

Duality in Architecture

Investigating the value of duality, hybridity and complexity in relation to Postmodern architectural principles; how tensional ambiguities influence the connection between humans and space.

Thesis

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To my family and friends.

“Every phenomenon – a physical object, an organic form, a feeling, a thought, our group life – owes its shape and character to the duel between opposite tendencies; a physical configuration is a product of the duel between native constitution and outside environment” (P.326, KAPES G., “The new landscape”, 1956)

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Prologue

The process of detecting a theme to research often starts from personal interests. Although at first glance, these uncharted fascinations seem disconnected and isolated, they hide an intricate net of non-tangible meanings.

When I first came across Duality and Hybridity, they were in form of a collection of pictures, texts, and sounds, of which I was ignoring the specific interrelation.

The sound of the waves on the sand and a picture of the sea-shore (A), a text which describes a museum-house and a human silhouette in the sun (B), a panoramic pool which dissolves itself in the boundless sea behind (C), Alessandro Baricco's description of the "the mute existence of land and water", pictures of pebbles and shells - once dry, once wet - and the porch of my grandmother's house. (D, E, for texts see: Appendix I)

Later, analyzing this material unitarily, I finally came across the link I was looking for: the veiled source of my fascination was not the material itself as much as the Duality intrinsic in it. Suddenly, I realized that every phenomenon that I was observing with attraction was carrying a hybrid significance, each source was the subtle expression of a dichotomy.

Moreover, once I was aware, I suddenly noticed that this theme had been a constant throughout my past. Yet, I was already researching these themes through painting, writing, photography, and in my academic journey, without being fully conscious of it until now. (See: Appendix II)



(A)

(B)



(C)



(D)









Introduction

In first place, I felt a quivering excitement when I discovered the origins of my interest as if a new, lucid perception of myself started at that moment. However, right afterwards, it came the need to understand what the concept of “Duality” implies and how it is related to space and architecture. Therefore, this is the groundwork that generated the following study: a research with the aim of analyzing the concept of Duality from an architectural point of view.

Indeed, the text starts from an investigation of the abstract concept of ‘Duality’, to build a picture of its value in relation to the broader themes of ‘Singularity’ and Plurality’. Furthermore, the physical aspect of the analysis will be examined through the instance of Postmodern architectural theories, which often arose from principles of juxtaposition and complexity.

Interestingly, the idea of Duality seems to occur in numerous material implications of life, almost resembling an intrinsic quality in our nature, or rather in several aspects of it. As soon as I started reflecting on how the concept of 'duality' could play a role in human existence, I quickly had in my hands a fair list of antithetical binomials such as men and women; body and mind; good and evil; life and death; natural and artificial; water and land, and then more, in an architectural perspective, such as inside and outside; public and private; form and function; light and darkness.

Actually, even if most of these dichotomies usually correlate with fields of interest as Art, Religion, Philosophy and Psychology, my investigation is aiming to discover their spatial and architectural implications. Thus, suddenly, I began to research the influence of this antithetical tensional relationships in former architectural theories, hence coming easily across the values of Postmodernism, with its features of contradictory and multiplicity.

At the beginning of "Complexity and Contradiction in Architecture" by Robert Venturi, the book which in time became the manifesto of the postmodern architectural movement, the author asserts:

*"I prefer 'both-and' to 'either-or', black **and** white, and sometimes grey, to black **or** white." [...] "Ambiguity and tension are everywhere in an architecture of complexity and contradiction. Architecture is form **and** substance - abstract **and** concrete - and its meaning derives from its interior characteristics and its particular context." (Inside **and** Outside) "An architectural element is*

*perceived as form **and** structure, texture **and** material. These oscillating relationships, complex and contradictory, are the source of the ambiguity and tension characteristic to the medium of architecture”¹ (Venturi, 1966)*

Certainly, to take into consideration this binary aspect of the world that surrounds us does not mean to minimize the complexity of the environment, but instead, it represents a way of categorizing it. In fact, in a dual relationship, the binomial (Ex: Light-Darkness) indicates only the two antipodes of the tensional relationship. However, in between these two extremes stays the spectrum of tangible phenomena, which unfolds itself in a myriad of shades. Therefore, we could assert that each binary tensional relationship admits a plurality of hybrid and complex variations in-between. (Black – Shades of grey – White).

Thereupon, in 1843 the American writer and journalist Margaret Fuller wrote: *“Male and female represent the two sides of the great radical dualism. But in fact, they are perpetually passing into one another. Fluid hardens to solid, solid rushes to fluid. There is no wholly masculine man, no purely feminine woman.”*² (Fuller, 1843)

Without a doubt, M. Fuller wrote these words pointing out the hybrid essence of human beings, however, the implied idea could relate to several other dualisms, such as ‘light/darkness’ and ‘inside/outside’. Perhaps, “perpetually passing into one another” in analogous means.

¹ P.16/20, VENTURI R., “Complexity and contradiction in architecture”, 1966.

² P.78, FULLER M., “Woman in the Nineteenth Century”, 1845.

Thus, the present thesis aims to demonstrate that the concepts of Duality - and consequently hybridity, complexity and ambiguity - are intrinsic in the phenomenological environment and have a decisive influence on our perception and behaviour, and therefore are concepts which take on a central role in our comprehension and fruition of the architectural (as well as natural) space.

Chapter I: Duality and Philosophy

In first place, it is imperative to say that due to the restricted time frame and breadth of information, and to build a comprehensive image of the concept's roots and its development through time, the investigation studies in depth only a few main doctrines, while briefly mentions few others which seemed strictly necessary to build a logical progression of thoughts.

1.1) Preliminary considerations

From a certain perspective, hybridity could be seen as the condition of a phenomenon which originates in-between two opposite forces, the product of a tensional dual relationship. Indeed, starting from such foundations, it is simple to notice how this concept could be related to various aspects of our life, both physical and ideological. Thus, from the most ordinary details of everyday life, passing through religion and culture, until laborious artistic and philosophical interpretations; our life seems brimful of binomial tensions. Expectedly, it is arduous to identify the origins of such a theme, which, not only crosses linearly the history of humankind, but also circularly connects different cultures, doctrines, and beliefs.

Apparently, one of the first times the term “dualism” emerged, in the use we make of it today, was in “*Veterum Persarum et Parthorum et Medorum religionis historia*”; a historical text, elaborated by Thomas Hyde in 1760, regarding the long-standing religions of Zoroastrianism and Manichaeism. Indeed, T. Hyde was a British orientalist who used this term to point out the twofold essence of these theologies, which found their creeds on a fundamental tension between two contrasting principles: Light and Darkness, standing for Good and Evil. (*In Manichaeism: Ohrmazd and Ahriman*). However, far before the use of this word had been shaped and refined, the idea of a dual essence was already strongly present in several ancient cults and philosophies, either in Western and Eastern societies.³

³ FRYE, R., “*History of Mesopotamia*”, 2020

Conceivably, the concept of Duality (Dualism)⁴ is frequently analyzed in relation to the ones of Singularity (Monism) and Plurality (Pluralism), especially in the philosophical field. Hence, the following text will question the value of this interrelations and their plausible propensity to influence spatial/architectural conditions. Moreover, the analysis will employ the tangible example of Postmodern Architecture and its conceptual principles.

Nevertheless, before diving into the physical implication of this concept, it is necessary to have a theoretical, interdisciplinary overview of the theme, in order to understand it from various points of view.

1.11) Plato, Dialogues and Dialectics

First and foremost, it is necessary to start from the presupposition that the concept of ‘Dualism’ originally belongs to a branch of philosophy named “philosophy of mind”, which is the discipline generated to investigate the ontology of the mind, its nature and its relation to the body. Thus, the “Mind-Body problem”, namely the main subject of this domain, throughout the time divided the intellectuals into two major schools: Monism and Dualism, which themselves branched in several sub-categories. Here, in an exceedingly concise explanation, we can mention that Monism is the line of thought which accepts the

⁴ *It is right to talk about ‘Duality’ when referring to the concept itself, and instead use the term ‘Dualism’ when talking specifically about that branch of philosophy. [Hence, the same logic applies to the concepts of Pluralism – Plurality and Monism – Singularity] (Wright Buckham, John. “Dualism or Duality? - The Harvard Theological Review”. Cambridge, U.K. Cambridge University Press, 1913)*

prominence of only one principle⁵ - or, like Dialectical Monism⁶, maintains Unity accepting the Duality - while contrarily 'Dualism' claims that abstract (unintelligible) and material (intelligible) phenomena derive from two separate principles which are opposite and irreconcilable. (Mind ≠ Matter). (See Appx. III)(K)

Presumably, one of the oldest formulations of mind-body Dualism was expressed in the *Samkhya* and *Yoga* schools of "Hindu philosophy" (c. 650 B.C.), which categorized the world into the two principles of *Purusha* (mind/spirit) and *Prakriti* (material substance). Later on, in western society, an analogous concept arose in several philosophic theories: quietly arising in the Presocratic, specifically in the Eleatic School with Dialectics (*Parmenides, Zeno*), gradually growing through Socrates and his διά-logic approach; until finding a powerful expression in Plato.⁷ (Appx. IV)

⁵ (Materialism: Matter>Mind, Idealism: Mind>Matter, Neutral Monism: 3rd Subst.> Mind and Matter) (See Appendix III)

⁶ A subcategory of Monism which accepts the Duality intrinsic in the phenomenological world as an antithetical but complementary relationship. According to this current, indeed, the Unity (Whole) is accomplished by the contraries in the Duality, which are interdependent and complementary. (Mind ⇔ Matter) (See Hegel's Dialectics)

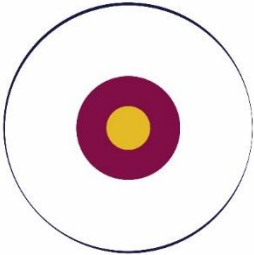
⁷ DIOGENES LAERTIUS, "Lives of Eminent Philosophers", (Approx.) III century A.D.



MONISM



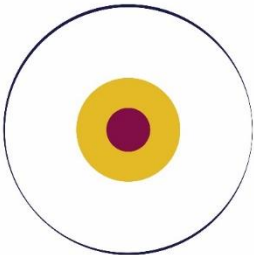
DUALISM



PHYSICALISM



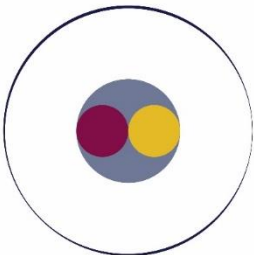
TAOISM



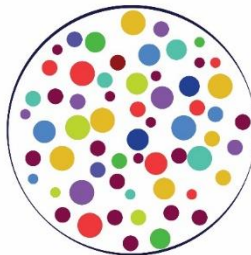
IDEALISM



DIALECTICAL
MONISM



NEUTRAL
MONISM



PLURALISM

Indeed, in Plato's philosophy, the idea of Dualism could be seen as the fulcrum of his speculations on the meaning of life itself. Moreover, to be precise, we are taking here into account the first platonic dualism, found in the early texts known as Socratic Dialogues (*"The Symposium" and "The Phaedo"*), rather than his mature and dogmatic Idealism⁸ which can be observed in *"The Republic" (Allegory of the cave)*. (F)

Furthermore, in *"The Phaedo"* Plato demonstrates, through the word of Socrates, his solid conviction that the human existence is encircled by a twofold reality, as G.M.A. Grube write:

*"On the one hand is the Ideal, 'that which is divine, deathless, intelligible, of one kind, indissoluble, always in the same way identical with itself'; and opposed to this is the phenomenal world 'human, mortal, varied in kind, unintelligible, soluble, never in any way identical with itself'."*⁹ (GRUBE, 1958)

In addition, reading the following passage of the dialogue assists us in understanding Plato's considerations on the 'opposites', and how every phenomenon derives, by some means, from its antithesis:

"(Socrates) Do not, he said, confine yourself to humanity if you want to understand this more readily, but take all animals and

⁸ *Pure Dualism and Idealism: branches of Philosophy of Mind, both acknowledge two generating principles (Mind ≠ Matter), however, the mind always overtakes the matter. (Mind>Matter). The thought of Plato seems to change with its maturity, it resembles a sort of transition from 'Dualism' towards an always stronger 'Idealism'.*

⁹ P.18, GRUBE G.M.A., *"Plato's thought"*, 1958

all plants into account, and, in short, for all things which come to be, let us see whether they come to be in this way, that is, from their opposites if they have such, as the beautiful is the opposite of the ugly and the just of the unjust, and a thousand other things of the kind. Let us examine whether those that have an opposite must necessarily come to be from their opposite and from nowhere else, as for example when something comes to be larger it must necessarily become larger from having been smaller before.

(Cebes) Yes.

Socrates: Then if something smaller comes to be, it will come from something larger before, which became smaller?

(Cebes) That is so, he said.

