

Phenomenology, Space, Architecture

Dejan Milivojević,

Western Serbia Academy of Applied Studies, Department of Civil Construction and Architecture, Serbia
milivojevic.dejan3@gmail.com

Abstract: The study of the relationship between phenomenology as a philosophical method and phenomenology as an architectural method reveals that they contradict each other. Phenomenology does not imply hypotheses or theoretical generalisations. The method of phenomenological reduction and recording perceives space as a form of self-realisation, without any components of the objective or subjective in the traditional sense of their duality. Phenomenology is the truth in which space and being are perceived as one, and such a unity is phenomenal, i.e. present without temporal constraints. Architecture has different viewpoints. In architecture, space is embodied in the form. The architect has deserted the phenomenon of space in order to oppose it. Yet, there is the content in architecture, which is a phenomenological image (eidos). Thus, a place is created which we describe sensually given that volume, texture, materials, fenestrations, details, craftsmanship and technological perfection, horticulture, etc. are also present, but as the motives of everyday temporal space. Architecture is not space, but space as a phenomenon would not exist without architecture and subjective reality in general. The phenomenon of space is, thus originated from the process of individuation. This implies that the job of an architect is not to deal with designing the philosophy of architectural space; actually, we are talking about the geometry of assemblage. Nevertheless, dealing with philosophy is desirable because, as Vitruvius wrote, philosophy refines the architect.

The paper examines what phenomenology is and how we understand it, as well as how it addresses the problem of space. Architecture is closely related to people and their living environment, and thus, to the problem of space. Investigating these questions, we turned to the founder of phenomenology, Edmund Husserl and his student, Martin Heidegger. Studying the perspectives of architectural practice in the second half of the 20th century, we relied on two concepts: science of space and post-modernism. These two theoretical approaches differ greatly but share a historically justified and well-established method in the process of form constitution, which is an analytical procedure related to the geometry of assemblage. It is what reinforces our conviction of the need for further research into the geometry of the architectural form assemblage. Notable contemporary architects agree.

Keywords: phenomenology, space, architecture, Science of Space, Postmodernism

Introduction

Phenomenology and theory of architecture have been brought into correlation mainly thanks to the writings of Christian Norberg-Schulz. Schulz lived and worked in a period when the results of the international style were indiscriminately suppressed in favour of a different architectural-urban paradigm of everyday life. Said author approached the problem of alienation of modernist doctrines from the categories of neighbourhood, public space, complexity of urban form, etc. analytically. In his discussions, he greatly relied on the writings of Martin Heidegger with the intention of channelling the creative potential of architects toward thinking about the role of architecture with regard to theories of space and aesthetics. This led him to the conclusion that places, and local diversity are the essential content of architecture and urbanism. In this way, he acted in opposition to the international style as a too objective way of approaching the problem of space, highlighting the overlooked component of subjectivity. Subjectivity is a category of action that may lead to relativism, and phenomenology opposes such failure.

1 What is phenomenology

The meaning that the term phenomenology has today was introduced by Edmund Husserl in the early 20th century. Through the concept of *phenomenology*, he proposed his original method of describing the world, i.e. reality. According to Husserl, philosophy was brought to a dead end, because at the time, it completely leaned on (naturalistic) psychology and metaphysics. In Husserl's opinion, it did not produce desirable outcomes for science, technology, and art, because the prevailing theories could not transcend empiricism on which psychology a factual science relied at the time. Therefore, he raised a series of questions about reality and the *world of life*, wanting to reach the ultimate truth. He claims that philosophy should not be subjective, because this leads to relativism, in other words, that *awareness* as the subject of psychology is insufficient to describe phenomena. Moreover, a phenomenon is what *appears by itself*. To describe a phenomenon in all its phenomenal and appearance, it is necessary to process reduction, i.e. "cleansing" of all superfluous that reduces its clarity. The problem here is how to avoid subjectivity, as well as theoretical generalisations, hypotheses, etc.

