

BUILDINGNESS *

Historically new architectural identities always have been conjoined to the evolution of new world views, to the development of new building techniques, of new materials, to the research into the scientific, etc... During the past few decades other and different phenomena have come to the fore as the use of and the dealing with cultural intelligence within the process of projects. Nowadays one distinguishes four main directions into architecture: a series of linguistic influences, the mainstream on new program-typologies, the 'artistic'-architecture and the idea of awareness of tradition.

Architecture on the whole can be regarded as an intelligent answer to the primary demand for protection and shelter. Architecture thus is the undeniable striving towards the establishing of this material space as such. Yet furthermore it always has to do - in an immediate, direct and continuous mode - with the 'building' of this space.

At this stage architecture has become a particularly mediate given by which it has uplifted itself to a level of highly personalized contradictory formal(istic) themes; self-referential as well as unique-formalistic. Particularly cultural events and solutions are becoming the only images for architecture: the exquisite monuments. The act of contemporary building goes to ruin, in contrast with the equilibrium of rule and exception, and turns into a 'story' where rule has become exception and exception has become rule.

Identity has nothing to do with style or form but with the circumstances of 'place' and 'attitude', nor with an 'alien' expression but with the recovering of a personal language. Other forms come into being, they are not created. A building obtains its form from the existing conditions and contemporary context, from an accurately dealing with facts and things, incorporating all possible restraints.

The 'position' in a place and mode by which it is standing can but be the result of a forced search through reality and contemporariness. These elements are imperative in order to establish an inextricable architecture.

Language and attitude are thus the first immediate causes within a process of architectural thought. The language of architecture disposes of an inherent logic and structure linked strongly to 'the awareness within building'.

Each intelligent dealing with givens, each further recovering, results in the essence of the notion of 'tradition', a further elaboration and rethinking based on existing achievements.

As building deals with adopting and passing down, buildings have to do with survival: economical durability in space and time.

Each architecture possess an obvious absent presence and a present absence. It all has to do with good building and directness. As the American artist Robert Ryman describes his paintings - although always white squares but every time differentiated in idea and realization - with the statement 'It's about "painting"', so one can say that in architecture - always doing the same but in an other way - : 'It's about "building"'.

As building means dealing with a whole of accuracies as place, context, materials, proportions, gravitation, techniques, spanning, history, economics and so on, architecture is the result of an intelligent dealing with all of these accuracies.

Each building isn't architecture nor has it to be but each architecture has to do with building. Architects should first and foremost deal with building rather than designing architecture.

* notion originated from conversation with contemporary American artist Dan Walsh.