(Socrates) And the weaker comes to be from the stronger, and the swifter from the slower?

(Cebes) Certainly.

(Socrates) Further, if something worse comes to be, does it not come from the better, and the juster from the more unjust?

(Cebes) Of course.

(Socrates) So we have sufficiently established that all things come to be in this way, opposites from opposites?

(Cebes) Certainly.

(Socrates) There is a further point, something such as this, about these opposites: between each of those pairs of opposites there are two processes: from the one to the other and then again from the other to the first; between the larger and the smaller there is increase and decrease, and we call the one increasing and the other decreasing?

(Cebes) Yes, he said.

(Socrates) And so too there is separation and combination, cooling and heating, and all such things, even if sometimes we do not have a name for the process, but in fact, it must be

everywhere that they come to be from one another, and that there is a process of becoming from each into the other? (Cebes) Assuredly, he said. ¹⁰ (GRUBE, 1977)

And later on, in *“The Symposium”*, Plato analyzed further the concept of opposites; although this time with a different and stronger “emotional intensity”, perhaps because discussed concerning “Ἔρως [Eros]. Indeed, in 186d/186e, he writes:

“In fact, he [the doctor] must be able to reconcile the most hostile elements in the body and make them love one another. The most hostile are the extreme opposites, hot and cold, bitter and sweet, dry and moist, and so on.” And yet: “Now, it is obvious to anyone who gives even the slightest thought to the matter that the same reconciliation of opposites applies in music.” [...] “For of course harmony could not arise out of the elements high and low while they were still in disagreement, because harmony is concord and concord is a kind of agreement, and agreement is impossible between elements that are in disagreement as long as they remain in that state.” [...] “The same is true of rhythm. Rhythm is created when elements which were originally in disagreement, namely the fast and the slow, are subsequently brought into agreement.” [...] “Now, in the construction of harmony and rhythm there is no difficulty in discerning the influence of love, and love as a duality is not as yet in evidence here.”¹¹ (HOWATSON, 2008)

Now, exactly this idea of bringing the opposite into agreement is a focal point for my investigation. Indeed, the fact that ‘balancing the contraries’ is the key process to generate ‘harmony’ and

¹⁰ P.61. (Vv. 70d-71b), GRUBE G.M.A., *“Phaedo – Plato”*, 1977

¹¹ P.19/20. (Vv. 186d-187d), HOWATSON M.C., *“Symposium – Plato”*, 2008

‘rhythm’, concepts such strongly connected to architecture, allows us to picture the possible spatial implications of such ideas. However, this topic will be discussed in detail later on, in a more appropriate context.

Therefore, returning to Plato, it could be observed that even the expedient of the dialogue and the use of Dialectics, which he learned from his mentor Socrates and richly employed, are themselves linguistic tools built on an underlying dualism: the derivation of the ‘Truth’ from the contraries, through a δία-logic disputation. (Appx. IV)



(F) Plato's Allegory of the Cave

Thus, in some respects, Plato believed that every phenomenon is inevitably connected with its extreme opposite and that the most mysterious of connections is between Matter and Mind (Concrete and Abstract). Such ‘mysterious’, to the point where [In the *Allegory of the cave*(A)] he makes clear that every phenomenon (World of Matter) is itself simply an imperfect copy of

his perfect and opposed ideal form (World of Forms), approaching thus to an undiscussed Idealism.

Certainly, the impact of Platonic Dualism in 'History of Philosophy' was substantial, since his thoughts pervaded the psyche and work of many later philosophers. However, due to the restricted time frame, the investigation will examine only the further doctrines which are strictly essential to clarify the antithetical value of 'opposites' and their interrelation, rather than focus on the exact Mind-Body dualism.

I.III) From Aristotle to Descartes

The theories of Plato left the successors with more than one question, especially concerning what has been considered the biggest gap in his philosophy: the connection of a certain soul to its determined body. Although already in the "Phaedo" he wrote about the body as a prison and the soul as something which is undermined and weakened by it¹², he never clarified afterwards

¹² "It really has been shown to us that, if we are ever to have pure knowledge, we must escape from the body and observe things in themselves with the soul by itself. It seems likely that we shall, only then, when we are dead, attain that which we desire and of which we claim to be lovers, namely, wisdom, as our argument shows, not while we live; for if it is impossible to attain any pure knowledge with the body, then one of two things is true: either we can never attain knowledge or we can do so after death. Then and not before, the soul is by itself apart from the body. While we live, we shall be closest to knowledge if we refrain as much as possible from association with the body and do not join with it more than we must, if we are not infected with its nature but purify ourselves from it until the god himself frees us. In this way we shall escape the contamination of the body's folly; we shall be likely to be in the company of people of the same kind, and by our own efforts we shall know all that is pure, which is presumably the truth, for it is not permitted to

the conditions of such exclusive interconnection between one specific soul and its specific body. [Mostly since, according to his thought, the body (Matter) is merely an imperfect copy of the soul (Form/Mind)].

Therefore, Aristotle, one of the most illustrious of his pupils, tried to answer the issue. And although he broke with the past, subverting Plato's 'Mind-Body' Dualism¹³ and trying to find a new 'unity' in the dichotomy, he preserved his mentor's twofold explanation of the phenomenological world.

Briefly, he didn't accept Platonic 'Forms' (pure and independent from their phenomenological embodiment) but instead, he overturned the issue asserting that the soul is body's 'form', namely that 'forms' are nothing but the basic essence and properties of things, and therefore exist incorporated in those.¹⁴

Despite these (nearly 'Physicalist'²³) principles, he maintained a dual approach towards the world (Matter), believing that it is strongly characterized by dual forces (tensions between extreme opposites) that we confront with our senses, which are, in fact, the medium between the antipodes.

Accordingly, in "*De Anima*", Aristotle wrote: "*Hence it is that we do not perceive what is just as hot or cold, hard or soft, as we are, but only the excesses of these qualities: which implies that*

the impure to attain the pure."(P. 58. (Vv. 66e-67b) GRUBE, G.M.A. "*Phaedo - Plato*", 1977)

¹³ Par. 1.2, ROBINSON, Howard, "Dualism", *The Stanford Encyclopedia of Philosophy* (Fall 2020 Edition), Edward N. Zalta (ed.)

¹⁴ "*the capital 'F' has disappeared with their standing as autonomous entities*" (ROBINSON, Howard, "Dualism", *The Stanford Encyclopedia of Philosophy* (Fall 2020 Edition))

the sense is a kind of mean between the opposite extremes in the sensibles.”¹⁵

To all intent and purposes, his words can be interpreted as if our sensorial perception of the environment is the mediatory instrument capable to comprehend the phenomenological dichotomies around us, as each of our senses deals with a linear antithesis (touch: tangible-intangible / sight: visible-invisible / taste: tasteful-tasteless / smell: odorous-odourless / hearing: audible-inaudible).¹⁶ Lastly, as we can notice, even re-shaping the meaning of the mind-body relationship, the twofold vision of tangible phenomena persists as a fixed point in Aristotle’s thought.

Differently, several centuries later, Renée Descartes made the issue relevant again. In fact, the French mathematician and philosopher has been largely considered the father of ‘modern’ Dualism, due to the publication of his “Meditations on First Philosophy” (1641)

Throughout the text of the ‘II Meditation’, he seems to essentially reject the Aristotelian lessons in favour of a new ‘platonic’ Pure Dualism⁷ (as the Form can exist independently from its Matter, and therefore considered superior). Hence, closing the ‘VI Meditation’, he confirms his belief with these words:

“First, since I know that whatever I clearly and distinctly understand can be produced by God such as I understand it to be, then

¹⁵ P. 103. (Vv. 423b 18, 424a 16) HICKS, R.D. “Aristotle – De Anima”, 1907

¹⁶ “Again, smell corresponds to hearing and to each of the other senses in that, as hearing is of the audible and inaudible, and sight of the visible and invisible, so smell is of the odorous and inodorous” (P. 91-92. (Vv. 421b 4) HICKS, R.D. “Aristotle – De Anima”)

if I can clearly and distinctly understand one thing without another, this is sufficient for me to be certain that the one is distinct from the other, since they can at least be produced separately by God. By what power this separation comes about makes no difference to the judgement that the things are distinct. Next, from the very fact that I know [sciam] I exist, and that for the moment I am aware of nothing else at all as belonging to my nature or essence, apart from the single fact that I am a thinking thing, I rightly conclude that my essence consists in this alone, that I am a thinking thing. And although perhaps (or rather certainly, as I shall shortly claim) I have a body, which is very closely conjoined to me, yet because, on the one hand, I have a clear and distinct idea of myself, in so far as I am a thinking and not an extended thing, and, on the other, a distinct idea of the body, in so far as it is only an extended and not a thinking thing, it is certain that I am really distinct from my body, and can exist without it.”¹⁷(DESCARTES, 2008)

Finally, we are able to notice why such an intense recession towards a prior, almost dogmatic¹⁸ Idealism, unleashed the (renewed) ‘modern’ debate on Dualism. However, although Descartes is certainly a prominent figure connected solidly to the topic (and its influence is important for few following arguments), the analysis will not linger further uniquely because

¹⁷ P. 55. DESCARTES, R. “*Meditations on First Philosophy*”, 2008

¹⁸ “This conclusion in the Sixth Meditation asserts the well-known substance dualism of Descartes. That dualism leads to problems. As Princess Elisabeth, among others, asked: if mind is unextended and matter is extended, how do they interact? This problem vexed not only Descartes, who admitted to Elisabeth that he didn't have a good answer (3:694)” (HATFIELD G., “René Descartes”, *The Stanford Encyclopedia of Philosophy* (Summer 2018 Edition))

there are subsequent doctrines that seem better related to our specific focus. (“unity of opposites”, the interdependency of the contraries and dual tensions and Dialectical systems)

I.IV) Interactionism

Descartes’ theories, named later ‘Cartesian Dualism’, as outlined before, conducted inevitably to a question without an answer: “*if the mind is un-extended and the matter is extended, how do they interact?*”^{xii}, which is exactly the discrepancy that gave birth to further several critics and reinterpretations. (The Issue of ‘Interactionism’)

Following, several illustrious philosophers, among which Nicolas Malebranche and Gottfried Wilhelm von Leibniz, attempted to give a solution to this inconsistency about the interaction of ‘Res Cogita’ (Mind) and ‘Res Extensa’ (Matter). Yet, they were not able to exclude the dogmatic intervention of God within the interaction of two such different substances.

On the other hand, in profound contrast with the ‘interactionist’ theories, took place the thought of Baruch Spinoza, who disengaged from Descartes’ ideas, suggesting a more complex vision where both Matter and Mind are inferior to a third substance.¹⁹ (*Appx.III*) Moreover, Spinoza (together with David Hume) is considered the father of ‘Neutral Monism’ (3rd Substance > Mind and Matter), which is another sub-category of ‘Monism’, apart from ‘Physicalism’ and ‘Idealism’. (*Appx. III*)

¹⁹ *Britannica, The Editors of Encyclopaedia.*

"Interactionism". Encyclopedia Britannica, 25 Apr. 2017,

The issue of 'Interaction' between Abstract and Concrete, debated over and over, reached unsolved the movement of 'German Idealism', and lastly came to the groundbreaking intuition of G.W.F. Hegel. Thereafter, in 1817, Hegel retrieved part of Descartes' Idealism, yet finally building a stronger logic to explain the interaction between (Abstract) forms and (Concrete) phenomena, through a dialectical process. Thus, the tool of 'Dialectics' almost seems to return to its original use: an instrument, based entirely on a twofold tension, and used to pursue the truth.

I.V) Hegel's Dialectics

Georg Wilhelm Friedrich Hegel, philosopher and poet, was one of the main exponents of 'German Idealism', well known for its committed attempt to disprove Kant's beliefs, in the attempt of solving the discrepancies of his philosophical system. Immanuel Kant, indeed, is the developer of 'transcendental idealism'²⁰

Although Hegel was an Idealist, he strongly rejected the Kantian 'transcendentalism', which appeared excessively assertive, and thus he built a dialectical philosophical system which was finally able to give a logical interpretation (answer) to one of the thorniest issues of Dualism: "How, being so divergent substances, the Phenomena (Matter) interact with Reason (Mind)?"

²⁰ "Kant believed that ideas, the raw matter of knowledge, must somehow be due to realities existing independently of human minds; but he held that such things-in-themselves must remain forever unknown. Human knowledge cannot reach to them because knowledge can only arise in the course of synthesizing the ideas of sense." (<https://www.britannica.com/topic/transcendental-idealism>)

Thereupon, Hegel found “the key to moving beyond Kant”²¹ in the work of Johann Gottlieb Fichte, a German Idealist as well. In fact, Fichte was the first to give shape to the ‘Synthetical Method’ (*Appx. IV*), which suggested that the third synthetic stage of knowledge does not nullify the contradictory sides of the previous antithetical stage, but brings them into agreement restraining them.

