance underneath the sky. It took quite some time for a figure such as Giulio Romano to appear, and his probably greatest contribution to the history of architecture was that he inspired Palladio. Indirectly,

he will become the inspiration to the entire European classicism, and we can ask a question of how that is possible when mannerism does not have any other intention but to be current. That leads us to the assumption that the anamorphosis of mannerism is not the deviation of the style of that period, but the search for actual life and intellectual dignity. Baroque representations of the sky on the ceiling of a dome are more an allegory and less anything natural than the fake dome in the church of Gesù, Rome. The forms are bent to resemble the real ones, they break the space but not its elements. Something of a rectangular base, a hall, seems as if it is not, the arch is not the dome but "only" the vault. The architect uses artistic and not architectural means to depict the form, and the form becomes surreal and as such breaks. One of the most beautiful paintings in mannerism is a breaking pillar, the pillar that has never been a pillar. One of the most beautiful buildings of mannerism is the building that has always been more of a garden than the building. In other words, the building is stretched around and between and by the gardens. Villa Giulio Romano in Mantova has a Renaissance front while everything around it is a garden. The walls are fake, the mass is fake. Surrealism of mannerism penetrates the architecture on the spot where what we know is no longer what we see. Thus, we legitimately accept the image which claims to be architecture. We receive architectural elements with some secret messages, which are not always in the function of the space where what is physically lighter should slide towards what is heavier based on classical logic. After historical mannerism, plastics will never be able to be the reflection of classical balance, but several centuries later they will become a structural element of morphogenesis.

## II NATURAL ARCHITECTURE

On the line of changed perception of architectural space as of the time of historic mannerism until today, we can observe a fine balance between practical spirit and theorizing. The goal in practice has always been to conjure, while the theory has always been "pulled" by the idea of coming to life. In the final outcome, the history recognizes two mediums of reality, one is spatial and the other one is graphic. However, both are characterized by loss of hundred percent material weight, so there are times when the painting space begins to live as an architectural piece equally in the world as reality, while the architectural piece deletes the boundaries between allegory and reality of an architect. However, the most interesting seems to be denouncing discursive materiality which in the final consequences becomes specific, never before seen form - form of naturality not offered to the world by the architecture before. In time, naturalism which used to regularly address the nature, will gradually become the method which will depart from that same nature and take the path of own immanence. We are thus in a position to observe one theoretical and historical architectural neologism on the trace of several centuries long discursive alliteration of typological and programmatic character of Giulio Romano. Its manifestations have received their legitimacy in entirely different architectural forms. Their links with names of the architects have only contributed to classification where they could be marginalized without obstacles and in time, quite often, they have become a verification of its formal contents. Excess position of Jean Jacques Lecqué is much more interesting as the history of architectural dignity than a never confirmed connection with surreal movement of the 20<sup>th</sup> century.



**Table 2.** Sections, J. J. Lequeu (1757-1826), *Elephant for Champs-Élysées*, G. Romano (1499-1546), *The Little Secret Garden of the Grotto*, Palazzo del Te, Mantova (1534), L. Bo Bardi (1914-92), *Restaurante Coati*, Ladeira da Misericórdia (1987)

This theory focuses on the contents of its architectural presentations, which are only blurred by artistic

characteristics of the presentation and they hide naturalness of what for the architecture of modernity are distant points, of which the Modernism could have only dreamt about. Making nature and infrastructure equal, or more precisely, assigning the role of infrastructure to the nature, and on the other hand, bringing infrastructure to the level of the very body of the architecture can be understood only if we place on that same line the ideas of one Lequeu, Haussmann, Eiffel, Paxton, Wagner, Gaudi, Chernikhov, Mies, Le Corbusier, Bo Bardi, Stirling, Kahn, Rogers, Piano, Takamatsu, Ban, Bofill, Foster, *Nouvel* or Tschumi, Calatrava to *Fujimoto*, including Gehry. In those ideas, the priority of opening of architecture towards naturalness of context is most directly translated into elements of architectural design. Thus, the landscapes of architecture are all the landscapes which could be mapped at, in, as well as through transparency of structural nature of the work, without questioning the level of naturalness of life by which, in the first following time period, that structure would be filled to the full extent of its immanence, including transgressions of the contemporary period.

### III PARADOXICALLY NEW

Absence of the real program in case of Giulio Romano's Palazzo del Te (1534) was unexpected both for the architecture and the world. Lack of it was presented so clearly that this unusual gap enabled sophisticated mapping of the wealth of the patron with extremely long family tradition and social title. Programmatic ease was transferred to all architectural plans, and to the composition. Because of this, it is not ruled by the style consisting of elements which are building spatial depth but by the plan where all the elements required for a scene of mannerist life are joint together. Mapping is the new materiality in case of the



Table 3. *Kinetics, L. Bo Bardi, Insecta (1957), Tupi or not Tupi, Exhibition, Brazil. UoB FoA 236, Prototype, Cavalli di San Marco (2018), Neoarhitekti, Sixteen, Model (2019)*

Palazzo del Te caused by opening of the architecture towards nature, but what is unusual is that it opens towards the nature contained within. One century after that, Jean Jacques Lecque will once again open such a concept of interior nature for "the eyes which cannot see". This time, program will be interpreted as the condition outside of the reality of any stylistic movement. In other words, the issue of programmatic polarity of Giulio Romano, would disappear for Lecque in the thickness of the line of the graphics of the living section. That was the same time when Paris was retailored as the material without weight or physical resistance (Baudelaire, *Paris Spleen*) subduing its body and soul to the strength of the modern time. In 1758, the insides of the city as the insides of the Triumphant Elephant of Jean Jacques Lecque in the middle of the *Champs-Élysées* confirm essential interest in the structure of internal contents with the functional character in the service of production force required to move the greatest machine - the entire planet. On the waves of modern interpretations of human supernatural power, we observe the construction of the Suez (1869) and Panama (1914) Canal. It is interesting that construction of these passages entailed deconstructing of the surface of the Earth, and that cracks of the crust opened the sections for drawing of the new lines, the same or different compared to the infrastructural imaginations of Lecque. The trajectories were drawn in the cracks filled with water where the ships moved and they would become aesthetic symbols of the new style.

The art space of the past called for the establishment of a new movement in the absence of a conventional program, and modernism managed to transform this into kinetics. The movement was no longer a deconstructed geometry or anamorphosis of the plan, but functionality of the entire architecture subdued

to the line drawn by a human body as imaginary lines through the space of increasing openness. (Le Corbusier, *Neufert*) Literary transparency such as Casa de Vidro by Lina Bo Bardi (1966) aside, her models of kinetics turned into biological and technological sculptures were ready to change the position through freedom of the clean movement, that is, to leave projected frames of still (exciting) collages of nature and architecture. Definition of materiality of such a relationship expanded the forms of architecture in the spheres of its degradation to the level of physical breakage followed by the formation of a crack which allows for something new.

The last significant event of change of the proportion of planetary architectonization of the scenery was the moment when Voyager 1 (1977) left the Solar System (2012) transferring its endless movement to interstellar space. Light decomposition of the depth of the cosmos has become almost real time experience captured in the digital infinity of technological orientation. Light has permanently inhabited the idea of architectural horizons. Once mannerist spaces of broken architectonization of live daily life seem naïve today compared to pre-exposed state marked on the paintings of the stars. Compared to the ideas of, from the painting *for*, we are in a position to assign the only currently valuable component of the architectural projections to the mannerist continuity: life on the move.



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