Husserl implements his method by placing the task of self-construction before the subject, but such that can be achieved only through a painstaking process of individuation, instead of particularity. Individuation is a process of reduction through which, we confine everything that separates us from self-knowledge in existential terms; the process opens the individual to the truth which, regardless of how much we tend to express in personally, essentially belongs to universal knowledge. It is the task of phenomenology to 'tear away the veil from substantial life', in order to raise it to the highest *degree* of rationality' (Lefebvre, 1959: 19). The phenomenology method should aim to penetrate apodictic and universal knowledge of phenomena. This is why everything existential should be put into proverbial brackets. Refusing to accept the speculative nature of metaphysics, Husserl promotes a new philosophy (First philosophy) as a rigorous science devoid of naivety. Husserl lived in a period when the Western civilisation went through a fundamental crisis that continues to this day, only greatly expanded to a better part of the world. His impulse is that philosophical orientations should be completely changed and that a new, instead of redeemed philosophy should become the foundation of science, existence, and life as a whole. In effect, a new awareness is needed that will produce the man of the future. This new awareness is transcendent and absolutely open. A distinction should be made between awareness itself and awareness of something. We need to explore what lies beyond reality so as to truly comprehend it. Husserl conjectures a new everyday life that should be devoid of arbitrariness and based on truth.

Husserl desires to avoid tradition and historicity, but still speculates about them, primarily through the process of reflection, which gave a significant number of architects the opportunity to introduce the questioning of memory and introspection into a process correspondent to phenomenological reduction. However, phenomenology is not the same as introspection. In the phenomenological process of reflection and epoché, we face the *world of life* directly and unconditionally. The world of life as the *forgotten source*¹ of human subjective rationalisation of universalities cannot exclude introspection or memory. Thus, cracks can appear in the phenomenology method, because by leading to nothing human or temporal, it loses its grip on the reality of the practical-historical world. Phenomenological description does not entail facts based in reality, but transcendent awareness that exists by itself in such a way that it excludes man, unless we perceive him as a transcendent essence. In other words, it implies building a new man.

For Husserl, phenomenology is primarily a method, but throughout the 20th century, it would be identified, both justifiably and unjustifiably, with many individuals and directions of philosophical thinking. Thus, the most distinguished among Husserl's students first, and original authors later were Eugen Fink and Martin Heidegger. The phenomenology method is characterised by the following: natural attitude, internationalism, recording, reflection, reduction, apriority, monads, ideal objects, etc.

Phenomenology is in a continuous dynamic relationship with the subjective; moreover, it derives from the questioning of the subjective, turning it into the absolutely intuitive. For this reason, phenomenology is close to artistic description of the world through artistic creation. The problem is that reduction and epoché should eliminate sensory experience, so deconstructing reality (by means of reduction) is a way of expressing the understanding of the world in a constant phenomenological dynamic that occurs without the presence of the senses. It should be reminded that science and art are both fields of creativity, therefore transcendent awareness is possible as an individualized awareness of the immutable universal (transcendental subjectivity) in the field of science as well. By this, we mean layers of inscrutable reduction. This is why phenomenology can be abstracted as pure intuition, a world of life comprehensible through creativity and research. It is indisputable that people cannot realise their lives without reality, utilitarianism, and empiricism. Breaking out into pure identities with substance is possible through individuation, but it is impossible to fully achieve identity with the uncreated. In that sense, reduction is not done by man, because in order to do so, he would have to renounce his own humanity (Uzelac, 2009).

Discourses on phenomenology are very broad and deep, because it is quite open to creativity and search for the whole in truth, in science, art, and social emancipation in equal measure. Therefore, it is perfectly fine to assume that there are as many phenomenologies as there are phenomenologists. It should be noted that discussing phenomenology should not be viewed as a sensitive sympathy with the human alienation from truth and a life of meaning. It should not be perceived as 'aesthetically pleasing poetry'; instead, phenomenological description refers to intentionality, 'the structure of perceptibility, perception as such' (Uzelac 2009: 46). Husserl introduces terms such as transcendent and immanent perception. Phenomenology is the deep silence of a peaceful mind. Only then intuition in a silent march, assuming nothing, can reach existence. Phenomenological reduction leads

¹ Zoran Đinđić (Dunja Melčić): *Istorija, kriza nauka i 'svet života' u filozofiji kasnog Huserla (7/7)* U emisiji Antologija Trećeg programa Treci program Radio Beograd 6-12.03.2023.

to a series of abstractions. This how knowledge is formed, which should be understood metaphorically as a field where the seeds of creativity are to be sown. Our contemplations lead us to the following question: do phenomena exist independently of us, as transcendentals of reality. If yes, that would mean we recognise the structure of everything phenomenal as something existing outside the space-time capsule?