The ‘synthetical conception’, thus – just as the process of synthesis in chemistry, which uses the antithetical interaction of two compounds to obtain a ‘reaction’ - combines the opposites²², revealing their reciprocal value and degree of truth, and therefore considering each of the contraries true ‘to a certain extent’.²³

Returning to Hegel, it is right to say that with the help of Fichte’s synthetical system he is allowed to abandon the ‘*Reductio ad Absurdum*’ and thus able to build a dialectical system that changes the whole conception of Reason (Mind – Platonic Forms).

Indeed, his dialectical method consists of 3 stages:

- I. The moment of Understanding (Thesis)
- II. The Dialectical Moment (Antithesis)
- III. The Speculative Moment (Synthesis)

²¹ *Maybe, Julie E., "Hegel's Dialectics", The Stanford Encyclopedia of Philosophy (Winter 2020 Edition)*

²² *P. 109, FICHTE J.G., "The Science of Knowledge", 1794*

²³ *Maybe, Julie E., "Hegel's Dialectics", The Stanford Encyclopedia of Philosophy (Winter 2020 Edition)*

For the same reasons carried to explain Fichte's method, it may be said that the (II) 'Dialectical Moment' brings the (I) thesis (or Understanding) and its extreme opposite in an antithetical comparison. While the (III) 'Speculative Moment', namely the higher and more abstract level of knowledge, is the achievement of a brand-new concept which encompasses both the former 'Moments' and therefore it is the formation of an 'Idea' able to grasp both the antipodes of the antithesis and yet their dual correlation.²⁰

For some respects, in this third synthetic stage, he brings into agreement "*the most hostile elements*" which "*are the extreme opposites, hot and cold, bitter and sweet, dry and moist, and so on.*"¹⁰ Furthermore, during his philosophical studies, Hegel acknowledged several examples of "unity of opposites", among which: Finite and Infinite, Positive and Negative, Cause and effect, Form and Content and Abstract and Concrete.²⁴

"The Hegelian dialectic, on the other hand, accepted the contradiction as a real aspect of the world, which is continually overcome and continually renews itself in the process of change"²⁵

Finally, it can be said that Hegel was able to explain the interaction between the material world and the universal concepts (or Forms) by admitting that Dialectics is "*the principle of all natural and spiritual life*" and "*the moving soul of scientific progression*"²⁶ Therefore, a dialectical (dual) world is possible to understand only for a Reason (Mind) which is dialectical itself; hence

²⁴ *Encyclopaedia of the Philosophical Sciences, Part One "IV. Second Attitude of Thought to Objectivity two. the critical philosophy", 1830*

²⁵ P.419, MC GILL V.J., PARRY W.T., "*The Unity of Opposites*", 1948

²⁶ P. 35, HEGEL G.W.F. "*The Science of Logic*", 1812

able to grasp, decode and include the twofold phenomenological reality (Matter).

This sort of approach seems to take after the basic principle of 'Dialectical Monism', namely a sub-category of Monism that accepts the dual aspect of 'unity'. However, the topic will be developed further afterwards, when compared with certain Post-modern architectural principles.

Besides, it is worth notice that while the concept of 'Mind-Matter Dualism', soon after Hegel, goes disappearing slowly due to the unfolding of 'Mechanism'²⁷, divergently, the primary concept of 'Duality', seen as the underlying principle of the phenomenological world, kept (and keeps) living throughout history. In conclusion, we can assert now with certainty that 'Duality' is a principle intrinsic both in our essence and in our environment.

(Introduction, Par. III)

I.VI) Deductions

In my opinion, as noticed from the study of the concept's development through philosophy, it seems that most thinkers acknowledged - some more, some less - the inexorable dual

²⁷ "Mechanism, in philosophy, the predominant form of Materialism, which holds that natural phenomena can and should be explained by reference to matter and motion and their laws. Upholders of this philosophy were mainly concerned with the elimination from science of such unobservable as substantial form and occult qualities that could not be related to the mathematical method. It rejected the notion of organisms by reducing biological functions to physical and chemical processes, thus putting an end to spirit-body dualism."

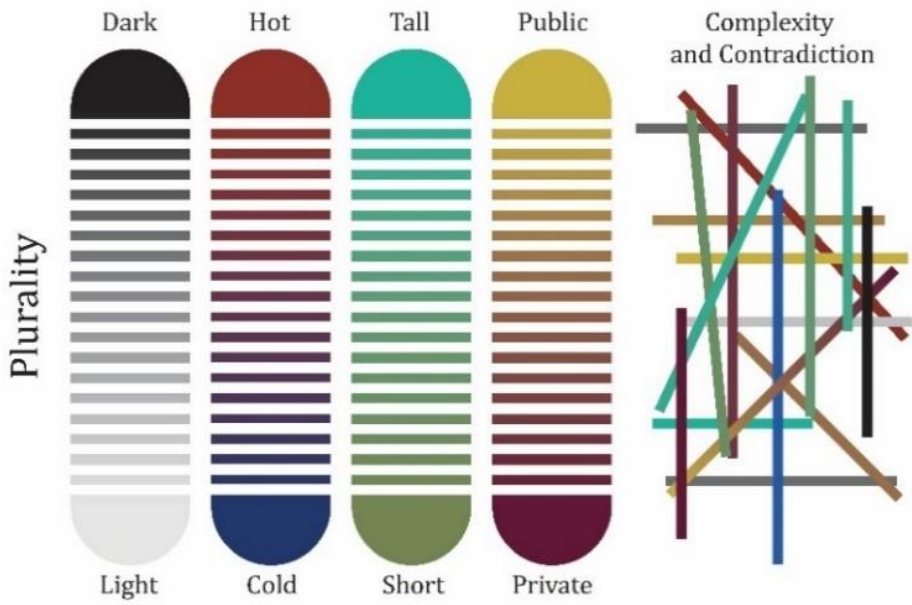
(Britannica, The Editors of Encyclopaedia. "Mechanism". Encyclopedia Britannica, 14 Feb. 2007)

character of reality. Indeed, when we look back at the theories at issue, it is simple to realize that every speculation was made with the intent of explaining the interaction between what is “Abstract” and what is ‘Concrete’, perhaps the most inscrutable relationship of contraries.

Debating the issue, the philosophers oscillated on a swing between Materialism (Matter>Mind) and Idealism (Mind>Matter), however always and inevitably recognizing the underlying antithetical dichotomy: Mind \Leftrightarrow Matter. Hence, it fairly seems that Monism, Dualism and Pluralism are different answers to the same dual-issue, theories to give an order to our world, which carries an intrinsic Duality.

However, now that we proved the first part of our main thesis (*Introduction, Par. X*), namely this inevitable dual character ingrained in us (humans) and our environment, it is essential to connect this abstract idea to its physical implications. Accordingly, in “Genius Loci”, Norberg-Shultz said: “*The concrete things which constitute our given world are interrelated in complex and perhaps contradictory ways.*”²⁸ And yet, elegantly, the world around us keep developing as a complex hybrid, generated by the overlapping of antithetical tensions. Therefore, when - in this labyrinth of binomial forces - two extreme opposites come to being together: a contradiction arises.

²⁸ P. 6, NORBERG-SHULTZ C. “*Genius Loci – Toward a Phenomenology in Architecture*”, 1979



(G) Scheme – Plurality, Complexity and Contradiction

Chapter II: Duality and Architecture

II.1) Preamble

Consequently, in the wake of the previous investigation on the 'Abstract' side of Duality, and its antithetical relation to Singularity (Purity/Unity), the following text rather points to the 'Concrete' architectural implications of such correlations, likewise extending the scope to the idea of Plurality, often associated with the physical environment.

Indeed, as anticipated in the introduction, acknowledging these binomial aspects of phenomena implies the recognition of a

plurality of hues which arise betwixt and between each tensional dichotomy. (*Dialectical Monism*)

Specifically, we can take advantage of clear examples such as 'Light and Darkness' or 'Hot and Cold', which could ease our process of associating the former ideas with the phenomenological renowned reality. Therefore, as evinced by the scheme (G): between (pure) Light and (pure) Darkness takes place a plurality of different degrees of shadow, as well as there is a multitude of degrees of warmth between 'Hot and Cold', and yet a variety of heights between 'Tall and Short'. Moreover, the superimposition of these pluralities creates the contradictory complexity which characterizes the natural milieu.

II.II) Physical and psychological implications

In order to start our journey through the physical and architectural implications of Duality, it is significant to outline its relevance in everyday life and the subsequent impact on human psychology. Thereupon, I found truly instructive an essay entitled "The Architecture of Water" and written by the architect Charles W. Moore in 1959. The article, indeed, gently discuss how the contradiction between 'Stillness and 'Movement' (Land and Water) is capable to impact our state of mind.²⁹

²⁹ "For us this state of mind about moving water is based on a knowledge of the cycle in which it moves. From the sea, we know, it is evaporated into clouds, to fall on the mountains, to seep into the springs and streams, to flow into rivers, and so back down to the sea. This quality can make running water particularly useful in our sprawling cities, where physical escape gets more

In substance, the text starts from the analysis of the value of Water concerning our perception of the physical space. Indeed, already in the first lines, C. Moore writes:

“In the ruins of Pompeii there stands a drinking fountain which served for donkeys and for people. It had a faucet and a basin, and over them was carved a cloud with a rain god sitting on it. For the donkeys the carving was not necessary; for the people, though, the cloud and the god must (at least sometimes) have given added pleasure and meaning to the water they drank.”³⁰ The statue, in fact, carries a distinct meaning from the mere physical need, it shows a symbolical use of water, which, with its cyclical movement, it is able to signify the “sense of somewhere else”.

“This use, so far largely ignored in North America, results from a unique property of water: a trickle, a stream, coming from somewhere and going somewhere else, is capable of suggesting a mountain far away and the mysterious depths of the sea. In a sense, all the water in the world seems to share in the same identity: as the cloud and the rain god enhanced the importance of the water in the Pompeian basin, so the water in the ocean adds a dimension to the trickle in our stream.”³¹ (KEIM, 2001)

and more difficult every day.” (P. 28-36. KEIM, K. “You Have to Pay for the Public Life – Selected Essays of Charles W. Moore”, 2001)

³⁰ P. 28-36. KEIM, K. “You Have to Pay for the Public Life – Selected Essays of Charles W. Moore”, 2001

³¹ “Garden designers in China and Japan long ago made into a rule the idea that water should proceed from an unseen source, flow by us, then, suggesting unlimited distance, flow round a corner and out of sight. Bernini, in the Fountain of the Four Rivers in Piazza Navona in Rome, lets the water disappear through the mouth of a dolphin. Remarkably, instead of seeming like an

Thus, this “sense of somewhere else” seems to arise from a specific property of water, namely the perpetual and fluid moving, which releases its charm since contrasting with the main feature of Land - the lively reliable stillness -. Moreover, this contradiction appears to effectively allow our imagination to travel in remote places, and grasp the depth of phenomena. The impact of the contradiction between ‘Stillness’ and ‘Movement’ is such significant, that often in Japanese gardens this antithesis is creatively achieved by any means.

*“[...] on the other hand, water (at least its contemplative qualities) can be suggested even when the water itself is not present, as, in Japanese gardens, a sunken rocky plane suggests a stream, carefully placed rocks in a field of sand evoke the images of islands in the sea, and two vertical rocks can powerfully suggest a waterfall.”*²⁵ (H) (KEIM, 2001)

ordinary drain and killing in our imaginations the continuity of the water’s flow, the dolphin manages to emphasize contact with the vast depths of the sea to which the water must be on its way.” (P. 28-36. KEIM, K. “You Have to Pay for the Public Life – Selected Essays of Charles W. Moore”, 2001)



(H) Portland Japanese Garden, 1963

Thereby, allowing the human mind to wander in distant ‘imaginary’ places with the help of the contradiction between ‘Stillness’ and ‘Movement’, even when subtly suggested with static objects. As a result, we could dare to observe that this psychological engagement does not derive merely from the particular contrast between ‘Stillness and Movement’, but instead it appears to draw from the influence that any contradiction-in-itself has on our perception of space.

Therefore, by the same token, it seems essential to discuss the power of phenomenological contradictions in its architectural implications. Accordingly, I find this concise text by Iñaki Ábalos and Renata Sentkiewicz appropriate to introduce the topic:

“[Architecture] often takes its composite tension from two theoretically incompatible morphological organizations that correspond to different disciplines or languages. This composite-tension technique usually involves the union of two organizations

*that possess both a degree of compatibility and incompatibility, leading to the appearance of a certain kind of “Frankenstein’s monster”—a hybrid, characterized by dualism. These types of unions between different forms and materials can be carried out physically—and in this case the assemblage will probably display seams and scars—or by processes of chemical fusion, which, in the organic world gives the “monster” the appearance of a unique organism whose greatest visual effect will then possess a new, surprising ‘naturalness’.*³² (ÁBALOS +SENTKIEWICZ, 2014)

In conclusion, to a certain extent, human perception and fruition of both natural and urbanized places are affected by a series of dual antithetical forces. Furthermore, these binomials take on a value in Architecture, which typically combines Art and Science³³, as well as Inside and Outside; Public and Private; Form and Function; Solid and Void; Natural and Artificial, and so on.

