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*Title:*

Stone signs , reconstruction of the theme titled : *Essay on floor*

*Summary:*

The firm feeling of mutual adoption and belonging between place and the man , is being realized by its dialogue , the results in the *stable image* that man is building in relation to its surrounding . In the conception of some architectural space , the floor has a very important role , as it is the base on which can be reflected the meanings that some space has to manifest.

We shall take into account the another dialogue between architecture and theories of space. It is possible to set up the thesis that the architectural space looks different from the assumption that it should be in a stable image of its essence. In that sense, this paper continues the investigation begun earlier in 1996 in order to reconstruct the previous conclusions. New visual solutions composed of the same construction elements that make up the earlier floors are presented. Also, the artistic expression of floor decoration is a visual-semiotics meaning as in the previous survey.

**Key words :** *communication sign , orientations , space*

## **1. PREFACE**

The project “Stone signs” falls into artistic interventions in space. Because of that, frequent use of the first person singular , both in presentation and in the text itself should not be criticized. The project is a work of art.

Fourteen years ago, trying to add a conceptual decoration of stone floor, a venture was born which I called an “*Essay on Floor*”.<sup>1</sup> The intention was quite complex with the aim to examine the artistic decoration of floor by method of the science of language. I thought it was interesting that floor decorations, made of stone in different colours and different shapes, could have semiotic meaning.

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<sup>1</sup> Milivojević, Dejan, *Essey on flor* , Izgradnja , VOL 50 1996/9, Beograd , p 539-541

At that time I was familiar with Umberto Eco's well-known literature "*Culture, Communication and Information*"<sup>2</sup> but my intention was not to follow this theoretical impulse. However, I tried to make the understanding of the theory of space close to the meaning and aim of the essay. Then I was also familiar with some theoretical views of space which I adopted from available literature. I was powerfully influenced by the architect Christian Norberg-Schulz and the work *Being and Time* by a German philosopher Martin Heidegger.<sup>3</sup> I accepted their philosophical and artistic concepts and explicated them in the way I understood them. Whether these texts urged me to express and create my own attitude or I tried to interpret the content of the texts, acting in space in my own way and using techniques I am quite familiar with? Even today I doubt whether it is the matter of interpretation of others' conclusions or my interest in the questions of the concept of space had deeper ambitions. From that time until today, I have not substantially changed my attitude towards the IMPORTANCE of procedures applied to the work *Essay on Floor*. Obviously, my intention was to express my own author's ideal. Understanding of architectural space in the essay is abstracted, theoretically structured, grasped by the relationships ruling in space, but impersonal. General, so called rules, relating to the construction of architectural space, are *a priori* values of the procedure that establishes order and meaning. Naturally, *a priori* values are counter-temporal. Such an approach may achieve general concept of space. If the conception is impersonal and counter-temporal, it should be acceptable for all. I am not sure if I have succeeded in my intention, but I have done something that had significance and confirmation in the physical world as if I intended to make contact between physical and metaphysical. In addition to mentioned works on space I have learned a lot from the book written by Blaise Pascal - *Thoughts* and the proceedings of theoretical works by Paolo Portoghesi *A Unique Vision of Architecture*. At that time books by domestic authors meant a lot to me. In any case, work on the *Essay on floor* helped me to gain confidence in relation to my own way of thinking.

I think that many times it was confirmed that the nice – is nice and that the meaning – is meaning. I have no dilemmas whether the nice with meaning is nice or not.

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<sup>2</sup> Eco , Umberto , *Kultura , komunikacija informacija /Culture, Communication and Information/*, Nolit , Beograd , 1973

<sup>3</sup> Heidegger , Martin ,*Bitak i vrijeme / Sein und zeit/* , Naprijed , Zagreb ,1988

I believe that the nice with meaning possesses a necessary content, the greater “depth”. I specifically tried not to get into the context that would be the content in itself. Work on the practical verification of the essay required rational methods that are both pragmatic and scientifically established. If we recall that the study on architectural composition is the basis of aesthetic studies and theorists and historians of architecture, it is obvious that art project is interwoven with scientific knowledge, and that scientific methods helped in the realization of the project.