2 Phenomenology-architecture-art-technology

Nowadays, there are many reasons that warn us to approach the claim that architecture is art with caution. We must consider the fact that the Cartesian-Hegelian period of philosophy was the 'Age of the world Picture'². That period reached its peak during classicism. Back then, art was reflected in the analysis of the presented objectivity, in the realisation of reality. The architecture of classicism has its place there as a form of art, because it can be understood and described in the context of objectivity. Phenomenology goes beyond such a manner of description. Phenomenology demands 'the reduction of everything substantial'. Freed from objectivity, art becomes abstract, i.e. it is the source of itself as truth. If we accept that architecture is indeed art, thus the architect becomes an artist, in other words, if we find assumptions about architecture in phenomenology, then we must also face the following:

- an artwork (or architectural work) must have such a structure that can come into correspondence with the revealed structure of awareness; 'only those works that find their modes of existence consistent with the mode of existence of awareness as the groundwork of all subjectivity within the horizon of the world can bring this issue toward a new horizon' (Uzelac, 2009: 53).

'Art truly acts through its original truth, which is the same as its unique beauty. Created beauty is original and created, while objective truth is sought and found. The found truth cannot explain original beauty, which cannot be reduced to something else in order to be understood by analogy' (Zurovac, 1986: 348).

"The previous two quotes belong to philosophers who have centred their research on the philosophy of phenomenology and existentialism. Both quotes demonstrate the philosophers' profound ability to understand art, which is not surprising given that they themselves engage in literary art as a means of expression. Art, or the work of art, is unique, unprecedented, and unspoken. This is emphasized by all philosophers and artists. It is undeniable that art requires a developed intuition, which Benedetto Croce describes as 'having no master'³. Mića Popović writes that it is necessary to forget the idea, but not to discard it; rather, to establish a real, 'which means a POSSIBLE relationship' with it within the limits of one's individual art (Popović 1983, 19). From nothingness, through creativity with what appears solely by itself, we arrive at the structure we build. In fact, we must artistically individualize creativity. The creative process in architecture begins theoretically, same as with other artists. The architect describes what they have envisioned as a future building through sketches. But at the same time, the material and constructive structure of the form, as well as its functional content, are anticipated. An architect cannot work without a foundation and cross-sections, just as they cannot work without a synthesis of idea and place. Unlike other artists, an architect cannot explain their relationship to the world and the nature of that world through their work alone. More than other artists, an architect must suspend their creativity and subjugate it to the rational technical and scientific conditions imposed on architecture. If art (techne⁴) in architecture is reflected anywhere, it is in the optimal summation of all these mentioned constraints. Architecture is both more and less than art. Less because its expression is limited by a "natural stance", but more because, in its connection with nature, it is the real framework of everyday life, i.e., it is essential for life.

Art has accepted phenomenology as absolute intuition, and architecture has as well. The results are good, but there are also superficial ones. Can the relatively few purely artistic architectural works be called exceptions that confirm the rule that tradition is still the best support for architecture? The answer to this question is another topic that we are in no position to address at the moment.

2.1 Architecture praxis

In defining the praxis of architecture, we establish that an architect creates physical frameworks for the realisation of various purposes, ranging from cultural and residential to purely utilitarian buildings. Architecture is situated within created (urban) or natural environments. Climate, geography, traffic and infrastructure regulations, urban composition, culture, tradition, ecological standards, structural concepts, and social factors are prerequisites for an architectural project. And the ultimate prerequisite for all these are investments. On top of this, an architectural work as a form should be beautiful and aesthetically pleasing. Architects explore the

² Martin Heidegger referred to the entire Cartesian-Hegelian period of philosophy in this way.