II.III) Why Post-Modernism?

Now, considering that the purpose of this research is to analyze the implications of Architecture as influenced by these inevitable tensions – and therefore with the occurring contradictions – it felt adequate to convey the instance of the Post-Modern

³² ÁBALOS +SENTKIEWICZ ARQUITECTOS, *Curators comment on their Exhibition “Dualism” at Druker Design Gallery, 2014*

³³ *Not by chance, even Adolf Loos (1870-1933) – precursor of the Modernist movement* - saw the Architect as a bricklayer who has learned Latin. A profession right between “Concrete” (Physical) and “Abstract” (Linguistical) skills. [Evan Rawn. “Spotlight: Adolf Loos” 10 Dec 2019. ARCHDAILY. Accessed 14 Feb 2021.]*

** (“Adolf Loos’s minimalist attitudes are reflected in the works of Le Corbusier, Mies van der Rohe, and many other modernists and led to a fundamental shift in the way architects perceived ornamentation.”)*

Movement, and precisely the primary values from which it developed.

As already drafted in the introduction, a significant part of the architects connected with Post-Modern values attached great importance to the complexity of contradictory tensions, enhancing the importance of plurality. Consequently, the investigation will firstly present an inclusive perspective of the architectural movement in its socio-historical context, outlining the value of its principles; while, in second place, the text will explore few key concepts, which would be beneficial for the understanding of the correspondence between a certain antithetical relationship and the eventual approach of the architect.

In line with the method adopted with the previous script about philosophy, and in order to preserve the solidity of the discourse and its logical succession, the plan is to principally examine definite architects and projects – closely linked with the Post-Modern values – which appeared suitable to support this thesis. However, for comparison means, throughout the text, it will be essential to mention several other names and projects – or concepts – (outside the Post-Modern frame, in contrast, or analogy with it) which will be discussed in a less detailed manner to build a clearer image of the main ideas.

Thereby, although Duality - and consequently Contradictory, Complexity, Ambiguity, and Hybridity – are ideas which had often in history assumed an architectural meaning³⁴, during the

³⁴ *“The value of such contradictory meanings has been acknowledged in both evolutionary and revolutionary architecture-from the collages of fragments of post-Roman architecture, the so-called Spolium architecture in which column capitals are used as bases, for instance, to the Renaissance style itself, where*

Post-Modern years these notions are embraced with new enthusiasm, arising both from the will to transcend the linear former architecture (Modernism – International Style), and from the prosperous historical conditions of the postwar period.³⁰ Moreover, the choice of this exact movement is further influenced by a personal interest in the impact of Post-Modern values on contemporaneity.

II.IV) Historical context

a. Early phase (1950-1960)

The rise of postmodernism began in 1950, when the first critics arose, pointing out the discrepancies that emerged from the Modernist movement and International Style.³⁵ Indeed, the new generations of architects seemed to seek a different - renewed - freedom (with the help of a multiplicity of expressions), due mostly to the tragical effects of the association of Modern Architecture with ‘modernization’⁵⁹.

“The modernist utopia embodied in the building programs of the Bauhaus, of Mies, Gropius and Le Corbusier, was part of a heroic attempt after the Great War and the Russian Revolution to rebuild a war-ravaged Europe in the image of the new, and to make building a vital part of the envisioned renewal of society. A new Enlightenment demanded rational design for a rational society, but the new rationality was overlaid with a utopian fervour which ultimately made it veer back into myth - the myth of

the old Classical Roman vocabulary was employed in new combinations”
(P.44, VENTURI, R., “Complexity and Contradiction in Architecture”, 1966)

³⁵ JENCKS C., “Post-Modernism – The New Classicism in Art and Architecture”, 1987

*modernization. Ruthless denial of the past was as much an essential component of the modern movement as its call for modernization through standardization and rationalization. It is well-known how the modernist utopia shipwrecked on its own internal contradictions and, more importantly, on politics and history*³⁶ (HUYSEN, 1984)

Therefore, during the early phase of Post-Modernism, the discontent for the implications of Modern Architecture started spreading ambitiously through most countries around the world. Furthermore, it must be said that this state of unrest was not diffusing only in the architectural field, but *de facto* also in several other disciplines, forasmuch it was strongly related to the atmosphere of trembling sense of freedom and revolution distinctive of those years. Indeed, *“by the 1960s artists and critics alike shared a sense of a fundamentally new situation”*³⁰

Charles Jencks, one of the most significant theorists of Post-Modernism, writes: *“The dramatization of social and urban reality underlay postmodernism in its first phase in the 1960s.”*³¹. Indeed, there are several occurrences which laid the foundations for such an audacious architecture, such as the work of the Advocacy Planners; Robert Venturi’s theories on Main street and Route 66; the anti-war movement; *”and even to an extent the youth movement and students’ uprisings in 1962 at Berkeley and May 1968 in Paris”*.³²

The occurrence of these disparate but meaningful movements and demonstrations were a sign of change, likewise a commend of specific socio-political realities. The critics argued that most often their approach was unilateral and, to some extent,

³⁶ P.14-17, HUYSEN A., *“Mapping the Postmodern”*, 1984

childish;³⁷ “but as particular strategies, they were more responsive to social realities than the reigning Modernist culture.”³²

Specifically, an architecture which displays the *ad hoc* characteristics of “this period was Lucien Kroll’s buildings for students in Belgium [1] – full of ornament, humor, metaphor and looking in their vital jumble altogether like a constructed version of May 1968”³⁸ (JENCKS, 1987)

Conceivably, this drastic transition probably derived from the fact that “rather than standing as harbingers and promises of the new life, modernist housing projects became symbols of alienation and dehumanization”^{xxx}, often due to their labile dialogue between dual polarities such as Human Scale and Urban Scale, Form and Function, History and Present Times, and yet even Environment and the Architectural Object itself.

³⁷ JENCKS C., “Post-Modernism – The New Classicism in Art and Architecture”, 1987

³⁸ P.17-18, JENCKS C., “Post-Modernism – The New Classicism in Art and Architecture”, 1987



(1) Lucien Kroll – *Maison Médical* student accommodation at the University of Louvain (1970-1976)

b. The success (1970-1980)

The second - and prosperous - phase of Post-Modernism saw the rise of its values and ideas. Indeed, the movement was “actually christened”³⁷ and accepted as creditable. Especially after the occurrence of a few publications, both in Art and Literature (likewise architecture) an ‘eclectic’ approach started spreading quickly.

In Literature, the first speculative texts on the issue emerged such as: “POSTmodernISM: A Paracritical Bibliography”, written

by Ihab Hassan³⁹ in 1971, and “The Literature of Replenishment: Postmodernist Fiction”, written by John Barth in 1980.⁴⁰ Moreover, the principles of ‘plurality’ and ‘juxtaposition of contraries’ grew even stronger in the approach of several artists. Thereby, suitable examples are the photo-realist paintings of Richard Estes (L, M) and the portraits of Sylvia Sleigh. (N) (Appx. V) Indeed, a “mixing of categories and genres became the style of 1970s Post-Modernism in all the arts. [...] The common element in such eclecticism was its assault on the notion of a stable [*pure, unitary*] category such as high art, good taste, classicism or Modernism.”⁴¹

³⁹ *“Ihab Habib Hassan was a prominent critic, scholar, and theorist in the academic study of literature. While focusing his scholarship on the post-war novel, he was among the first to articulate a concept of the postmodern. He was born in Cairo, Egypt on October 17, 1925.” (OAC – Papers on Ihab Hassan)*

⁴⁰ *John Simmons Barth, (born 1930, Cambridge, Maryland, U.S.), American writer best known for novels that combine philosophical depth and complexity with biting satire and boisterous, frequently bawdy humor. Much of Barth’s writing is concerned with the seeming impossibility of choosing the right action in a world that has no absolute values. (Britannica – John Simmons Barth)*

⁴¹ P. 22, JENCKS C., “Post-Modernism – The New Classicism in Art and Architecture”, 1987



(J) Philip Johnson - AT&T Corporate Headquarters, designed in 1977 and completed in 1984, New York (USA)

Thereafter, during these years the architectural landscape kept absorbing these values, bringing Post-Modernism towards the apex of its prominence in the field. About such, Charles Jencks wrote:

“A consensus amounting to a movement started to gel in 1975 when several architects such as Robert Stern and Michael Graves began working along similar lines to European architects such as Aldo Rossi, Robert Krier and James Stirling. Although they had some significant differences of approach [...], they all sought to transcend Modernism while hearkening back to a wider architectural language. Not long after, Hans Hollein and Arata Isozaki produced their eclectic buildings and Philip Johnson designed the

*AT&T Corporate Headquarters (J). The 'new wave' became a flood, in which I well remember getting wet."*⁴² (JENCKS, 1987)

Post-Modernism reached its apex a few years later when, in 1980, the first international architectural *biennale* took place in Venice. Indeed, the architectural exhibition (which for the first time had its own autonomy⁴³), named "The Presence of the Past", focused its attention on the already widely spread post-modern current, and particularly on its components of 'Historicism'⁴⁴.

Moreover, the main exhibit, directed by Paolo Portoghesi and named "*Strada Novissima*", displayed a series of twenty facades "*designed by an equal number of great architects, and conceived as theatre wings for a hypothetical postmodern 'street'.*"⁴⁵ (O)

In the composition of these facades, indeed, elements of ancient history were (by analogy or contrast) juxtaposed to the modern architectural morphology and techniques, resulting in *a lively tension between 'Classicism and Modernity', as well as 'Humans and Built Space'* (Appx VI). Actually, "*the exhibition offered visitors a direct and tactile experience of architecture: an exhibit, as Portoghesi underlined, "with architecture, not about architecture"*.⁴¹

⁴² P.29, JENCKS C., "Post-Modernism – The New Classicism in Art and Architecture", 1987

⁴³ History of 'Biennale di Venezia' ([/www.labiennale.org](http://www.labiennale.org))

⁴⁴ Post-Modern 'Historicism' is an approach developed by several architects of this current and it focus its analysis on the dialectical co-existence of Past and Present - Old and New)

⁴⁵ "The Presence of the Past" - History of 'Biennale di Venezia' (www.labiennale.org)

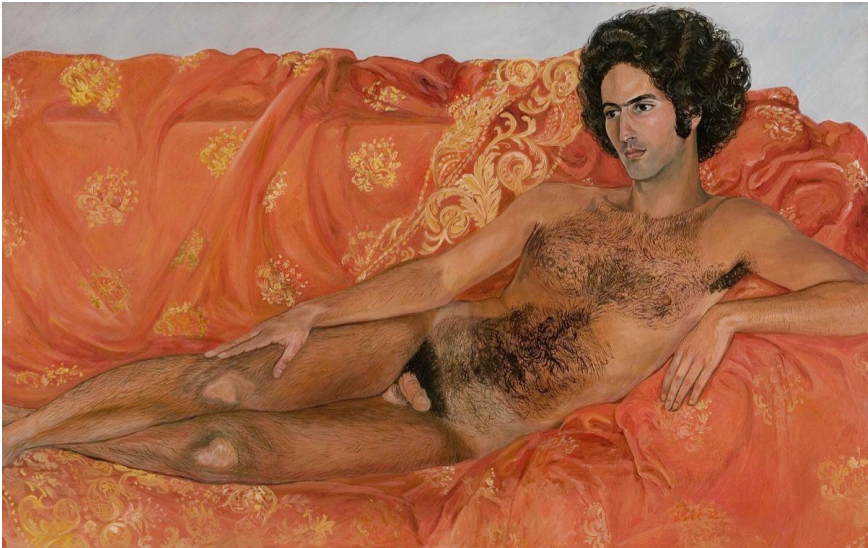
This event, along with the work of several architects - such as Michael Graves (S) and James Stirling (T) - brought the current to the peak of its fame and expansion. Thereafter, *“the Postmodernist movement asserted itself as a leading, internationally known approach, thanks to ‘Strada Novissima’ and the previous episode of Aldo Rossi’s (P) Teatro del Mondo (an ephemeral building anchored to the Punta Della Dogana between 1979 and 1980).”*⁴



(L) Richard Estes – *“Telephone Booths”*, 1967, Acrylic on Masonite (122 x 175.3 cm), Museo Nacional Thyssen-Bornemisza, Madrid



(M) Richard Estes – “On the Staten Island Ferry looking towards Manhattan”, 1989, Oil on linen (100.3 x 185.4 cm), Private collection