In fact, I have researched the floor composition, which was built of identical elements of the syllable. Elements of a syllable had a different distribution and referred to specific meanings. In that sense, semiotics is the essence of syllables building that were shown as a result of the Essay.

## **2. ABOUT THE RELATIONSHIP BETWEEN ARTISTS AND ART**

Art has been accepted as a gift for millennia. To talk about art on the rational basis has been accepted only in the domain of craft and other skills. Therefore, Leonardo’s TREATISE ON PAINTING /*Tratatto della pittura*/is very edifying work of literature. However, we cannot learn much about Leonardo from such kind of literature. If we study the famous Vasari’s book *Lives of the Great Painters, Sculptors and Architects/ Vite dei piu eccellenti pittori ,scultori ed architetti/* we are again unable to reach the essence of the artist’s soul. However, interesting biographical data from the private life of the artist are becoming available to us, but we still have no insight into the essence of the artist’s need to create artistic pieces of work and devote to it. The similar case is with architecture. A long tradition of the Treatise in architecture has been started from Vitruvius’s book *De architectura libri decem*. During the Middle Ages, especially in the Renaissance, a greater number of books was created like *De Re Aedificatoria*, written by Leon Battista Alberti. The greatest Renaissance architect Andrea Palladio gathered his creative genius in *Quattro libri dell la architectura*. In the seventeenth century Guarino Guarini dealt a lot with architecture. His creative gift is based on mathematical knowledge and mathematics is based on the scientific method. Therefore, we should not be surprised that his popular work *Euclides Adauctus et methodicus mathematicaque universalis* was dedicated to Euclides’ geometry, whose principle he apparently used in the construction of his buildings. In the seventeenth century he wrote *Architectura Civile*. Later, in the

eighteenth century Claude Nicholas Ledoux wrote a book under the title *Architecture considered in relation to art, morals, and legislation/L' Architecture consideree sous le raport de l'art des moeurs et de la legislation/*. In the same century Etienne-Louis Boullée wrote a book *Architecture, Essay on the Art /Architecture essai sur l' art/*. In the early nineteenth century Duran wrote *Review lectures /Precis des lecons D'Architecture/*. All these works and others that have not been mentioned are part of history where architects wrote about architecture. We can see that architecture has been widely considered. In a sense it is the science dependent on mathematical laws. Specific skill, dealing with construction/architecture/ has a scientific basis in Euclidean geometry or Pythagorean numbers. Philosophers have often written about architecture. In Ancient Greece, some philosophers raised architecture above the other arts. Also, in the ancient time, the term music included also painting, architecture, sculpture, poetry, dances. Architecture is, especially in the spirit of the French Republican tradition, a part of agreement, legislation and regulation. Architects used to be recruited from different professions: mathematics, art-painting, sculpture.

We can learn a lot about architecture but concerning the mental part of people who have dealt with architecture, there have not been specific works until the modern times. However, we argue that the fate of these great men is found in their works. In the dilemma, whether architecture is art or not, it is important to know that artists were often architects. The artist was a bit mystic personality.

#### MICHELANGELO BUONARROTI – THE FIRST FREE-LANCE ARTIST IN CHRISTIANITY

Milos Crnjanski spent his entire life studying Michelangelo Buonarroti.<sup>4</sup> He thought him as comfort in his life. He asserted that, apart from one less important drawing in France, Crnjanski personally saw everything that the history of art attributed to this great man. For Crnjanski this giant of all forms of artistic expressions has not been the superman or a mythical person. He considered him as a human being, often ignoring the awkward nature of Michelangelo, and finding in him human dignity. Crnjanski wanted to learn more about Michelangelo's mother and subtle connection between Michelangelo and

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<sup>4</sup> Crnjanski, Miloš , *Knjiga o Mikelandelu / The book on Michelangelo/*, Nolit , Beograd 1981

Countess Vitorija Kolona. He loved Michelangelo's sonnets. He wanted that Michelangelo who was a proletarian, worn by immeasurable work.

