

MAKING OBJECTS OF ALTERED AESTHETICS

Abstract | Aesthetic thinking constitutes an integral part of the architectural perception of things. It is equally important for contemporary design which is based on modernistic methodology, as it used to be for a classical skill, so called *art of spatial shaping*. An aesthetic comprehension is inherent in an *ideal* design, but the stratification of aesthetic value is achieved later, through expansion of the design process. Architecture strives to overcome the gap between the ideal values of the form, (internal guarantee of its future balance and external norms) which are contributed to visual facts of its duration as of the moment of its materialization in space and time of the culture. It seems that the aesthetic aspect of the object is thus truly crystalized and able to obtain a sense of objective value only in the atmosphere filled with divergent movements between semi-conscious, conscious and unconscious markers. This is the atmosphere which resolutely signifies *alliteration* of ideally shaped architecture and breaking of its conceptual unity. **(Gillo Dorfles, Elogio della disarmonia, 1986)** To be honest, precisely the trust in visual totality of things is one of the icons of modern architecture and is entirely contrary to the feeling that the *petrified ships* are melting on their own on the sunny modernistic horizon. Although in an aesthetic sense the architectural design still relies on the methodology the coordinates of which were established by the modern movement, **(Rafael Moneo on John Soane and building on history, 2018)** in order to overcome the paradox of material reality, the modern narrative constantly examined new figures of speech, thus creating difference within. Such aesthetic procedure turns practice into theory, and theory into practice. Programmatic idealism, which would verify the identity or the role of a modern architect, is now reflected in shifted identity, in non-identical or even anti-identical. This altered status activates the aesthetic capacities of not only (one) architect but the architecture itself, offering the possibility to rematerialize own duration. **(Nicolas Bourriaud, L'exform, 2017)**

BETWEEN NON- AND ANTI-

Although always present, based on modern technology, the significance of art in architectural theory of the past century was always understood unilaterally. The tide of scientific definitions overflowed as almost exclusive type of subjective *overstepping of the norm*. Well-known conflicts between aesthetic and moral, and of art and technique masked the real problem to a certain extent, that being the inclusion of a certain function of a special type in the life of the society despite endless changeability of the work. There has always been a need to overcome the idea of justification as an excessive or secondary activity, and to substitute its arbitrariness by confirming the place of *one way of thinking*. Even today, this is a specific activity of the spirit, and the interest in it oscillates in the zones ranging from a total lack of interest to absolute infatuation. But knowledge of *beauty* (and why not mention that as well) is one of the most direct forms of knowledge. **(Pierre Francastel, Art et technique, 1964)** In an ideal design, aesthetic recognition is inherent, but stratification of aesthetic relations is achieved only later, during the period of the extended design process. The intention is to overcome the gap between ideal values of forms per se, which only warrant an internal harmony of the future structure, and external ones attributed to visual facts of newly created architecture as of the moment of its direct materialization in space on all the levels of city life and culture. It seems as though the aesthetic contribution of the object thus really crystalizes and obtains the sense of objective value only in the atmosphere filled with divergent movements between semi-conscious, conscious and uncertain indicators. This new architecture is characterized by that atmosphere which inevitably manifests an erosion of ideally shaped architectural work and the dissolving of its internal conceptual unity.

From the methodological point of view, regarding terminology and appearance, this is an intellectual incentive which always breeds something different, turning analysis into synthesis and vice versa. Such aesthetic procedure turns theory into practice, and programmatic idealism (identity) or the role of an architect into non-identical or anti-identical (anti-aesthetic). This is not the first time that mannerist contours (forms) of *diversity in the equivalent* appear on the parallel track of history of architectural style. **(Giulio Carlo Argan, Classico anticlassico, 1984)**

ALIVE AT ALL COSTS

We live in a time of intensive communication and direct transfer of images and messages, and we have forgotten a once endemic role of the language. In this medium, which has lost its initial resemblance to the spatial figures to which it gives a name, the items still meet indirectly and are connected through their abstract essences. **(Peter Sloterdijk, In the Same Boat, 1994)** Although the world of signs of a modern man shows weakening of its mimetic power, an awareness remains that the words originate from once natural correspondence with objects, and that there was a meaningful link with the character of figures which cannot be traced today, such as, for example, the constellation. **(Walt Whitman, Leaves of Grass, 1855)** The parallels we still notice in the figures are only a small portion of those which unconsciously define us, but the ability to make analogies is entwined in the work of signs where we are still able to see similarities. Such observation is a flash, a moment in time, a movement in which art associations come to life. This cannot really be retained as another observation, and appears as a glimpse, as temporary as position of the stars. **(Walter Benjamin, The Doctrine of the Similar, 1933)**

For example, monuments still have that artistic character – indefinite potential to stimulate the shifting of a viewpoint and of the meaning which points to a deeper identity (of the world) in their reflection, regardless of the direct message that they represent. Luis Kahn was well aware that architecture was also a monument and used his brick structures to reach for the layer buildings usually achieve with time which gradually frees them from representative meanings. **(Nathaniel Kahn, My Architect, movie, 2003)**. What the positions of the stars produced at the moment of the birth of a man or a history (historical event) is woven into a monument through similarity, and primal and simple **(from the Tower of Babel to the House of the Nation)** materials such as brick, which for us may signify an archive of non-sensual correspondence.

Unlike in classical architecture, kinetic structure is the moving figure which describes time through the trajectory of form and confirms the trajectories of stars seen by every poet. He, Walt Whitman, a poet who walked through a modern city shouting out the words, was a contemporary orator of the ‘similar’, whose voicing of the opinion *appears in a flash, in the moment and from one sound*. But that similarity is not new, it echoes in the constant analogy with the cosmic shape of the being which inspired a Renaissance philosopher of the nature to write that the splendor of the grass reflects the very configuration of the sky: “stars are ancient measures of all the grass and every star in the sky is only a spiritual reconfiguration of the grass, as it presents it”. **(Oswald Crolius, Traité des signatures ou vraye viver anatomie du grand et petit monde, 1610)** Such movement subjects an observer to a necessary rhythm, enabling him to take part in the moment in time when the similarities spark from the flow of things only for a second, only to disappear once again.



Figure 1. Hall of Horses, Palazzo del Te, Màntova, 1524 (palazzotr.it); Image 2. Cavalli di San Marco, Workshop, M01A, UoB FoA, Room 236, 2018; Image 3. Westworld, Opening Scene, TV Series, ([youtube](https://www.youtube.com/watch?v=...)) 2016; Image 4. Neoarhitekti, “16” Kinetic Structure, Maquette, 2019

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