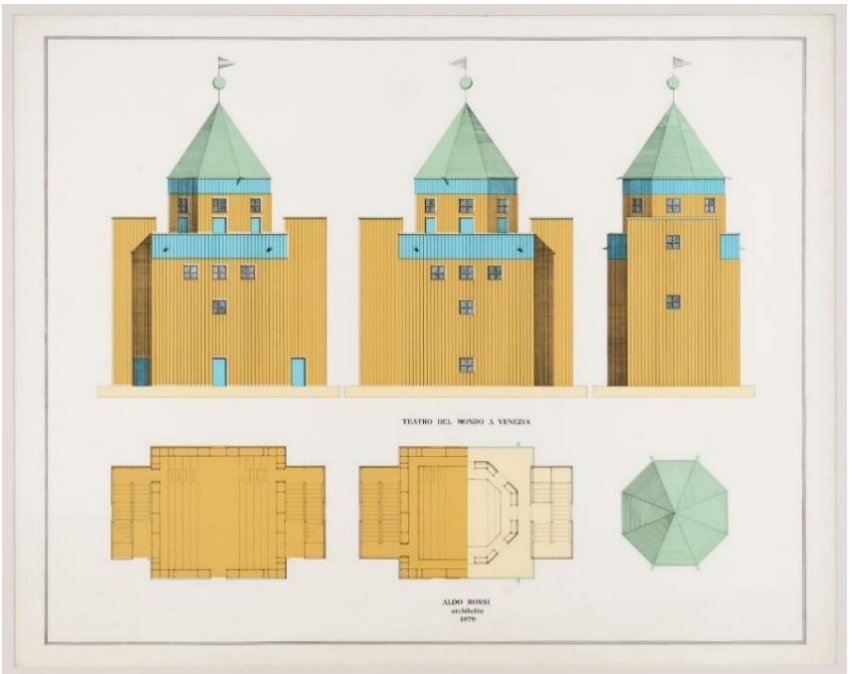


(N) Sylvia Sleigh – “Imperial Nude”, 1977



(O) "Strada Novissima" – Biennale di Venezia, 198

(P) Aldo Rossi – "Il Teatro del mondo" (The theatre of the world), Drawings, 1979





(Q) Peter Shire – Teapot, 2005

(R)) Javier Mariscal – Duplex Bar Stool - 1981





(S) Michael Graves – “Portland Building”, 1982



(T) James Stirling – “Neue Staatsgalerie” in Stuttgart, 1984

a. The decline

Once the apex was reached in the ‘80s, the decline of the movement started slowly. In a few years, Post-Modern aesthetic principles spread in many fields, invading public and private spaces in form of teapots (*Q*) and stools (*R*), and quickly turning into a fashion.⁴⁶ Yet, often even Postmodernists detached themselves from these ‘late’ aesthetical expressions.

⁴⁶ It should be clear that this expedient of referring to ‘late-postmodern’ artworks does not want to become a critical review on the artworks themselves, but it is meant to show the propagation of Post-Modernism.

While according to C. Jencks Post-Modernism was already dead in 1972 (when it started aligning with mass-culture and mass-production)⁴⁷, the influence of such 'revolutionary' years kept characterizing architecture (as well as design) for a long time, occasionally until today.

To summarize, Post-modernism arose from a need for change and freedom of expression which, as far as I am concerned, deeply draw from the socio-political milieu of those years. Thus, the vivacious architectural 'Pluralism' seems to perfectly express an underlying exigency: the Post-modern necessity to transcend the Modernist principles was, indeed, driven by the inevitable imperative of overstepping a style which was for a long time aligned with autocratic politics, inexorable industrialization and a towering desire for economic growth (Modernization)⁴⁶. And even if, also according to Post-Modernists, these pure and unitary values were appropriate at the beginning of the century, they soon came to be severe and troublesome in the incessantly evolving society of the last centennial.

*"The Post-Modern Movement was then, and remains today, a wider social protest against modernization, against the destruction of local culture by the combined forces of rationalization, bureaucracy, large-scale development and, it is true, the Modern International Style."*⁴⁸ Moreover, another main characteristic,

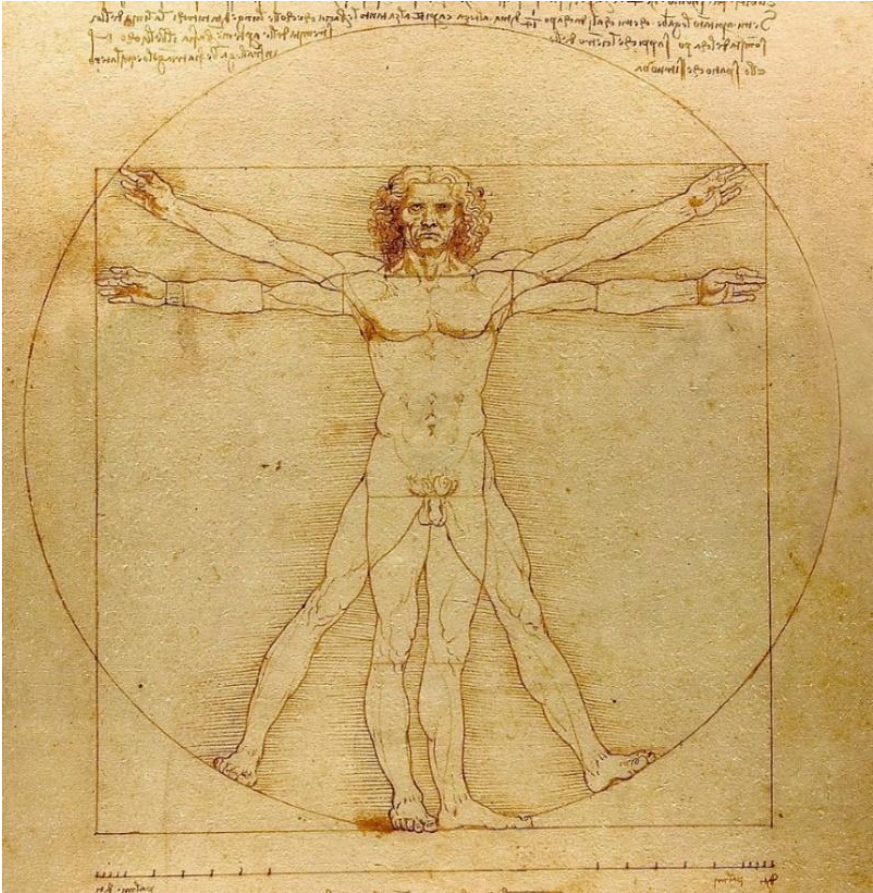
⁴⁷*"But the very success of Modernism as a style and ideology, its adoption by bureaucratic power structures and its fatal alignment with the program of modernization, left it morally weak and aesthetically boring. The modern Movement which was radical in the 1920s had now been cooped by the 'Pax Americana' and the corporate life."* (P.17, JENCKS C., "Post-Modernism – The New Classicism in Art and Architecture", 1987)

⁴⁸ P.29-33, JENCKS C., "Post-Modernism – The New Classicism in Art and Architecture", 1987

common to most Post-Modern architects, is the 'Classicism' of their works⁴⁹, and yet their genuine return to ancient and meaningful archetypes, in search for a renewed 'Harmony' [namely, as said before, the dialectical coexistence of 'High' and 'Low' elements.¹⁰ (*'Unity of opposites'*)](U)

Consequently, it is not difficult to imagine the vast range of disparate methods which might be brought together under the name of Post-Modernism, and therefore the various scope of points of view. Therefore, being such a comprehensively broad movement, it includes a heterogeneous group of deeply different architects, each with a personal interpretation of the values the movement is grounded in. Hence, due to time-frame issues, the following text is merely focused on the early values of 'Hybridity', 'Complexity' and 'Pluralism'; the topic is treated thematically and consequently the investigation attempts to untangle projects and architects with different background, yet with the same interest for the concepts above.

⁴⁹ C. Jencks, due to the idea that Post-Modern architecture is a 'Classical Revival' categorize like such the Post-Modern Movement: *Fundamentalist Classicism* (Louis Kahn, Aldo Rossi); *Revivalist Classicism* (Commercial Classicism); *Urbanist Classicism* (Ricardo Bofill, James Stirling); *Eclectic Classicism* (Robert Venturi, Arata Isozaki).



(U) Leonardo Da Vinci - "Le proporzioni del corpo umano secondo Vitruvio"- 1490

II.V) Principles of Complexity and Contradiction

a. Gentle manifesto

Thereafter, it is now appropriate to sink into the core of the principles aforementioned, attempting to outline with clarity the

implications of such values and the reason for their worldwide success.

Apparently, according to few different sources (JENCKS C., TAFURI M., SCULLY V.) “Complexity and Contradiction in Architecture” (1966), written by Robert Venturi (prominent figure of Post-Modernism), has been the most accurate ‘early’ manifesto of Post-Modernism, namely the book which gave a structure to these new values on the rise.

The book begins with a text Venturi calls ‘Gentle Manifesto’, in which he engagingly draws an overview of the principles of ‘Complexity’ and ‘Ambiguity’, while subtly criticizing the Modern architectural approach.

“I like complexity and contradiction in architecture. I do not like the incoherence or arbitrariness of incompetent architecture nor the precious intricacies of picturesqueness or expressionism. Instead, I speak of a complex and contradictory architecture based on the richness and ambiguity of modern experience [...]

But architecture is necessarily complex and contradictory in its very inclusion of the traditional Vitruvian elements of commodity, firmness, and delight. And today the wants of program, structure, mechanical equipment, and expression, even in single buildings in simple contexts, are diverse and conflicting in ways previously unimaginable. The increasing dimension and scale of architecture in urban and regional planning add to the difficulties. I welcome the problems and exploit the uncertainties. By embracing contradiction as well as complexity, I aim for vitality as well as validity. [...]

I like elements which are hybrid rather than "pure," compromising rather than "clean," distorted rather than "straightforward," ambiguous rather than "articulated," perverse as well as impersonal, boring as well as "interesting," conventional rather than "designed," accommodating rather than excluding, redundant rather than simple, vestigial as well as innovating, inconsistent and equivocal rather than direct and clear. I am for messy vitality over obvious unity. I include the non sequitur and proclaim the duality. I am for richness of meaning rather than clarity of meaning; for the implicit function as well as the explicit function. I prefer "both-and to "either-or," black and white, and sometimes grey, to black or white. [Dialectical Monism]

A valid architecture evokes many levels of meaning and combinations of focus: its space and its elements become readable and workable in several ways at once. But an architecture of complexity and contradiction has a special obligation toward the whole: its truth must be in its totality or its implications of totality. It must embody the difficult unity of inclusion rather than the easy unity of exclusion. More is not less."⁵⁰

Therefore, even only reading this extract, it is possible to understand the strength of such words and the profound connection between Architecture and Duality. Indeed, it is easy to recognize in this text several of the concepts discussed previously in the first chapter. Moreover, if we focus the attention on the underlined sentence about the two distinct approaches "both-and" and "either-or", it is reasonable to make a comparison with the philosophical methods above.

⁵⁰ P.16, VENTURI, R., "Complexity and Contradiction in Architecture", 1966

In a precocious assumption, I would say that both approaches (“both-and”; “either-or”), in some respects, acknowledge the dual and antithetical aspect of phenomena. However, the first attitude aims to an inclusive and complex “difficult whole”⁴⁹ – where contraries are brought together in a dialogue. Whilst, in the “either-or” approach, often associable with Modernism⁵¹, the purpose is to create purity and unity of meaning, thus it usually hides or attenuates the dialogical tensions, pursuing simplicity and straightforwardness.

Thereupon, Venturi writes: *“Even “flowing space”⁵² has implied being outside when inside, and inside when outside, rather than both at the same time. Such manifestations of articulation and clarity are foreign to an architecture of complexity and contradiction, which tends to include “both-and” rather than exclude “either-or.”*

And further: *“If the source of the both-and phenomenon is contradiction, its basis is hierarchy, which yields several levels of meanings among elements with varying values. It can include elements that are both good and awkward, big and little, closed and open, continuous and articulated, round and square, structural and spatial. An architecture which includes varying levels of meaning breeds ambiguity and tension.”⁵³ (VENTURI, 1966)*

Yet, only reading the first pages of Venturi’s book, it is rather clear that his architectural view is resolutely focused on a

⁵¹ P.23, VENTURI, R., “Complexity and Contradiction in Architecture”, 1966

⁵² R. Venturi is likely referring to Mies van der Rohe’s idea of ‘Universal Space’, which is the conception of the space as: ‘open’, flexible, multifunctional and, often, free from opaque partitions (Free-Plan). (GUDKOVA T. V. and GUDKOV A.A., “Spatial Modernist Architectural Artistic Concepts”, 2017)

synthetical process in which opposites come to be together; almost as there was a human need - deriving from the complexity of the environment - for an ambiguous architecture.