Why I believe that Michelangelo is particularly significant among artists. The artists, who have had power and authority to explore fully their spiritual cognition, the defy the God to some extent like Michelangelo, are very rare to the modern times. At same time his humorous and passionate scenes in the Sistine Chapel reveal the issues that are most popular among artist: his particularity. Bravely and publicly Michelangelo demonstrated, by the power of the artistic genius, how he saw the Last Judgment and other Biblical scenes. All actors of his frescoes are naked. In people he showed what he was interested in: musculature, which is not stylized but overemphasized, which could not be an artistic act in terms of aesthetic values, although perfectly drawn. In psychological portraits he saw pain, suffering, foolishness, wickedness, cunning, indolent peace of mind, but also a magnificent scene showing Adams's creation. As I understood him, Michelangelo was the first free-lance artist, despised by his colleagues and family, with polemical attitude towards the sacral. At the same time his fees were, for other artists, only the object of desire, but despite the wealth of a prince he lived sparingly. Michelangelo was not dominated by status conventions - he used to spend time with common people, his apprentices, ignoring his social importance and permanently provoked anger and envy or resentment of his caste.

Other artists had less powerful and less open attitude towards their own anxieties and frustrations. Generally, they pointed out what is beautiful, dramatic, and sublime. Art was highly rated, as well as the artists, but there was not any sense to explore the essence of the artist. Art was not a medium for the artist to express his symbols and use them to configure his mental images. Symbols and images were used to regulate social relations and status. The artists, who were lucky enough to distinguish themselves, were under the protection of patrons. The public had opportunity to recognize creative genius of artists in the artistic achievements available to them. Those were mostly public buildings, palaces, cathedrals and some engineering achievements.

#### ABOUT SYMBOLS

Fine arts are inherently symbolic. Art is inherent to symbolism because it has been the manner for surviving in time.

*"We only suspect that somewhere at the bottom of the soul, something has been collected and condensed into an invisible knot, a certain unknown focus, a tiny pre-atom, from which once, according to Indian mythology, and also according to modern astronomical theories life exploded,, blew up in a billion shapes, colours and sounds. Old wise men and alchemists showed it sometimes as a circle and then as a square or triangle, or as the God's eye. Only symbols can express something unfathomable and yet present and existing".<sup>5</sup>*

Quotation given above is only a recommendation for the literature from which it has been taken, but at the same time, it helps us to express the essence of symbols in the most concise and best way when we are interested in mental in the act of creating.

One of the best-known symbols in painting is certainly the image of La Gioconda painted by Leonardo da Vinci. Exploring the artist, that is, his mental content *Lazar Stanojevic*, in his work *Leonardo da Vinci in the Light of Psychoanalysis*, found out that La Gioconda's smile was the smile of Leonardo's mother. The most famous smile in the Western painting is a symbol of eternal erotic between a man and a woman, between mother and male child. Erotic in this case is not the expression of sexual intercourse Eros, but something more:" *Because God does not interfere with man, but through it, Eros, this community is being realized and all other communications between Gods and people, both in reality and in a dream.*"<sup>6</sup> In Mona Lisa's smile Leonardo may have shown symbolically the eternal maternal forgiveness. Thus the smile hides in itself something of melancholy and pain. Art with elements of symbolic is characterized by individual contributions. I believe that the example of Leonardo's portrait of Mona Lisa has clearly confirmed the meaning of art. There is no more famous portrait than this one of Mona Lisa. It is known for La Gioconda's smile. Individual contributions to this work might apparently have been **only the work** of Leonardo da Vinci. Leonardo would not be able to put the art in this way if there were no clear structure of reality based on the temporal, which respected the historic position of SYMBOLS.

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<sup>5</sup> Jerotic, Vladeta, *Psihoanaliza , bolest ,stvaranje /Psychoanalysis, disease, creation/*, Ars Libri, Belgrade 2004. p 295.

