BOOK OF ABSTRACTS
Architecture / Philosophy

6th Summer School Architecture and Philosophy
June 26-28 2023 Cres, Croatia

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Summer School *Architecture and Philosophy*

Summer school *Architecture and Philosophy* is a joint interdisciplinary project (started in 2016) organized by the Institute for Philosophy and Social Theory (University of Belgrade), Center for Advanced Studies Southeast Europe (University of Rijeka), Institut für Architektur (Technische Universität Berlin) and Politecnico di Torino.

1st Summer School (2016, Dubrovnik), topic: Social Inequalities and Cities

2nd Summer School (2017, Dubrovnik), topic: Between Intellectual and Sensory Reason: Towards an Epistemology of Architecture

3rd Summer School (2018, Dubrovnik), topic: Notation, Algorithm, Criticism: Towards a Critical Epistemology of Architecture

4th Summer School (2019, Dubrovnik), topic: Around 1800/2000 – Aesthetics at The Threshold

5th Summer School (2022, Cres), topic: The Project of Theory

6th Summer School (2023, Cres), topic: Architecture / Philosophy

BOOK OF ABSTRACTS

6th Summer School *Architecture and Philosophy* –
"Architecture / Philosophy"

Contents:

Foreword

This publication presents the abstracts of the sixth annual Summer School *Architecture and Philosophy*. Held in Cres, Croatia from June 26-28, the 2023 International Summer School was entitled "Architecture / Philosophy," allowing postgraduate students, early career researchers, and established academics the opportunity to share the findings of their work through short presentations. The order of the abstracts in this book follows the order of the presentations, which were thematically grouped into several sessions. This classification, however, has been omitted from the book, allowing the abstracts to stand on their own and encourage readers to read them separately.

6th Summer School *Architecture and Philosophy* – "Architecture / Philosophy"

The sixth Summer School *Architecture and Philosophy* discussed the project of establishing relations between the two disciplines or two fields of knowledge or genres by questioning their irreducible differences. Our primary task was to attempt to explain the third, the one in between, the one connecting or disconnecting these two, marked by "/" (slash, as the Americans say, stroke, as they say in Britain).

In English (and not only English) this sign hides a ferocious strike and violent separation and interruption. At the same time, this punctuation sign announces a choice between for example "architecture" and "philosophy;" but then, paradoxically, it stands more as conjunction than disjunction. The sign "/" (slash) operates as a joker card that hides various relations, directions, suggestions: architecture – towards, versus, and, or, for, etc. – philosophy.

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Paul Guyer, *Brown University*

Beauty, Utility, and Meaning: Kant and Architecture

Kant uses architectural examples in his introduction of the concepts of disinterestedness and forma(alism) in the "Analytic of the Beautiful" in the *Critique of the Power of Judgment* (1790). This has led to criticism of his architectural aesthetics as purely formalistic, as in Edward Winters' new book *Architectural Aesthetics*. But Kant's account of *pure* judgments of taste (judgments of free beauty) is not identical to his account of judgments of *art*, which fall under his categories of *impure* judgments of *adherent* beauty. *All* judgments of beauty, on Kant's account, involve what he calls the "free play of imagination and understanding," but different kinds of judgment of beauty allow room for free play in different ways. In the case of architecture, considerations of both utility and meaning can enter into free play with form more narrowly construed. I will discuss Kant's fuller account of architecture in his discussion of art proper to make this point. And I will suggest that, at least among later philosophers, Kant's account of meaning in architecture has been more influential than his initial suggestion of a purely formalist account of beauty.

Alessandro Armando, *Politecnico di Torino*

The Project as Transformation: Spacing, Timing, Acting Architecture

In the short article that appeared in the first issue of 'Khōrein', *Architecture ∩ Project ∩ Philosophy*, I attempted to define the relationship between architecture and philosophy using a third term, namely 'project'. The aim of the text was to show that the construction of a theoretical hypothesis for the architectural project can be effectively delineated (designed) through a series of paradigmatic transitions that affect the practice of the project itself, and that these transitions are possible thanks to the translation of philosophy texts into project operations.