³ Benedetto Croce (1934). *Estetika* [Aesthetics], Kosmos, Beograd.

⁴ Τέχνη (Te'chni) still means art in modern Greek, so it is etymologically clear that there can be no division of architects into artists and technicians.

world of colours, materials, constructions, and forms. These components of every project are masterful creations. There is no good architecture without well-designed joints, interfaces, rhythm, dynamics, and details. The aesthetic and volumetric qualities of architecture are honed to perfection provided that these resources are skilfully managed. Another important component of good architecture is the design of the site, particularly the grading, landscaping, and the introduction of water features, shaded areas, and other interventions that enhance the environment. The site is in the closest and most direct interaction with the users.

2.2 Architecture and theory

In the field of theoretical work by architects, the method of phenomenology can be highlighted by the researchers themselves or it can be observed and inferred by critics. Theoretical work is likely the most complex process, given that an architecture theorist must combine solid practical experience, artistic talent, a propensity for research, and a belief that creative processes can be rationalised. The extensive, high-quality, and diverse portfolio of the late Professor Branislav Milenković, PhD (1926-2020) cannot be overlooked here. The most significant body of work by said author is his scientific and research work. From his earliest to his latest written communications in the form of articles, papers, or books, Professor Milenković viewed the program for building environments as the axis around which the Science of Space was developed. His goal was to enhance the rational aspect of architectural design. We can summarise the professor's credo about architecture in the following ten statements:

First, like Husserl, he established research in architecture as a rigorous science based solely on what is reliable and evident. 'Without evidence, there is no science,' Husserl used to say. The limits of apodictic evidence are set by the boundaries of our knowledge, and therefore it is essential to seek what is absolutely reliable, what cannot be disputed' (Uzelac, 2003: 762).

Second, with the intention of clearly defining the responsibilities of architecture, he viewed the problem of designing and contemplating environments within the Science of Space, where architecture is responsible for the physical framework of human living.

Third, the architect's job involves dealing with the form of the environment where content and form are closely intertwined. According to Professor Milenković, the physical framework of the environment is focused on the 'Problem of form, double meaning, and active side.'⁵

Fourth, evidence is sought on the ground, primarily from anonymous builders, although works of authored architecture are not neglected. The domain of studying building traditions involves all elements of the assemblage and the form, which is the final expression of pure materialisation. Special attention is given to searches for typicality in spatial organisation, as this indicates that for identical needs, similar solutions are reached within families in terms of meaning and content.⁶

Fifth, the essence of creative genius lies in dialectics and absurdities, with dialectical pairs representing the unity of opposites. For example: unit/multiplicity; enclosed/included; grouping/movement, as well as the very essence of architecture reflected in the pair traditional/radical⁷.

Sixth, the language of architecture is the language of geometry⁸. All other shapes can be derived from ideal symbolic images: square, circle, cross, centre⁹.

Seventh, philosophy is not a ballast for technique.

Eighth, the examination of typicality is not devoid of human needs and the individual as a project. This reassures us that Professor Milenković was inclined towards anthropological architecture, and that his writings are close to those of Martin Heidegger. As he himself wrote, it is our duty to work on increasing the share of the rational in the architect's work; the environment needs to be theoretically encompassed as a totality, *without remainder*. Furthermore, intuition is an integral part of the process but is encompassed by what phenomenology defines as intentionality, which is not 'some mental state that would be added to reality but the structure of experience as such' (Uzelac 2009: 42).

Ninth, teamwork is essential to describe the problem of the built environment in its entirety.

⁵ Milenković, Branislav (1978). *Teorija potreba-projekat 1/1978* [The theory of Needs 1], Univerzitet u Beogradu, Arhitektonski fakultet.

⁶ Milan Uzelac writes about the ideal objects discussed by Husserl: "By introducing categorical forms, the realm of individual perception is abandoned." The appearance of typicality in architecture is a sort of categorical form.

⁷ In Husserl's work, one can observe the pair: objectivism/transcendentalism.

⁸ Milenković, Branislav (2003). *Jezik arhitekture* [The language of Architecture], Beograd.