<sup>6</sup> Ernst Cassirer , *Filozofija simboličkih oblika , drugi deo , Mitsko mišljenje ,/The Philosophy of Symbolic forms , Second part , Mystic thought /*, Književna zajednica Novog Sada , 1985. p.236

Particularly important symbolic icon of Western art is *Pieta*, the image of suffering son who remains in the bosom of his mother as a symbol of pure and righteous victim started from the Goddess Eos with the dead Memnon.

In conclusion, using these two examples we can establish the continuity of existence of symbols that are topics for artistic creativity. Only these symbols were considered to be acceptable for creativity for many centuries. In the ordered work, the artist could add something subtle of his individuality, but the figurative feature of symbols must not have been brought into question.

The quality of figurative-symbolic art in the course of time has been replaced by modern understanding of symbols that does not have necessarily be subsumed under reasonable and nice. Modern art breaks with tradition of the artist who is in the service of “decorating”. Contemporary artist, expresses his self-consciousness through his work, he is particular, often the victim of poverty, but he is Free.

### **3. A FEW HYPOTHESES**

#### **CLASSIC VERSUS MODERN OR CRISIS OF SYMBOLS**

In contemporary art, we are faced with the need of artists to show their view on the world through their artistic creativity. For a long time the artist has been bound by its position in the social hierarchy. However, he was often protected, and some of them richly awarded. The artist was unable to display explicitly his self-consciousness and anxiety that characterized the souls of artists. Expressiveness was very subtle; the artist has suspended his particularity. The right to particularity is the term of art that has been freed from the restrictive taste of patrons.

Modern art breaks with tradition of art which is in the service of “decorating”. Contemporary artist expresses his self-consciousness through his work. Since the artist creates his own world, his view is mostly PARTICULAR. Art has developed its own philosophy and science. We are in situation to recognize these facts. Ever since Leonardo da Vinci there has been a tendency that art should be equated with to science . Nowadays, this attitude is fully acceptable. In addition, art is psychologically intriguing. Artist has separated from the exclusive commitment and submission to his work and symbolic images which he expresses through his work. He wanted to express himself through his

art, not through symbols. Most likely, the art of modern times was born out of the crisis of symbols. Old symbols were not sufficient for art to be expressed freely.

Art has become a critique of everyday life, politically active, but unlike previous periods it started functioning independently. This independence related primarily to the new concepts of artistic expression and in this respect to the social status of artists. Modern art became elitist because it was incomprehensible, although it was not been its intention. Rare were those who sympathized with the artist's world. Works of art often created feelings of confusion for the viewer. Creators of art were often people with psychologically complex system of thought by which they developed their own images of the world. If it is true that the meaning of art is a broader concept than the aesthetic of beautiful, this means that art has been freed from restrictions and does not necessarily belong to the laws of that aesthetics which values the beauty of artistic works. However, intuitively, in the course of time, modern art became more accepted and understood. Finally, it had to be recognized that our relationship with art is most correctly set if we feel it intuitively. In this sense modern art has its temporal and historical character.

*Dragoslav Srejavic* wrote an article *On the Subject Classic-modern Art*. The article was published in the magazine *Delo* 8-9/1957. I can assume that the struggle for a different and more liberal conception of contemporary art was a significant expression of the intellectual and personal freedom. Srejavic can be placed in a group of intellectuals who are following the idea of process in the development of art. Thus, both classical and modern are the result of a complex spirit belonging to the art. The artist is the sensorium of that world and he is creating art in his own way. In a certain way Srejavic reconciles classical and avant-garde, that is modern in art. It seems to me that the following quoted passage is of great importance for his basic hypothesis:

*"If the feelings and intuition are basic functions of consciousness which are buzzing in the course of art recreation of objective reality, if their participation in that new creation of the world can be differentiated, according to modern psychology, then it seems that irrational cognitive process of art is divided into two parts: one, which by the intensity of emotions and the other, which by the depth of the intuition, are leading to the formation of two main groups of art forms, classical and modern."*