In this talk I will attempt to specify some of those definitions. In particular, I will dwell on the processual nature of architectural project practice, rereading an article by Bruno Latour entitled *Trains of thought* (1996) and bringing the three Latourian notions of "timing," "spacing" and "acting" back to the specificity of architects' project practices. Finally, I will attempt to show how the theoretical hypothesis proposed by Latour to define a process is fundamental to reading some of the paradigmatic transitions from which I started.

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.

Igor Cvejić, *Institute for Philosophy and Social Theory, University of Belgrade*

Aesthetic Reality

The presentation will address the problem of aesthetic reality, from the perspective of philosophy of emotions. Emotional experience is deeply connected with the sense of reality (Ratcliffe). Generally, we do not experience emotion if we do not perceive something as real – this is what Frijda calls the law of apparent reality. Nevertheless, we are quite familiar with emotional experience about something we perfectly know is not real – especially in the realm of art. As Ben Ze'ev puts it in his book *The Subtlety of Emotions* "Many people are much sadder when their favorite star, or even a cartoon character, gets hurt in a movie than when they read about a few hundred people killed in a remote place in the world." However, this does not mean that we are unaware that what we are experiencing is not part of our reality, nor does it mean that the pain of our beloved character from the novel cannot be fake (unreal in their fictional world). Instead, the aesthetic reality unfolds within a different referential system which is not unreal in a same sense as things that are untrue in our physical world: "Seeing an imaginary snake approach an imaginary Jane is not the same sort of thing as seeing a fake snake approaching a real Jane" (Frijda). Through aesthetic experience we are entering into an illusionary world, by discounting the belief in its unreality, rather than ignoring it. Aesthetic reality allows for the suspension of disbelief. Art, therefore, plays with the duality of reality assessment which is an essential aspect of its aesthetic appeal (Frijda). Architecture also has the ability to create an interplay between aesthetic and physical reality, particularly at the intersections of physical and imagined space.

Kristina Careva, *Faculty of Architecture, University of Zagreb*

New Old Trends in Architecture

Although the academic community has been striving for centuries to establish a taxonomy of knowledge, today's global issues are difficult to understand, let alone answer from a position of narrow specialization. It is not something new. The concept of a Renaissance man has been known for a long time, and many of the historical greats are celebrated precisely because of their versatility. This possibility of connecting the knowledge of different disciplines in a joint dialogue – interdisciplinarity – is one of the buzzwords we often hear today. More examples (such as design thinking, research by design, stakeholder participation) speak in a new way about methods that are well known to mankind. It seems that we need to create newer and more exciting packages for proven successful methods from the past in order to utilize them in the present. Do we need buzzwords to make people aware of the value of what already exists? Does rediscovery only inspire us if we spice it up? Or do we simply need to retell the story in a new, fresh way so that we can see it as alive and usable?

One example that illustrates this topic is the City Acupuncture initiative, which has been operating since 2009 with the aim of solving urban problems within an interdisciplinary team, involving citizens and experts through small, feasible actions. Enthusiasts could immediately embrace the idea as a lifesaver, while sceptics could argue that it is nothing new. However, the truth is that until the conceptual spatial idea takes shape, we cannot talk about its real and high-quality usability. After several volunteer iterations, the initial idea received funding through the EU cultural fund, which provided the opportunity to test it. The process, along with the inevitable challenges, led to the

validation of the methodology, but it has also brought forth new and unforeseen moments that represent the most vital aspects of enriching both the knowledge base and, as these realizations were in public space, the city itself. And that is probably the most valuable aspect – the experience – of theory implementation, product creation, and its utilization.

Mateja Kurir, *Faculty of Architecture, University of Ljubljana*

On Power in Architecture

Since its beginnings, architecture has been one of the crucial manifestations of power. Architecture is an activity that represents power and designs the image of power in space. The main body of architecture, which consists of places of worship and civil buildings, can be read as concepts of the ruling power spatialized by architecture in very different periods of history: from the sacred to the spectacle, from dictatorship to democracy, from slavery to capitalism, from social politics to neoliberal investments.