⁹ Vladeta Jerotić writes: "Only symbols can express the ineffable, yet present and existing. (circle, square, triangle) Through symbols and paradoxes."

Tenth, the standard, according to Professor Milenković, ‘implies the highest degree of civilisation, seeking the best, distinguishing the essential and the superior from the personal and the accidental’ (Milenković, 1991: 156).

By summarising the results of Professor Milenković’s work into these ten tenets, we have not exhausted him as a source. A comprehensive view of his life path and his followers requires much more space. Professor Milenković lived and worked during the era of late Heidegger and mature Lefebvre, belonging to the same generation as Christian Norberg-Schulz, and participated in the construction of what was believed to be an undivided Yugoslav society, where everyday life was imbued with meaning. He believed in a purely phenomenological history of space. He focused on the rationalisation of the history of architectural concepts, seeking their spatial meaning. In doing so, he relied on architecture as a place¹⁰.

Another approach, one we do not wish to debate but merely to mention in a few reflections, relates to the book *Architecture’s Historical Turn: Phenomenology and the Rise of the Postmodern* by Jorge Otero-Palios.

Jorge Otero-Palios describes Western architecture after 1960 through the discourse of phenomenology. Phenomenology is a field of examination carried out by placing the historical responsibility of architects before the history of architecture. As criticism of modernism became necessary, architectural theorists either 1) turned towards reviving history, which modernism was believed to have negated, or 2) towards artistic intuition. In the first case, there emerged a movement of stylistic games with classical heritage, while in the second, subjectivism appeared. In addition, a range of other understandings of the future of architecture emerged. Overall, a certain relativism and aestheticism were present in practice. The focus on history was understood through its phenomena of transposition, rhetorical imitation, associations, poetic images, etc. In our opinion, the most significant contribution of postmodernism is the expansion of the understanding of space as an intersubjective reality based on the environmental. Modernism, in this regard, was less oriented towards place. Therefore, Christian Norberg-Schulz’s words are as powerful today as they were in 1971: ‘I still believe, however, that the space concept is particularly suited for the analysis of the human environment’ (Norberg-Schulz, 1971: 7).

In his book, Jorge Otero-Palios discusses architectural phenomenology in many instances and in various contexts. The broad spectrum of discourse stemming from phenomenology also highlights the influence that the writings of many phenomenological philosophers have had on architecture. Summarising his introductory remarks in the book, the author emphasises three perspectives for frameworks of reasoning related to postmodernism: ‘experience, history, theory’, assuming the necessity of individual contributions in each area.

The extensive body of work of Jorge Otero-Palios helps us understand postmodernism in a new way, through its foundational history. It introduces us to a series of architects-educators who were precursors to postmodernism but were not sufficiently represented in the critiques of that period. In the Western world, post-war architectural education gained a more significant scientific basis compared to the earlier, more artistic approach to the problem of constructing the environment. Needless to say, the boundary between art and technique is symbolic, especially in architecture. Postmodernism presented by Palios is a vast laboratory of ideas, and its purpose was not merely to build houses but to establish a new relationship with the environment that significantly differed from both modernism and classicism. Postmodernism implies regional schools, research, acceptance of the complexity of architecture and urbanism, as well as grasp of contemporary philosophy, psychology, and physiology. The author argues against Husserl’s rigid conception of phenomenological philosophy. Husserl’s conception of the world does not rest on hypotheses and theoretical generalisations. Moreover, Husserl does not address history or sensory experience.

He expects that the ways of understanding the world will be forgotten and that insights hidden from us by the transcendent being will be revealed, so that, having reached the truth, we might elevate our existence as a constant presence, vigilance, and reality. It should not be forgotten that Husserl was a mathematician and logician. His desire to engage with the philosophy of mathematics¹¹ is recognised in that axiomatic sense of reduction. It is partially a defeat when Jorge Otero-Palios notes that architects, in organising the relationship between experience and intellect, have resorted to methods that are not identical to those used by Husserl. This is a defeat because it introduces relativism and subjectivism into the understanding of phenomenology. On the other hand, it is a legitimate response to the question of how to intellectually justify the relationship with phenomenology from the standpoint of contemporary times and its uncertainties. The results of postmodernism, the author argues, may be liked or disliked, but the fact is that postmodernism has introduced significant and sufficiently positive changes into the world of contemporary architecture (Otero-Palios, 2010: 253).