Srejovic's interesting and well-written article refers to the theme that is of particular interest for me and for this work. He explicitly refuses to subordinate the concepts of modern art to classical as a consequence of new concepts of space, matter or time. Srejovic writes, cited: *"That difference /between classical and modern/has been motivated by the mystery of cognitive process, that is, artistic creative act, in which the main actors are man and nature, subject and object- in fact, by the change that took place in this relation."*

Apparently, most of the artists shared similar views. Fortunately, some of the well-known artists of our time have left some written works about that. One of them, who is familiar to me, is Mica Popovic and his book entitled *Outcome of the Image*. On this occasion again, I will give a few quotes from the book which will eventually help me to make certain conclusions. In a sense, I get the impression that Srejovic anticipated what Mica Popovic was able to reveal later in his recordings. One should bear in mind that Srejovic was an archeologist and that his intuition must have been thoroughly developed. I am setting up a key argument for the reasons why modern art has been created.

*If new theories of space and time have not been the product of art development, they are not the sense of art, then in the art itself, a new meaning, and a new expression could not have been found*

Art would have to stay where it is. Such a state of art spirit produces a CREATIVE NOTHING, indicating the dying of art.

Artists are not the people who easily accept the situations that hinder them in their existential need to create. According to a certain rule, there always appears a messiah or a prophet with a gift, as Mica Popovic concludes, quote: *"But for the real gift in the right epoch one should have, not only the right virtues, but also the right disadvantages".*<sup>7</sup> Paul Cézanne had such a gift for modern. Mica Popovic wrote: *"Stunning definitions have been proposed: geometry is the only necessity that belongs to the form, interpretation of that necessity is the only drawing task that can be solved, and the content/semantic in the picture/while emerging /and exhausting in the form, should not (and cannot) testify about anything else except about what it has been created – about the form! The painter came into HIS OWN AND ON HIS OWN and finally he was able to*

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<sup>7</sup> Popovic, Mica, Ishodište slike, *Outcome of the Image*, Nolit, Beograd 1983. p79

*deal with something which is HIS OWN. Cézanne understood, not only the limits of his own talent, but also the REAL limits of painting.”*<sup>8</sup>

I can conclude that art came to a crisis due to a CRISIS OF SYMBOLS. Art in its essence is not particular; it is configured on other grounds. Theories of infinite time and space are not the HOME of art. The artist produces his works in some part of ONE WHOLE time, but it seems that the structure of reality has “moved” at one moment, that it has erupted beyond the TEMPORAL. The consequence of decomposition of the reality has produced very interesting philosophical and other views. Above all, *space and time* are deprived of daily existence. They were moved into relative terms, but this time the relativism could have been proved in a certain way. Unfortunately, it has been forgotten that even in the ancient cosmogony, it was believed that three dimensions of space are insufficient to explain the world.

On page 93 in his book, Popovic discussed the Schopenhauer’s maxim THE WORLD IS MY REPRESENTATION. He found out that the philosopher anticipated the concept which would help art to get out of deadlock in which it fell. The statement in the above quoted text in which Srejovic claims that that art is not the consequence of new theoretical knowledge on the verge of physics and metaphysics can be brought into parallel relationship with the following text: *“The philosopher believed that sensory perception of reality is not in contradiction to the principle THE WORLD IS MY REPRESENTATION and that space and time are not a part of the infinite space and time, but they are only a part of our representation, only a matter of our subject. It means that objective form of time and space does not exist by itself: it exists in space and time only as the object of our subject, it exists only to become object to the subject, content of the subject.”* It is obvious that the philosopher’s speculation can be understood outside the temporal time. As such it becomes a THEORETICAL POSTULATE of a WHOLE /time/ and thus, it is compared with the classical and avant-garde. Obviously, it is a paradox that has helped the reconfiguration of art. Namely, time can be understood as temporal, as a part of our image, the forth dimension of that NOW. In order to come to that knowledge, we have to accept infinite function of *space/time*. If the artist returns to his own, wishing to be his own on his own, then again the SYMBOLS configure the art.