How can we think the intersection of architecture and power? The paper will show that the formulation *on power in architecture* may be understood in at least two ways: as power operating *within* architecture and as tensions *external* to architecture. Additionally, it will propose a genealogy of the meaning of power in architecture within the constitutive periods of architecture: the Antiquity, the Renaissance, the Enlightenment, the Modern period, and contemporaneity.

Within our current time, the reflection on the relation between architecture and power is conducted within contemporary society, which is traversed by hedonism and permissiveness, the Fourth Industrial Revolution, the Anthropocene and an increasingly severe environmental crisis and determined by neoliberalism and the phantasmagoria of media management. All of this is reflected by architecture, with the primary purpose of this paper being a reflection on the social and political aspect of built art, which is often overlooked in the flood of the aesthetic.

Luisa Parisi, *Sapienza Università di Roma*

[/] Queer: Diagonal Perspective for Gender in Architecture

"What then is the [/], the slash, the stroke?"

In 1991, Teresa de Lauretis introduced the term queer in an article entitled 'Queer theory. Gay and lesbian sexualities'. The etymology of the word queer is derived from the German quer, meaning 'diagonal', 'across', indicating people whose gender does not conform to the dominant normative expectations of male and [/] or female.

Integrating Judith Butler's deconstructive approach to gender identity and its performativity, the theoretical investigation into the design translation of the [/] identifies domestic architectures that collaborate in the production of diagonal, queer spaces, elected to challenge the fixity of form, norm and identity. These insights are traceable in the continuous becoming and negotiation of practices of inhabiting spaces: embracing the fluidity of gender, the imaginary of the domestic blurs the line of demarcation between masculine [/] feminine, acting a political mediation between spaces.

A perspective [/] challenges categorizations based on identity. Without necessarily getting rid of them, it invites a renewed understanding and critique of spaces not as places specifically created for a community, but rather as mutable, performative, context-dependent and relationship-dependent places in their challenge to heteronormativity and even homonormativity.

Manfredo di Robilant, *Politecnico di Torino*

Projected Stories. A Discussion on the Visual and the Verbal in Architecture

In the architectural literature that has spread since the late 1960s words prevail over images. Most of the books that form this literature are based on long texts illustrated with a few ancillary images. Often those images are superfluous to the arguments; they seem to be relics of a time when architectural conceptualization was imbued with iconography, this time being the 1920s, with the advent of modern architecture. With the crisis of the modern movement, images were almost abandoned in the construction of architectural arguments. The majority of intellectual efforts in the architectural field consists of introducing philosophical categories and trends into the field itself. Philosophy is scantly visual, so consequently words prevail. Nonetheless, most architects and students of architecture are visually oriented, despite the numerous attempts by historians and by theorists to de-visualize architecture by shifting the focus to other sensorial experiences of the built space, or even by pushing the non-sensorial status of architecture, i.e., its mere conceptualism. However, in the public debate as well as in the architectural offices and classrooms, beauty – whatever it is intended to be – is still expected if not requested to be an intrinsic value of architecture. Beauty is intrinsically linked to the visual, thus to the iconography of architecture: there is thus an elephant in the room in which we as architects and scholars meet. This elephant is the hiatus between how scholarship is tackling architectural topics, and how architectural topics are addressed in praxis. The first part of this talk provides a very concise, tentative history of architectural literature since the 1960s, focused on the relationship between images and words. The second part presents the

author's own experiment on an anthology of architectural topics prompted by images with the aim of reconnecting to the baroque culture of emblemata.

Tamara Plećaš, *Institute for Philosophy and Social Theory, University of Belgrade*

The Neverending Story of 'Labyrinth'

This paper focuses on the labyrinth, examining its philosophical concept and its role as a spatial entity that simultaneously connects and separates. The story of the labyrinth is among the oldest narratives in European history. Nevertheless, from the antiquity to the present day, the labyrinth has been designed to create confusion, sow disorder, lead to aimless wandering, and stimulate the emergence of innovative solutions. It possesses an intimidating and treacherous nature, capable of ensnaring those without a clear objective. The labyrinth manipulates space and perception, existing as a void that disrupts and distorts the conventional understanding of a place. It has been interpreted as a symbol of both damnation and salvation, and as a symbol for distant lands and contemporary cities. Acting as an enigmatic riddle, the labyrinth continually generates different meanings, prompting introspection and challenging established norms. It serves as a call for creative action, functioning as a symbolic language that intersects with mythology/astrology, philosophy/architecture.