¹⁰ Milenković, Branislav (2015). *Notes:” mesto vide mjesto“*, Belgrade.

¹¹ The title of his doctoral dissertation from 1891 is “The Philosophy of Arithmetic”.

3 Phenomenology and the Concept of Space

It was necessary to cultivate the field of phenomenology in the correct way. Martin Heidegger stood as a champion of humanism. Today, many believe that he directed philosophy towards anthropology, which he himself indicated¹². This is of immense importance for architectural theory, which is why he is so omnipresent in the writings of other architects. Moreover, as Henri Lefebvre points out, Heidegger was the first to raise the problem of space¹³.

The concept of space is among the most complex. The diversification of the general concept of space into different disciplines is almost unfathomable. Even in everyday speech, for example: “Don't intrude into my space”. Thus, space is also something that integrates a person as a psycho-physical whole. Furthermore, space is also related to aesthetics, such as a beautiful space, a good space, but it is also a designation of the universe as infinite space. It is also a necessity; I need a new, larger, or brighter space... For Christian Norberg-Schulz, space can be classified into existential and architectural, where the latter represents the materialisation of the former. We already mentioned Henri Lefebvre's view that Martin Heidegger was the first to raise the question of space. This is significant because Heidegger accepted phenomenology as a method and, according to him, it is possible only as ontology (Heidegger, 1988: 41). In his work *Being and Time*, he begins the structuring of the concept of space. The way to reach pure space is by exploring how *it* trans-subjectively determines the world, stripping away all layers that give space a possible but not ontologically completed determination. Although speculative, Heidegger offers many crystal-clear descriptions of the phenomenon of space, which is existential. ‘Space is neither in the subject nor is the world in space’ (Heidegger, 1988: 126). Space co-constitutes existence because all positions of things and events are described in terms of relations: up, down, left, right, here, behind, next to, near, far. It is our trait to be spatial; at our core, *we are about distance and orientation*. Heidegger's interpretation comes from the essence of existential meaning. The essential thing for him is that to exist is to dwell poetically, which means to build. Space is not brought into reality merely by measurement, although it may be its external characteristic. Today, we can become a virtual part of events happening thousands of kilometres away thanks to the possibilities of contemporary technology. All these modern, let's call them simulations of space, have little significance for the core of Heidegger's thought on space, which must be associated only with ontological truth, disregarding contemporary technologies. On the contrary, it is necessary to resist them to prevent the source from becoming muddled. This does not mean abandoning technology altogether, but rather staying true to one's original self. In *Being and Time* Heidegger already clearly hints at the problem of place and landscape, asserting that space is fragmented into places, that there is a purposeful connection between places, and then emphasises that space is a priori entity because existence is spatial. In *Being and Time*, he writes that a house does not stand just anywhere or in any which way. It is connected to the ground and oriented in relation to the daily cycles of the sun and the cardinal directions. From these a priori conditions arise the layout of rooms and, within that, their furnishings according to their purpose (Heidegger 1988: 117). Later, he will elaborate on the theme of dwelling by describing the significance of the land using the example of an old farmhouse in Switzerland (Heidegger 1982: 101). Ever since writing *Being and Time*, Heidegger is firmly rooted in tradition. This orientation towards architecture is of particular importance. Heidegger's concept of spatiality is not an illusion or some internal closing off from the world. Space is present in formal expression. However, the analytical layering of that presence begins ‘in the laying bare of *pure homogeneous space*, passing from the *pure morphology of spatial shapes* to *analysis situs* and finally to the purely metrical science. Our problematic is merely designed to establish ontologically the phenomenal basis upon which one can take the discovery of pure space as a theme for investigation and work it out.’ (Heidegger 1988: 127). Anyone who has made a significant effort to read Martin Heidegger's writings will never again view space as merely an external medium in which we place objects: ‘Heidegger aims to transcend architecture as an open expression of aesthetic subjectivism and to reestablish it, but on the foundations and openness of existence’ (Banović, (2018): 83).