Throughout the book, Venturi analyzes several works from a vast and heterogeneous series of architects - from Michelangelo and Borromini to Le Corbusier and Kahn -. The writer indeed uses these examples to firmly support his ideas, verifying the values above through the analysis of disparate instances.

Thus, the strength of his text is the ability to find and exalt the inevitable presence of values of contradictory in works which belong to dissimilar timeframes and movements and originating from diverse principles. Doing such, Venturi built a system of values that hence appeared to be universal and ineluctable.

b. Superimposition

Yet, it is often explicit that Robert Venturi and his wife Denise Scott-Brown, pioneers of the Post-Modern movement, were aiming to obtain a “richness of meaning instead of clarity of meaning”⁴⁹, Therefore, in their view, the purpose of the architect is the achievement of a “difficult whole”⁵³ in which the opposites are brought together to create a lively hybrid; a superimposition of antithetical tensions.

In Venturi’s opinion, the tool of superimposition is inclusive because it contains ‘opposites within a whole’, thus relating antithetical, and otherwise incompatible, elements. The superadjacency, therefore, permits a ‘multiplicity of levels of meaning’. Indeed, to support his thesis, the architect brings the example of a

⁵³ VENTURI, R., “Complexity and Contradiction in Architecture”, 1966

building which through time has been recast on several different occasions, hence, in such a manner to be enriched by the superadjacency of different ages.⁴⁹

(V) "Palazzo dei Condottieri del Popolo" in Ascoli Piceno, reconstructed: 1518





(Z) Detail of the façade

“The rectangular face of the Palazzo del Popolo in Ascoli Piceno illustrates juxtaposed contradiction that comes from repeated renovation rather than from the instantaneous stroke of a single architect. This facade teems with the violent adjacencies and superadjacencies of open and closed arcades, continuous and interrupted string courses, big and little windows, "Porte" and "Portone," and clocks, cartouches, balconies, and storefronts. All of these produce broken rhythms and reflect the contradictory dualities of public and private, ordered and circumstantial scales”⁵⁴

⁵⁴ P.61-81, VENTURI, R., “Complexity and Contradiction in Architecture”

Accordingly, in such a way 'Time' changed and shaped unintentionally the façade of 'Palazzo del Popolo' (V, Z) - producing a hybrid that embraces dualities - in the same way, the architect should operate, allowing the contraries to interact.

c. A clear example

A built example of Robert Venturi's beliefs is the '*Residence on Chestnut Hill*', designed by Venturi and Rauch in 1959, and perhaps one of the early buildings which opened the way to Post-Modernism. (AA, BB, CC, DD)

Indeed, this modest house - designed for his mother Vanna Venturi – incorporates complexity and contradictions, being at the same time '*complex and simple, open and closed, big and little; some of its elements are good on one level and bad on another;*' and, therefore, bringing the oppositions into dialogue, "*It achieves the difficult unity of a medium number of diverse parts rather than the easy unity of few or many motival parts.*"

On one hand, the spaces inside the house are intricated and distorted in shape and relationship, accommodating the complexity of the domestic necessities as well as the formal intuitions of the architect. On the other hand, the composition of the outside is '*simple and consistent*', representing the public scale of the building. The front elevation, indeed, combines traditional elements ('*door, windows, chimney and gable*') generating an 'almost symbolic image of a house'.⁵³

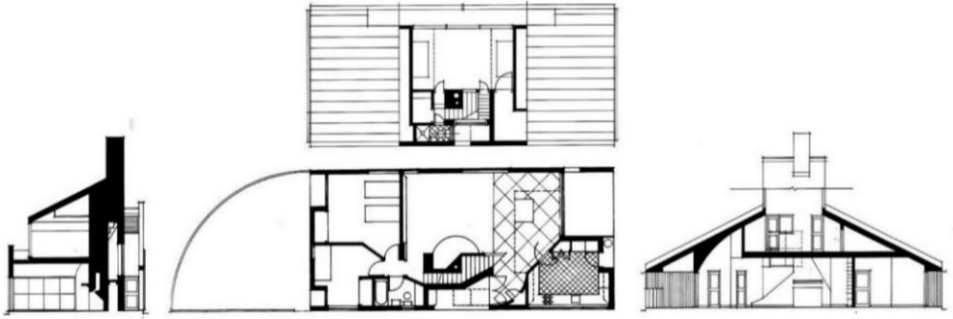
However, the opposition between outside and inside is not absolute, the plan as a whole embrace the balanced coherence of the outside, while the main façade discloses the inner incidental distortions through the arrangement of the voids. "*These*

*complex combinations do not achieve the easy harmony of a few motival parts based on exclusion-based, that is, on 'less is more'. Instead, they achieve the difficult unity of a medium number of diverse parts based on inclusion and acknowledgement of the diversity of experience."*⁵⁵



(AA) Robert Venturi – “Residence in Chestnut Hill”, 1959

⁵⁵ P.118-121, VENTURI, R., “Complexity and Contradiction in Architecture”, 1966



(DD) Vanna Venturi House – Plans And Cross-Sections

(BB) Detail of the interior





(CC) The stairs climbing around the chimney

d. Completion

At this point, it is possible to denote, with certainty, a substantial interest of Venturi (and consequently several other Post-modernists) for one of the primary dualities in architecture: inside and outside – the antithesis which will be discussed afterwards as the main last focus of this investigation.

Moreover, these architectural characteristics denote an inclusive approach, which attempts to bring opposite forces in a co-existence, opening a dialogue between these polarities. Now, we can reconnect these ideas with the Fichtean and Hegelian methods of synthetical process, indeed, in the same manner,

Hegel assumes that the abstract truth could only be reached by bringing the antithetical elements into a synthetical agreement; in such way Venturi pursues a synthetic architectonic whole. And the fact that the 'synthesis' is therefore the agreement of antithetical opposites brings us back to the concept of '*Coincidentia Oppositorum*'⁵⁶, the core principle of the 'dialectical process', discussed ahead with the example of Hegel.⁵⁷

Now as introduced in the previous chapter, after this overview of postmodern principles, we can link this architectural approach with the metaphysical beliefs of the philosophical current named 'Dialectical Monism'. Hence, briefly going back to the philosophical analysis, it is necessary to outline the principles of this conception - which is a variation of traditional 'Monism'. According to this metaphysical approach, indeed, the reality is a unitary aggregate that inevitably manifests itself in two-fold means. Moreover, besides the acceptance of the dualistic character of reality, the 'Dialectical Monism' acknowledge as well the multiplicity-plurality which derives from these tensional contradictions. To summarize, a unity of multiple elements structured through a dialectical-synthetical process.⁵⁸

II.VI) Inside and Outside

Alan Watts, writer and scholar of Taoism and 'Dialectical Monism' wrote: "*Really, the fundamental, ultimate mystery - the only*

⁵⁶ Literally: '*Coincidence of the Opposites*'

⁵⁷ MC GILL V.J., PARRY W.T., "*The Unity of Opposites: A Dialectical Principle*", 1948

⁵⁸ DOW T., "*Yin-Yang Dialectical Monism: An New Attempt to Explore the Symbiotic Relationship of Man and Nature through Reformulation of the Confucian-Taoist Metaphysical System*", 1989

thing you need to know to understand the deepest metaphysical secrets - is this: that for every outside there is an inside and for every inside there is an outside, and although they are different, they go together."⁵⁹

Moreover, in *"Complexity and Contradiction in Architecture"*, an entire chapter is dedicated to this exact dual relationship, and yet even Post-Modern Urbanism was actively influenced by the contradictory relation between Inside and Outside, Private and Public; Local and Universal⁶⁰ (SCOTT-BROWN D.; ROSSI A.) Therefore, Inside-Outside appears to be the more suitable duality to analyze, due, as well, to the fact that often include in itself several other antithetical tensions, such as Artificial-Natural; Private-Public; Solid-Void; Light-Darkness.

Now, in first place, it is fair to explain the implications of these interactions of forces, which play a role in the contrast between the Inside and Outside spaces. Usually, when we first walk into an architecture, the experience we go through is almost purely emotional, absorbing the characteristics of the spaces unconsciously while we cross them; still, there are spaces where we feel right to stand in – just waiting, and spaces in which arises the need to move – walk towards a direction, yet there are

⁵⁹ P.10, WATTS A., *"The Tao of Philosophy"*, 1999

⁶⁰ *One of the most powerful Postmodern critics to Modernism was, indeed, their lack of focus on the territoriality, namely the natural and cultural characteristic of the place, in favor to a focus on efficiency and 'modernity'.*

Aldo Rossi "objected to the Modernist notion that all historical forms and aesthetics must be entirely abandoned; instead, he argued, architecture should respect and connect to its urban context, thereby preserving the fabric of the city instead of upending it with architectural non sequiturs."

(FIEDERER, Luke., *"AD Classics: Bonnefantenmuseum / Aldo Rossi"*, 2016.)

spaces where we feel constrained, and other ones which leave us exposed.

The way we perceive the places around us is strongly influenced by the way the various contradictory forces of architecture come to being together. Hence, our perception of architectural space, and specifically the interaction between interiors and exteriors, is powerfully related to the dialogue between Solids and Voids, and therefore between Darkness and Light. In the same way, a clear dialogue between Public and Private elements, as well as Natural and Artificial, has an impact on the way we comprehend places.

The manner in which a space opens up to the outside, or hides from it, influences directly the way light enters the said space and, thus, it “gives a name”⁶⁰ to that place, an identity. Thereupon, there are two examples which could support our understanding of the implications of certain different approaches to the Inside-Outside dialogue: Aldo Rossi’s Bonnefantenmuseum and Louis Kahn approach in Ahmedabad’s Institute for Management.

Aldo Rossi, both because of his writings and projects, was one of the most influent architects of Post-Modernism. He, indeed, applied the values of ‘complexity’ and ‘hybridity’ to its architectural view, as well as to his urbanistic one. For instance, in the project for the Bonnefantenmuseum in Maastricht (*EE, FF, GG*), the architect gained control over the users’ experience and perception of space, balancing the dialogue between ‘openings’ and ‘occlusions’ and therefore using the tool of natural light to influence the movement of the visitors.

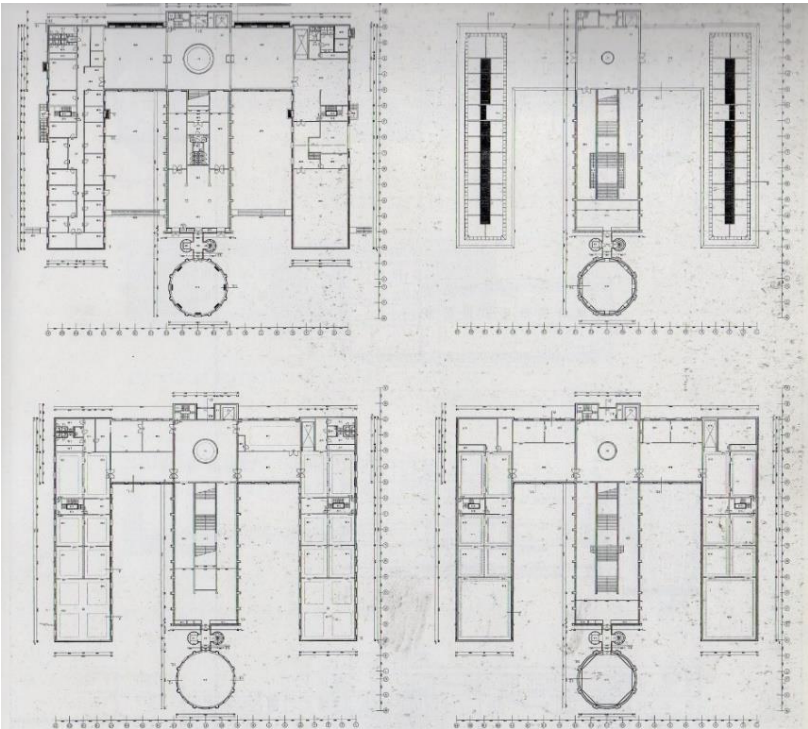
The building, which has an E-shaped plan, has its front and side walls closed while, instead, opens up in strategic points to interact with the artworks and the inner circulation. Moreover, the significant central stairwell is fully pervaded by the daylight coming from the transparent ceiling, generating a feeling of a covered street. (HH, II) In addition, if we compare this 'Postmodern' approach to the 'Modern' approach of Mies van der Rohe in the project of Neue Nationalgalerie (LL) - which, instead, has its strength in the total transparency and absence of partitions— it is easy to notice the implication of the employment of different methods to handle the 'Duality' between Inside and Outside.