Miloš Ćipranić, *Institute for Philosophy and Social Theory, University of Belgrade*
Architecture and Personification

The subject of the paper is the personification of architecture in humanist iconography. Examples of this can be found in graphics and in theoretical writings. Representations of the personified institution of architecture is sought in books of emblems and front pages of architectural treatises. Emphasis will also be placed on the analogies between the architectural object and the human body. The aim of the interpretation of this trope in the discourse on architecture and its visual representations is to indicate that architectural objects should be built according to the measure of human beings and their dignity, and not according to the measure of capital.

Karlo Seitz, *Faculty of Architecture, University of Zagreb*

Study of Atmospheres – An Architectural Reading

Research of atmospheres is a growing field within academic philosophy. Authors like Peter Sloterdijk, Gernot Böhme or Tonino Griffiero have all taken part in the debate which, among others, questions whether emotion one experiences is something exclusive to the individual or is perhaps a different kind of substance which permeates or is (co)generated by space. The possibility of the latter makes research of atmospheres of crucial importance for architecture, as the profession which shapes and organizes space. In the last few decades this was indeed recognized by theorists such as Alberto Pérez-Gómez as well as prominent practitioners such as Peter Zumthor, Juhani Pallasmaa or Philippe Rahm. They have all emphasized the importance of bodily experience of architecture, placing therefore the research of atmosphere at the conjunction of philosophy and architecture.

This paper aspires to expand on this research by applying it to the study of history of architecture. An underlying question is: considering all the recent cognitions of atmospheric studies, what was left unseen in our research of historic buildings? What can we discover when we confront architectural elements with bodily experience of light, color, smell, heat, sound, or texture? To answer this question an experimental study was conducted in which archival drawings, films and photographs were inspected from the standpoint of atmospheric studies. Research focused on specific building type – late nineteenth-century historicist villas in Zagreb, as their architecture not only incorporated a certain function, but also embodied a cultural identity and idea of modernity in a moment of profound economic, social, and cultural change.

This study demonstrates how architectural elements (walls, ceilings, doors, windows, balconies, etc.) intentionally or inadvertently construct radically different atmospheres within the same building. This rich atmospheric topography exerts a profound impact on everyday bodily experience of their users but is unfortunately not yet extensively researched. This paper therefore adopts an atmospheric approach to the study of historic buildings and aspires to share an architectural reading of atmosphere with philosophers in order to achieve better overall understanding of this phenomenon situated at the conjunction of two fields.

Federica Joe Gardella, *Politecnico di Torino*

The Fascination for the Digital: A Journey through a Series of Digital Architecture Theories

Over the past few decades, the emergence and proliferation of digital technologies have led to a continuous mutation of the architectural design practice in its production, exchange, transmission, and legitimization, and the Covid-19 pandemic has stood as an accelerator of this process. In the international discourse, this transformation has been interpreted as a moment of discontinuity, variously referred to as the *technological revolution, digital turn, documentary revolution, datafication,* and more. In this period, the exponential rise in documentary capital and technical mediums has triggered a renegotiation of the entities and practices involved in the design process.

This contribution aims to explore this moment of transition, with the goal of investigating the impact and effects of incorporating digital technologies on research processes, seeking to understand if and where innovation occurs. The main questions are: what is the transformative role of digital technologies in the architectural design practice? With the emergence of digitization, how does the practice of architectural design change? Is automation revolutionizing some practices of the architect? Which ones, on the other hand, are unlikely to change?

Specifically, I present a journey through a series of texts that I have gone through in an attempt to trace the growing debate that has developed in recent years (2010-2023) around the relationship and intersections between architectural projects and digital technologies, exploring some theoretical coordinates in dialogue or opposition with each other. The considerations presented should not be taken as an exhaustive reading of the topic. The

investigation is deepened through the construction of a mapping system, the ordering taxonomy of which is also a theoretical object of this study itself.