4 Conclusion or aiming toward the geometry of assemblage

Phenomenology should not be understood as a mystical or symbolic revelation of reality or as a complicated poetic philosophising. At the time of its emergence, phenomenology was an urgent necessity, and its foundations remain relevant today. It particularly influences art and humanities. Phenomenology creates a new world. For this reason, it must be rigorous and clearly defined. The new world emerges by creating a new human being who is both rational and creative. This rationality develops vertically rather than horizontally, while horizontality is reflected in worldly actions. Humanity should strive to achieve self-awareness and to rationalise the creative impulse, directing it towards its values. Phenomenology offers ‘an infinity of analytical work, an infinitely open

¹² Martin Heidegger(1982). *Prevladavanje metafizike u Mišljenju i pevanju*, Noli, Beograd: 25.

¹³ Lefebvre,H.(1974). *Urbana revolucija* [The Urban Revolution], Nolit, Beograd.

horizon of exploration' (Uzelac, 2009: 96). In the ultimate sense, phenomenology is also a tradition of philosophising. It is intuition. It negates all that cannot be encompassed as individual, detailed description, which is very close to true art and to documentation. In the process of description, one should avoid the dominance of introspection over the pure experience of phenomena as exact universal-subjective truth (Russon, 2016: 3-5).

It is necessary to critically consider the fact that architecture has been accepted as an art form. This opens perspectives for further research. Thus, an anthropological approach to architecture has been developed, as argued by Professor Branislav Milenković. What is specific about him is that he integrated the phenomenological method into the experience of the history of architectural form, which demonstrated its most brilliant achievements in the classical heritage. Postmodern theorist José Otero-Palios further illuminated postmodernism through a critique that defines it as a project of intellectual rationalisation of experience. For the first researcher, the focus of analysis is concentrated on the fundamental problem: what is the place of architecture within the totality of shaping the environment. The latter describes a relatively short but very significant period in the development of architecture as part of the phenomenological movement.

From its classical period to the present day, architecture has developed its own corporeality either through the principle of numbers or through the principle of geometry. Professor Tine Kurent wrote that architecture can only be scientifically explained through numbers, while Professor Milan Zloković reduced the complex aesthetic-functional concept of building to the studies of continuous chain division and modularity. Prominent postmodern architects have cultivated individual discourses in the development of form, often explicitly historical. They have re-emphasised the importance of exploring the geometry of assemblage, composition, materialisation, detail, the complexity of urban vistas, and a very subtle approach to the topological phenomenon of building. Today's influential architects, such as Zaha Hadid or Tadao Ando, firmly adhere to their relationships with geometry in their architectural principles¹⁴.

The architect's task is to design the concept of space, but not the phenomenon of *space* itself, which is a philosophical theme, as we have seen. Nonetheless, the architect needs to understand philosophical ideas because philosophy is inseparable from humanity's progress. Otherwise, the architect risks being trapped in a barren and exhausting contemplation. The architect interprets the construction program. They assume where the future entrance will be, where the main communications will be, how the masses of the assemblage will be formed as wholes, and how sub-units within these masses will be organised. The process is based on logic and hierarchy. Summarising the process, we can determine the following:

- 1) Clear Position on the relationship between house/place/geometry of assemblage.
- 2) Principle of emphasising axes as pillars of spatial organisation in both the horizontal and vertical planes; axes should not be accepted solely as straight lines but rather as geometric descriptions of orientation, opening, and closing of space; from this approach, it is easy to transition into spatial structures and networks.
- 3) Principle of forming primary, secondary and other centres around which related contents will be grouped.

We believe that the architect organises their conceptual framework precisely by establishing the geometry of the assemblage. From an initial vision of the form, one moves towards its precision in dimensions, proportions, and details. While this rationalisation can potentially become strictly functionalist, starting from this approach allows for the exploration of many alternative forms.

¹⁴ See in: Masao Furuyama *Ando*, Tachen and Philip Jodidio *Zaha Hadid*, Tachen.

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