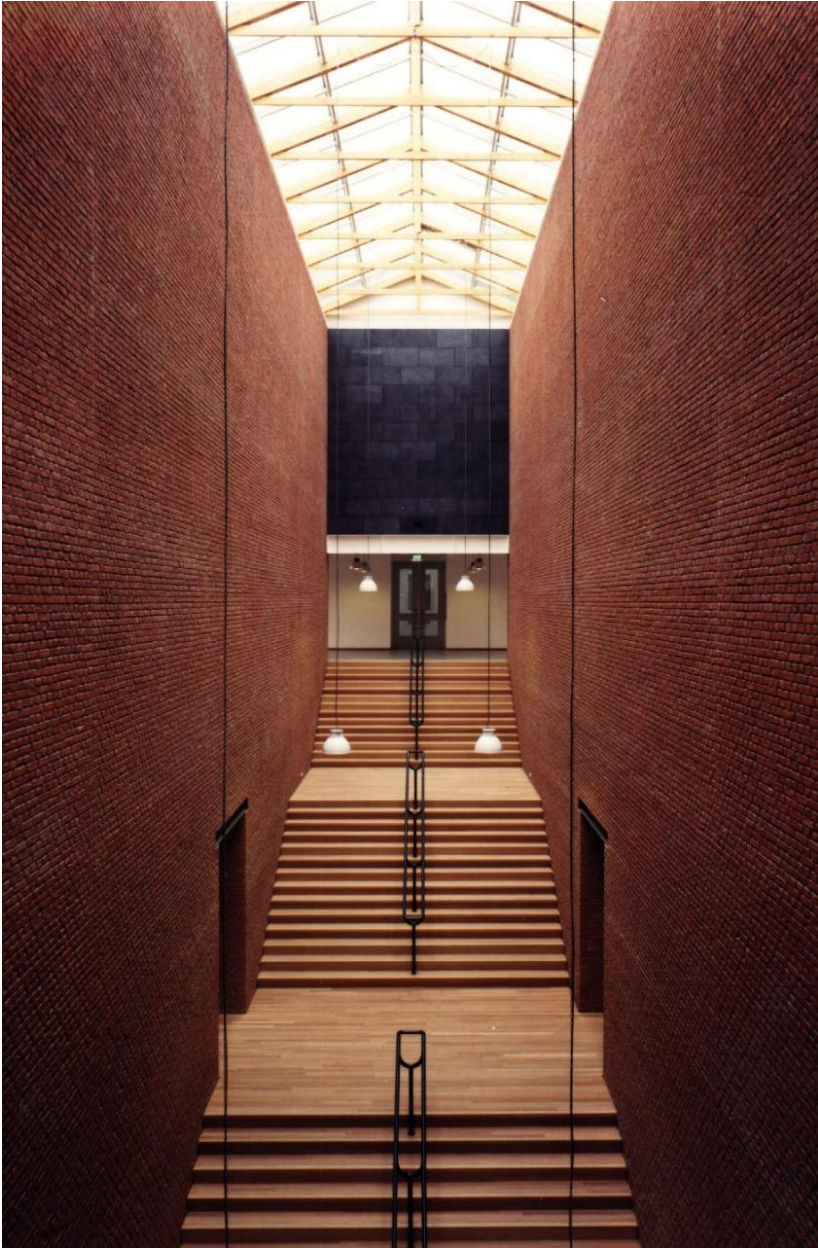
(GG) Aldo Rossi – “Bonnefantenmuseum” in Maastricht, 1995



(EE) Aldo Rossi – “Bonnefantenmuseum” in Maastricht - NL, 199



(FF) Aldo Rossi – “Bonnefantenmuseum”, Plans



(HH) Aldo Rossi – "Bonnefantenmuseum", Interior – Main Staircase, 1995



(II) Montagne de Bueren – Staircase – Liege, BE

(LL) Mies van der Rohe – Neue Nationalgalerie - 1968



And yet, Louis Khan approach was close to Aldo Rossi's view but again different. Here, his view about the Form-Function and Inside – Outside dialogues is shown deeply in an interview made by John W. Cook and Heinrich Klotz, in 1973:

“HK: What is the function of those huge walls with circular openings? (MM)

LK: In those hot countries [India], you need a porch which protects the building and the people from the sun. At Ahmedabad (NN, OO, PP, QQ), I did not plan for air conditioning because no money was available for it. [...] These walls are sunscreens, and they give you a wall of reflected light, which cuts the glare that comes from the openings.

HK: That defines the function. Yet, they become incredibly impressive images.

LK: I know. But if I had been looking only from the functional standpoint [prerogative of pure Modernism] I would have made a brise-soleil. But, since I was thinking in terms of architecture, it had to become a porch. And the porch is a room. Out of it came something which was more than just taking care of the function. [...] I created buildings within buildings. The sunscreen became the exterior wall of the porch, which protects the interior building from the sun. In a sense, the porch is an offering to the sun.”

And further:

“JC: [Earlier] you said: ‘As long as I have considered only the function of the building, I still cannot build the building’. A building which simply functions wouldn't be a building in your sense.”

LK: No. Nor would it have a lasting quality. It would not have the quality of being in a life, of being in a living thing. When you make a building, you make a life. It talks to you. When you have only the comprehension on the function of a building, it would not become an environment of a life.”

In conclusion:

“LK: [...] Space is not a space unless you can see the evidence of how it was made. Then I like to call that a room. What I would call an area, Mies would call a space, because he thought nothing of dividing a space. [...]

HK: Why do you insist so much on showing the support in your rooms?

LK: Because I think that the room likes it. That’s why. The room feels its entity, its completeness, it has a right to have a name. It can be called the ‘east room’, for instance.

JC: But in the Miesian plant there can be no ‘east room’.

LK: It cannot be given a name.

HK: Can’t it be given a name without showing the supports?

LK: No, because is not yet worthy of its name. Ask that kind of room how it is made and it will have to say: “If you go next door, you can see the columns of me in that room.” And this is what stops me from naming it. [...] Each room has its own character because of the light. One has north and west light, one has south and east, and so on. Each room has its own character. And, if I were being delicate about this, the window of one would not be designed the same as the window of another. Now. Each room has its own light and if I go to the east room at a certain time of the day, my memory tells me to expect something there. The structure is the maker of the light. The structure can make an opening, just as a column and a bean can. This is an opportunity for light. [...] I regard natural light as that which makes a room have its nature, its characteristic, its mood. [...] Structure which gives the light.”⁶¹

In my opinion, with these words, Kahn perfectly illustrates the interrelation between architectural dualities and human

⁶¹ P.178-217 COOK J.W., KLOTZ H., “Conversations with Architects”, 1973

perception, pointing out the impact of a certain architectural approach on our way to acknowledge space. Not by chance, also Venturi - as outlined in the beginning - considers the contradiction between Inside and Outside the most influential in architecture. Starting from this assumption, he often engaged in critical reviews of the concept of 'flowing space' in the Modern Movement, which, with the exceptions of Le Corbusier and Kahn⁶², brought inevitably to a 'corner-less architecture'. Furthermore, likewise Kahn, he recognizes the fascination of the 'porch', a contradictory space right between Inside and Outside, not fully one nor the other.⁶³

Thereafter, to conclude the research on the principles aforementioned we must say that: although we rightfully called these values "Post-Modern", owing to the need for a historical frame for the investigation, the history of such ideas is far more rooted in the past. In point of fact, this approach seems to transcend the architectural labels, as it appears adaptable to the method of diverse architects, from disparate backgrounds. "Venturi himself shows that Le Corbusier's purist work is also dominated by multisignificance, by dualism and by complexity.

⁶² *Often it is difficult to place architects such as Louis Kahn in a precise architectural movement. In this case we could say that Louis Kahn 'aligned' himself with Modernism in the beginning of his career, while in several late projects he made visible the influence of his friendship with Venturi. (SCOTT-BROWN, 2009)*

⁶³ VENTURI R., "Complexity and Contradiction in Architecture", 1966



(NN) Louis Kahn – “School of Management” in Ahmedabad (India), 1974



(MM) Louis Kahn – “School of Management” in Ahmedabad (India), 1974



(OO) Louis Kahn – “School of Management” in Ahmedabad (India), 1974



(PP) Louis Kahn – “School of Management” in Ahmedabad (India), 1974

II.VII) Post-Modernism, mere aestheticism?

Without any doubt, the criticisms on Post-Modernism during the years were many, and hectic as well. However, the main focus of these critical reviews was, usually, the Postmodern use of ornamental elements and symbolism; implying that their employment of polychromies (as well as 'Irony' and 'Classicism') was moved only by aesthetic means.

Certainly, this new, almost odd, employment of ornaments and symbols was driven by the need to overcome the pure and linear Modern architecture. However, the powerful enthusiasm which brought to the demolition of the "Form follows Function" instance, several times brought to the affirmation of the opposite approach, as "Function follows Form". Often, during the peak of fame of Post-Modernism, when the movement's aesthetic features became a fashion. In addition, the vastness of the term Post-Modernism, as already said above⁴⁷, makes difficult to individuate a unitary aesthetic, drawing an even more intricate scenery.⁶⁴

Manfredo Tafuri, the illustrious architecture theoretician, criticized the Postmodern approach – and specifically Robert Venturi - implying that the architectural 'ambiguity' was mistakenly seen as "*an 'a priori' category, with only generic meanings.*", and therefore used only to justify personal planning choices; "*rather*

⁶⁴ "*Today Post-Modern Classicism is also reviving the classical language to call up an idealism and a return to a public order, but is it doing so notably without a shared metaphysics or a belief in a single cosmic symbolism... Some architects wish to adopt a full language of architecture [...] including polychromy, writing, nature and ornament. Others wish an urban comprehensibility; some want to build like the Ancients, in stone and real oak; others wish to jump quickly on the bandwagon.*"⁴⁷

more equivocal than ambiguous". Thus, although Tafuri appreciated, *inter alia*, the features of "tension between opposite polarities" in the work of Paul Klee, he blamed how Venturi turned the 'analytical' methods employed in "Complexity and contradiction, directly into 'compositive' methods; while contrarily Klee's concepts of 'Irony' and 'Complexity' were "end result and not starting points".⁶⁵

II.VIII) Outcomes

Unquestionably, the Post-Modern approach and formal disruptive stance could be seen as odd, exaggerate and sometimes 'ugly'⁶⁶, yet it is also fair to admit that, due in particular to the extremely vibrant - but delicate - historical context, the Post-Modern Movement tremendously needed a powerful, and controversial, architectural language.

*For that matter, "where such postmodern schizophrenia is creative tension resulting in ambitious and successful buildings, and where conversely, it veers off into an incoherent and arbitrary shuffling of styles, will remain a matter of debate. We should also not forget that the mixing of codes, the appropriation of regional traditions and the uses of symbolic dimensions other than the machine were never entirely unknown to the architects of the International Style"*⁶⁷

Under any circumstances, besides the more eclectic and flamboyant manifestations of Post-Modernism, their idea of an architecture, which wants to be inclusive and 'human', only proves

⁶⁵ P. 213-214, TAFURI M., "Theories and History of Architecture", 1980

⁶⁶ VAN ACKER W., MICAL T., "Architecture and Ugliness", 2020

⁶⁷ P.15, HUYSEN A., "Mapping the Postmodern", 1984

the exact points of failure in the Modern Movement – as a not-inclusive, ‘unhuman’, neat architecture. Hence, this gives us the idea that: in the same way Modernism was the proper revolution at the beginning of the 1920s - and consequently became outdated in the 1950s – likewise, Post-Modernism was the appropriate rebellion needed in the 60-70s, until becoming obsolete as well, as to leave room for new architectural principles to come.

Conclusions

Finally, to conclude this investigation, I would like to include a purely personal comment on three different aspects of the issue discussed by now: firstly, the similitudes between architectural and philosophical movements; then, the contemporary implications of the idea of 'flowing space' in the relationship between Inside and Outside (Private and Public); and ultimately a general consideration on architecture.

Therefore, since we already discussed the Post-Modern values in connection with the principles of 'Dialectical Monism', it seems fair now to also connect the beliefs of Modern Movement with the notions of 'Idealism'.

Indeed, Modernists, with an almost dogmatic (Platonic) approach, admit only a unitary, clear architectural language - in their belief, every aspect of architecture should result from canonized functional needs - "Form follows Function"; while Post-modernists argued against this unitary vision in favour of a 'dialectic' one, in which the vivid juxtapositions of extreme opposites aims to a "difficult whole", appearing in line with the Hegelian – and Fichteian before – 'Synthetical method'. Furthermore, exactly as said for the philosophers – which, debating the issue of 'Duality', oscillated between 'Materialism' and 'Idealism', hence giving different answers to the same, intrinsic 'Dual' question – in the same way, architects provided a spectrum of different spatial answers to inevitable 'Dualities' innate in architecture.