Haris Handžić, *Faculty of Architecture, University of Zagreb*

Synthesis of Tradition and Digitalization: Creating Contextually Sensitive and Innovative Architecture

Over the past decade, designers and architects have been continuously seeking new architectural forms derived from cutting-edge digital methods, drawing inspiration from technology. Because of the use of computer technologies that can build mathematically complicated and curved objects with organic forms, parametric design has grown in prominence in recent years, allowing for the development of previously inconceivable architectural realizations. However, contrary to common perception, it does not have to distance itself from traditional materials or neglect old vernacular practices. The connection between digitalization and tradition in architecture lies in their potential symbiosis. Although digitalization and parametricism in architecture represent a departure from traditional approaches, they are not completely isolated from tradition; instead, they seek to develop and reinterpret traditional architectural principles in the era of more advanced and newer technologies. Through the perspective of psychology in architecture, it is possible to explore the relationship between new technological approaches and tradition. Traditional architecture emphasizes familiar forms, ornaments, and proportions in accordance with human scales and spatial hierarchy, evoking a sense of familiarity, comfort, nostalgia, and identification with inherited cultural identity. On the other hand, generative and parametric design challenge traditional ideas of spatial functionality and shaping by providing completely new spatial experiences through the creation of complex, nonlinear, biomimetic forms. The integration of these two principles in design can result in the creation of spaces that are sensitive to the local cultural context, ensuring a sense of

continuity with the past, while simultaneously being aesthetically pleasing and meaningful. Such a design approach can include bioclimatic principles and the use of natural and local materials. Digitalization has the ability to stimulate innovation while respecting and reinterpreting traditional architectural principles.

Željko Radinković, *Institute for Philosophy and Social Theory, University of Belgrade*

Architecture and the Question of Technology. Mediality and Apparativity in the Architectural Context

There are considerations within the philosophy of technology that question the ontological division into "technical" and "non-technical" entities and units. Rather, technology is understood as a reflexive term that allows for the question of technology to be reformlated such that something might be thematized as technology or not. The question that arises according to this model is the reflexive concept of architecture, inquiring into the "ontology" of architecture. What does this mean, if architecture is not fundamentally based on a division of architectural and non-architectural objects?

Further, there is a question of relations of so-called New Technologies and architecture, given that these new technologies (such as "Internet of Things", pervasive computing, augmented reality, AI, etc.) carry with them yet another dimension that could be identified as "trace erasure" or an increasing disappearance of the experience of difference in using technology. In the case of architecture, there is a question of use and integration of such technologies (e.g., "Smart Houses"). On the other hand, if these new technologies become a model for design and development, it would imply a set of considerations regarding the potential reformulation of architecture as a whole.

Petar Bojanić, *Institute for Philosophy and Social Theory, University of Belgrade / CAS SEE, University of Rijeka*
What Is Change?

My intention is to differentiate change from the event, invention, or newness; and then show how the word 'change' (*mutatio*, *alteratio*) operates in various languages, look at words close in meaning, as well as why it belongs to a "linguistic field" that refers to "Spatial Relations: Place, Form, Size."

I will attempt to describe acts that change something (who might be the agent of such acts?) and states of change to the given. Further, I will look at the 'presence' of time in the substitution of various attributes of what exists. How does that which is not, or not yet, become what it is or how is it possible to substitute one for another? Why "must" change necessarily "find its way to the inside of being" (Lotze)? To what extent is change the 'other' of being?

I will insist that the architect and philosopher both have the capacity and intention to urgently change and amend what is and what they encounter in the external world. I would situate the act of change in a) the transfer and overlap (as the connection and disassociation) between the conceptual and the projective capacity of the mind, and b) reality or the realized object.

Simona Chiodo, *Politecnico di Milano*

Philosophy and Architecture Sharing Words

Architecture shares essential notions with philosophy, even starting with the cradle of Western culture, i.e., Ancient Greek philosophy. In my presentation, I shall reflect upon the cornerstones architecture and philosophy share through the following ancient Greek words: *arche* (and *tektonia*), *kosmos* (and chaos), *symbolon* and *kalokagathia* (also through the balance between the concept of ornament and the concept of use). More precisely, I shall focus first of all, on the etymology of architecture, whose first half is a founding word of the history of philosophy (*arche*, which gives us both an important chronological insight and an important logical insight to understand the meaning of architecture); second, on further insights offered by mythology, specifically the myth of Prometheus who, according to Aeschylus, makes humans actually human by making them capable of building and, consequently, stopping living "beneath the ground in sunless caves, as do the ants;" third, on the notion of *kosmos* as resulting from the architectural division of a space that is ordered on the basis of human spatial and temporal identity from a space that is not ordered, but resulting from nature's chaos; forth, on the notion of *symbolon* as an insight to think of architecture as what can be the plastic representation not only of human spatial and temporal identity but also, and especially, of human emotional, intellectual and ethical complexity; fifth, on the role of beauty as a privileged aesthetic category to pursue architecture's representational power also through a careful consideration of the concept of use, which Plato already promotes as a promising way to make beautiful artefacts.

Ludger Schwarte, *Kunstakademie Düsseldorf*
Prospects for the Philosophy of Architecture

Philosophy deals with aspects of architecture that cannot be grasped by the established methods of history of art and theory of architecture, and proposes approaches which can help elucidate the key concepts of architecture, including aesthetic, ethical or social dimensions. My paper tries to sketch the scope of the questions architectural philosophy asks, and give a short genealogy of its emergence. Furthermore, it argues for a specifically materialist understanding of the way in which architecture and philosophy correlate.

Marko Ristić, *Institute for Philosophy and Social Theory, University of Belgrade*
The Forces of Architectural Design

Greg Lynn's theorization of the animate form and animate design in architecture referred to the consideration of structural changes in the creation of architectural form caused by the advent of computer-aided design. His concept of animate form represented a departure from the idea of the autonomy of form created in abstract, atemporal space. In contrast, Lynn recognizes in the new software the opportunity to subordinate the (virtual) architectural form to the dynamic principles of motion and force. Similar to Deleuze's idea that "[f]orce is presence and not action," Lynn defines force as virtual motion and identifies it in the logic of 3D software's vector curvilinearity, which indexically signifies the continual change in the form's geometry. However, the "virtual force," representing a simple geometric law, is also an analogue of the material force that actualizes the form by translating it into a technical structure. This duality, which echoes Leibniz's distinction between the primitive and derivative forces, allows the category of force to overcome the paradigm of realization of the (autonomous) form. In this presentation, this double character of force will be used to interpret the point of "/" as that in which one can encounter simultaneity and absolute parallelism of the ideal and real aspects of architectural design.

Caterina Padoa Schioppa, *Sapienza Università di Roma*

Virtual, Carnal, Traceless Death. The "Open" Idea of Humanity

As a side-effect of the 2020 pandemic, the extensive virtualization of human interactions – all mediated by the digital medium – and, in parallel, the rediscovery of the carnal, the tactile and the ritual dimension of human affairs (death *in primis*) have brought to light the issue of the modern "thanatocratic" approach to life.

According to the current phenomenological reading, the relationship with death has changed in two directions in recent years. On the one hand, due to demographic and cultural changes – ranging from human concentration in metropolitan environments, to family fragmentation, to secularization, and of course along with the technological development – death goes towards a radical virtualization, namely situated in an intangible, un-inhabitable space. To give an example, the Shinjuku Ruriko Inshore Rengedo Temple in Tokyo is a multi-story building where a concert hall and a meditation center overlap with a columbarium containing 7,000 memorial urns that can be visited remotely by smartphone. On the other hand, the emerging narrative of interspecific cooperation as a survival strategy on an infected planet concerns not only the living but also the dead. Recent experimental practices on "ecological death" – such as the so-called "aquamation" and "terramation" reducing human bodies into compost – as well as open air collective fire cremations, widely employed in overpopulated countries, are indeed challenging the notion of "togetherness" and "otherness." The reduction to organic material to be scattered and con-fused with the organic materials of the earth laid the basis for a radical rethinking of the very notion of memory, and thus of architecture as the construction of memory devices. Questioning the dominion of *humanitas* over *animalitas,* encompasses the idea that *Homo*

can sacrifice the desire of eternity, materially symbolized by the tomb, as the extreme awareness of his own *animalitas.* Moreover, this perspective of a wild, messy, and anonymous death, which implicitly embraces an "open" idea of humanity may bridge the gap between East and West, between magical thinking and secular spirit.