Clearly, this comparison between the attitude of Philosophy and Architecture towards 'Dualities' seems true to a certain extent; indeed, while architecture is a 'Concrete' art, Philosophy is, contrarily, an 'Abstract' discipline, being therefore profoundly dissimilar. However, this insight evinces, even more, the precious role of contradictory juxtapositions in a synthetical process, where the two antithetical sides engage in a dialogue ('inter-act') in order to find a balance ('re-act')

Secondly, aligning my thought with the Post-Modern critics to the Modern concept of "flowing space", and the consequent labile and simplified dialogue between Inside and Outside, I made few considerations about how this concept has been transposed into contemporary architecture, evolving, for my part, in an obsession for 'transparency'. Truly, the irrepressible technological development made humans able to ignore the dual relationship between Architecture and the Environment, and therefore between Inside and Outside. Today, with disproportionate employment of air conditioning and artificial lighting, we dare to build glass villas in the middle of the desert, and buildings such tall that the wind turns into an 'enemy', and using the stairs is perhaps an unhuman venture. This controversial scenario is certainly stunning if we consider how much autonomy we gained, but frightening as well if instead, we ponder the focus lost: the attention to a human scale and the emotional impact of architectural choices.

Does our body-mind suffer from the new urban landscape? Contemporary cities seem to praise transparency over everything else, thus often it becomes complex to understand the difference between Inside and Outside (Private and Public) or even between Day and Night (Light and Darkness). Is the city of 2021

built according to the human scale or, rather, to the scale of mass production, distribution and consumption? These, and more, are questions yet to be answered.

Lastly, I would like to close this investigation, which was built itself on a 'balance between opposites', with a general observation about architecture. And therefore, borrowing Jencks's words: "*Architecture, being an artistic activity, unifies factors of the most different kinds in a single synthetic form*"⁶⁸, thus being a synthetic activity itself. Moreover, apart from being a tool that mediates phenomenological contradictory forces, it is also an astonishing instrument to entice people's interactions. Architecture is itself a hybrid discipline, not entirely a science, nor fully an art; thereby arising from a balance of opposites. Eventually, in light of this text, and in order to conclusively express my personal resolutions, I will conclude the text stating the simple but powerful Latin proverb: "In medio stat virtus" - or with the words of Horace: "Est modus in rebus."⁶⁹

⁶⁸ P.226, JENCKS C., BAIRD G., "*Meaning in Architecture by NORBERG-SHULTZ C.*", 1969

⁶⁹ (I, 1, 106-107) HORACE. "*Satires*", 35 B.D.
Literally: *In medio stat Virtus* - "*The virtue is in the middle*" / *Est modus in rebus* - "*There should be a balance in things*"



(QQ) Louis Kahn – “School of Management” in Ahmedabad (India), 1974

APPENDIX I:

A text which describes a 'museum-house': *"The apartment, which was on the first floor, circled the building and formed a ring of galleries, sitting rooms, and passageways that to me, used as I was to our modest family home on Calle Santa Ana, seemed like a miniature of the Escorial palace. It was obvious that, as well as books, incunabula and all manner of arcane texts, Don Gustavo also collected statues, paintings, and altar-pieces, not to mention abundant fauna and flora. I followed Bernarda through a gallery that was full to overflowing with foliage and tropical species. A golden, dusky light filtered through the glass panes of the gallery, and the languid tones from a piano hovered in the air. Bernarda fought her way through the jungle brandishing her docker's arms as if they were machetes. I followed her closely, examining the surroundings and noticing the presence of half a dozen cats and a couple of cockatoos (of a violent colour and encyclopaedic size) which, the maid explained, Barcelo had christened Ortega and Gasset, respectively. Clara was waiting for me in a sitting room on the other side of this forest, overlooking the square. Draped in a diaphanous turquoise-blue cotton dress, the object of my confused desire was playing the piano beneath the weak light from the rose window."*⁷⁰

Alessandro Baricco's description of the "the mute existence of land and water": *"Sand as far as the eye can see, between the last hills and the sea - the sea - in the cold air of an afternoon almost gone, and blessed by the wind that always blows from the north. The beach. And the sea.*

It could be perfection - an image for divine eyes-a world that just happens, the mute existence of land and water, a work perfectly

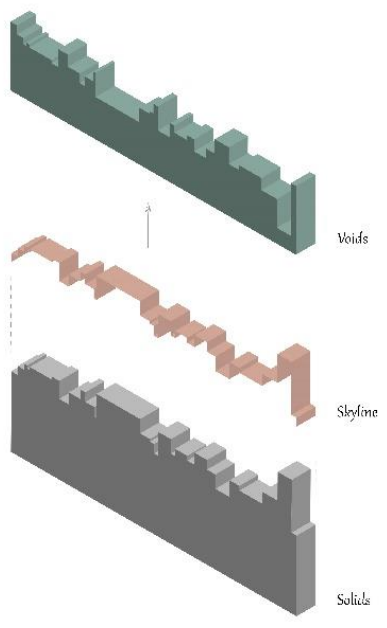
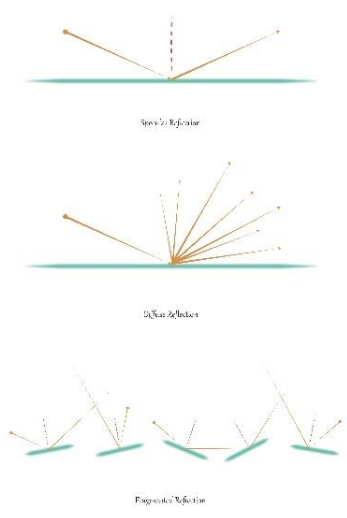
⁷⁰ P.39, RUIZ ZAFON C., "The Shadow of Winds", 2005

accomplished, truth-truth - but once again it is the redeeming grain of a man that jams the mechanism of the paradise, a trifle capable on its own of suspending all the great apparatus of inexorable truth, a mere nothing, but yet planted in the sand, an imperceptible tear in the surface of that sacred icon, a minuscule exception come to rest on the perfection of that boundless beach. From afar he would be no more than a black dot: amid nothingness, the nothing of a man and a painter's easel.”⁷¹

APPENDIX II:

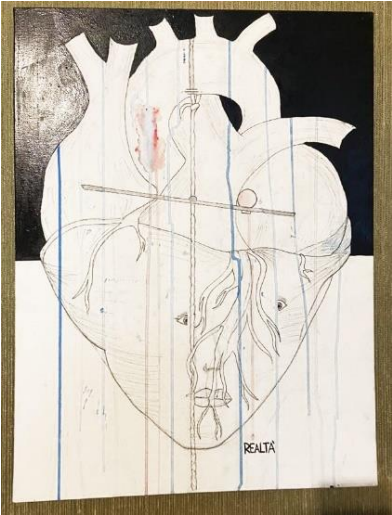
During the first year of the Master in Interior Architecture at Zuyd University of Applied Sciences, I implemented three main projects, and looking back to them is now clear to my eyes that this fascination for Duality and Antithetical forces was already playing a role in my design process. Indeed, while during the ‘Cella + Hut’ project I investigated the Duality created by the materials, in the second project, implemented in Liege (‘City’), I focused on the contradiction of solid and voids (<https://giusepppeguglielmotti.wixsite.com/thewaitingwall>), reaching at the end, with the third project ‘House’, a strong interest for the Duality of Inside and Outside (the street becoming home). Certainly, although I could continue explaining in detail all the implications of this fascination in my past works, this text has other purposes of investigation, therefore I will just attach a few visual examples here following:

⁷¹ P.11, BARICCO A., “Oceanomare” (Ocean-sea), 2007

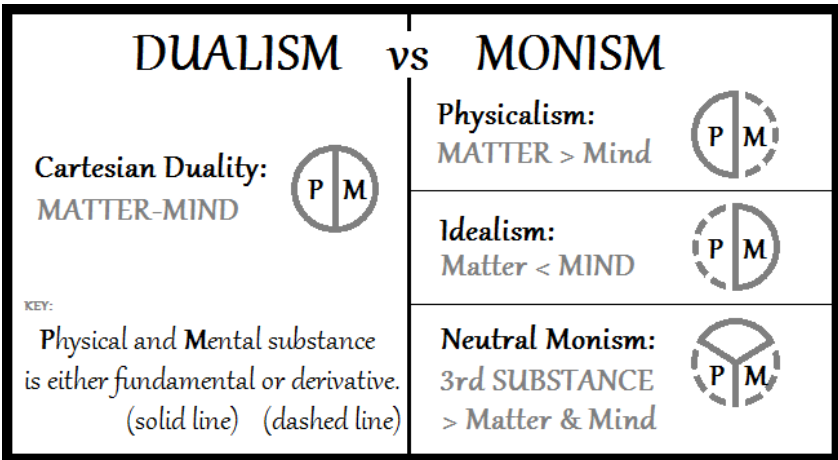


Giuseppe Guglielmotti, Selection of Paintings, Oil – Acrylic on Canvas (2010-2018):





Appendix III:



(RR) SCHEME MONISM -DUALISM

APPENDIX IV:

Dialectics and διά-logue:

“Dialectics: originally a form of logical argumentation [in which the truth is reached bringing two contrasting ideas in antithesis and unifying them in a hybrid synthesis], now a philosophical concept of evolution applied to diverse fields including thought, nature, and history. Among the classical Greek thinkers, the meanings of dialectic ranged from a technique of refutation in debate, through a method for systematic evaluation of definitions, to the investigation and classification of the relationships between specific and general concepts. From the time of the Stoic philosophers until the end of the European Middle Ages, dialectic was more or less closely identified with the discipline of formal logic. G.W.F. Hegel identified dialectic as the

tendency of a notion to pass over into its own negation as the result of conflict between its inherent contradictory aspects. Karl Marx and Friedrich Engels adopted Hegel's definition and applied it to social and economic processes."

(Britannica, The Editors of Encyclopaedia. "Dialectic")

And specifically, the "Synthetic Method":

"Simply put, the [synthetic] method involves the notion that the form of historical movement (process or progress), is the result of conflicting opposites. This area of Hegel's thought has been broken down in terms of the categories of thesis, antithesis, and synthesis. Hegel's philosophy of history embraces the concept that a conflict of opposites is a struggle between actual and potential worlds. A thesis can be seen as a single idea. The idea contains a form of incompleteness that gives rise to the antithesis, a conflicting idea. A third point of view, a synthesis, arises from this conflict. It overcomes the conflict by reconciling the truths contained in the thesis and antithesis at a higher level. The synthesis is a new thesis. It generates a new antithesis, and the process continues until truth is arrived at."

(MESKAUSKAS J., "Thesis-Antithesis-Synthesis", 2001)

APPENDIX V:

Richard Estes: *"Richard Estes is considered the foremost practitioner of the international group of artists known loosely as photorealists and has been celebrated for more than forty-five years as the premier painter of American cityscapes. Richard Estes' Realism is the most comprehensive exhibition of Estes' paintings ever organized. A master of contemporary realism, Estes is*

primarily known as a painter of urban scenes. [...] Estes layers and merges multiple viewpoints to create dense and detailed scenes that reward the viewer with careful looking. His images are more sophisticated than they appear to be at first glance. His realism is a compelling record of the appearance of the urban and natural environments in the late twentieth and early twenty-first century.” (SAAM – Richard Estes’ Realism)



(SS) Richard Estes - "Staten Island Ferry Arriving in Manhattan.", Marlborough Gallery, 2012

Sylvia Sleigh: *“Born in 1916, Sleigh studied painting at the Brighton School of Art. While she was taking art history classes at London University during the years of the Second World War, she met her husband Lawrence Alloway. The couple emigrated to the U.S. in 1961 to live permanently. As in the 1950s, the English art scene was very difficult for a woman to break into, Sleigh found the right climate for her own artistic voice in the U.S. She easily blended into the stylistic diversity and the vibrant artistic life in New York and was taken very seriously by the other fellow artists from the very beginning. Sleigh is perhaps best known for her*

reclining male nude paintings which are interpreted as sub-versions of the power dynamics between the male gaze and the objectified female body as well as a daring challenge to the traditional art history.”



(TT) Sylvia Sleigh – “The Turkish Bath”, 1973. Smart Museum of Art, The University of Chicago

(NMWA - Remembering Sylvia Sleigh)

APPENDIX VI:

Robert Venturi on New and Old: *“The Modern Movement promoted a revolutionary ideology of urban design. [Le Corbusier’s Ville Radieuse, Frank Lloyd Wright’s Broadacre City] But within urban development, there are times and places for evolution and re-evaluation rather than revolution. During the slow evolution of European cities, the varied forms and symbols of Romanesque, Gothic, Renaissance and Baroque architecture were juxtaposed.*

And today, evolution is still, we feel, generally more appropriate than revolution for cities; and it should be accomplished pragmatically rather than imposed ideologically. [...] But Old and New can exist together in a wonderful way and the drama in their juxtaposition should come from analogy and contrast” (P 260-275, interview with Sang Lee, “Architecture of Iconography, Representation and Convention,” 2007)

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