The contribution to the 6th International Summer School Architecture and Philosophy brings those crucial reflections concerning death and memory in their both philosophical and architectural implications.

Miloš Stojković, *Faculty of Architecture, University of Belgrade*

[/] Slash or Splash – Actually the Stroke

While writing my PhD thesis application I encountered a problem when trying to thematize my work and set up a system of words as a kind of register of terms for application in eminently architectural language and terminology, in order to discipline architecture (*aquatecture*) / architect (*aquatect*). In that process, a place of ambiguity appears in the text, where I use "/" slash or *splash*, and probably there should be a stroke – as a clear decision on the use of the word or term in the right place with the right meaning. The initial task is to recognize and awake in this process (of splash) the architect-philosopher who will be able to make it clear and focus his own theoretical and practical work.

Architecture is not easy to explain in words, and especially that part of architecture that belongs to the element (concept & theme) of water – *aquatecture*. Water poetic imagination as the strength and power it has to create (determine) or at least contribute to the spatial creation and ambience (poetic) of space and to understand this through the space-creating, life-creating effect of water in space, can be achieved more precisely in *architecture / philosophy* through the correct interpretation and understanding of the concept of *spatial image (of water)* and defining more closely the term *aquatechture* as a unique neologism for use in my research on the topic of water in architecture.

To give a clear concept and set the basic idea of the application of the term of *spatial image (of water)* in the process of structuralization of space means to extract the derivative of *aquatecture* – its essence – and set it up in such a way that it is able to determine the space through architectural writing and the subsequent setting of (basic) *Principles of water*

application in the process of structuralization of the space – as one of a kind philosophy of aquatecture. The definition of the concept of *spatial image* is based on the Gaston Bachelard's phenomenology of imagination and *poetic images*, which he elaborates in his works.

Laura Mucciolo, *Sapienza Università di Roma*

Pools for Fun and "Sinking" Strategy. Introduction to a Panic Figure

The [/] indicates separation, uncertainty between domains ("more or less"), the indication of breath in a poem, exclusion between classes of membership. We are not interested in the possible meaning or one of the possible meanings, but rather to reflect inside the indecision and thus the wide spectrum of actions related to [/].

The translation in terms of space of the semiotics of the [/] could define uncertain territories, in-between, spaces of frontier and probability, where there is a remarkable transition of state perceived especially by the feet, a sentient and forgotten part of the body. These uncertainty-dominated spaces fall under the domain of Pan (Hillman 1972), the guardian of boundaries: a figure of inquiry around which the framework of the doctoral research, focused on domestic space, revolves.

The question of how Pan and panic have taken over establishing themselves as a "spatial condition," defining types (or rather models) and strategies of dwelling space, is the focus of inquiry that identifies spatial figures such as the "dead end," the "labyrinth," and the "occupied house."

The paper, starting from etymology, will go through the literature and psychology textbooks that refer to "panic" and the God Pan (goat), trying to identify a spatial figure to be added to the system of inquiry concerning reflection, the mirror, the double figure, and the possible spatial strategy of sinking.

Therefore, the theoretical investigation of the design translation of the "inclined bar" identifies certain architectures that collaborate with their transfiguration in the production of uncertainty.

The swimming pool, a useless space par excellence, public or private, filled with water and other objects defines an uncertain strategy: the immersion of the body through the plunge (heroic interactive condition) does not let one predict how much the body will be submerged, by what, how far the bottom is.

The pool thus becomes emblematic of a design strategy by sinking, revealing the very uncertainty of adventure inherent in the [/].