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<sup>8</sup> Ibidem p79

Those symbols are always in relation with the maxim THE WORLD IS MY REPRESENTATION. In addition, particularity cannot prevail over gender. Art is the act of an individual stamp, as Agnes Heller points out. Scientifically explained, new TYPES have been created.

Art paid a high price for its freedom. Freedom opened the door for a variety of very creative and highly developed people and speculators. Redemption has led to unexpected results, but we are not in position now to present our views.

#### HOPE AND FAITH FOR THE FUTURE

I believe, and I have already been aware since 1998 that the continuity of events has been created leading to a critical moment for preponderance of the Renaissance principles that will be the foundation of a new era in the art of the 21<sup>st</sup> century. When I use the term Renaissance I do not expect the revival of the old traditions, but the real rebirth of humanity.

#### 4. CONCLUSION

For this research it is especially important to establish a clear and irrelevant relationship with theoretical researches showing what space is and what time is. For the experiment shown in this paper, the term of architectural space has been accepted and defined by Christian Norberg-Shulz in his book *Existence, Space and Architecture*. The result of the experiment does not aim to explain what the essence of space is. Methodological basis for the previously mentioned opinion includes the knowledge of space and time indicated below.

#### SPACE

Explanation of the origin of space is equated with explanations of the origin of cosmos. It is evident that such adventures of mind are scientific but also speculative, that is, hypothetical. It is certain that the legality of world formation has been explained by physics and metaphysics, mathematics, chemistry and other natural sciences. Architectural space is much narrower concept of a general space. In principle, it is presented in three dimensions and perceived through the senses. Especially the sense of eyesight. **I would add that man has a sense of time.** If architecture, as explained by

Milutin Borisavljević<sup>9</sup>, by its nature concerns the time more than space, we also perceive it in that way. It is clear that architecture is not a science which studied the cosmic laws and hypotheses about the origin of universe. The burden, carried by architects, concerning the images of space and general question about space, is not appropriate. I think it is quite unnecessary. The task of architecture is not to develop the theories of space. However, we cannot exclude the effects on architecture resulting from new theoretical knowledge of space, society, engineering and technology, medicine, etc. As much as I dare to judge, most of the speculations about the structure of time and space that architects took over and partially developed, are used mostly for one goal: creation of original form and shape. Whether the architectural form represents all that architecture can reach, is the question which remains to be answered in some future discussion. And yet, I am still not sure if form and shape is the same thing. For example, the shape for a physicist is... *"Even when modern science about nature talks about the forms of atoms, the word shape can be understood only in its most general meaning, as a structure in space and time, as a feature of symmetry of forces, as well as the possibility of binding for other atoms."*<sup>10</sup> Analyzing previously cited sentence, the notion of SHAPE in its general sense is defined by: structure, space and time. In fact, Plato's intuition about the regular polyhedra is the structure of reality and the physical world can be understood through the structure of atoms. In that sense, those of us who are dealing with architecture, were given the freedom of subordinating the architectural forms to general principles of shape. The relationship between architecture and structure is not only in the structural method of design, but it is a methodological orientation in the theory of architecture.

In addition, what holds our form in preventing it to fall apart are the FORCES OF SYMMETRY. We must accept the word *symmetry* as it was understood in Ancient Greece. *Symmetry* meant the same as the proportion or proportional relationship of parts to a whole. Also, the regularity related to mutual harmonization of measures of individual components isolated from the whole. Another word that has the same meaning for

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<sup>9</sup> Borisavljević, Milutin, *Zlatni presek i drugi eseji /Golden section and other essays/*, Izbor i predgovor, dr Zoran Manević, Srpska književna zadruka, Beograd 1998.

<sup>10</sup> Verner Hajzenberg, *Fizika i metafizika*, Nolit, Beograd 1989. p 37  
Heisenberg Verner, Der teil und das ganze

practice is analogy. I can conclude that the forces, which hold the architectural FORM, are in harmony with analogies and symmetries, that is, proportions. Thus, geometry, if it is not the science, real enough to explain architecture, it is certainly necessary in the work of the architect.

## TIME

Einstein's theory of relativity began by emphasizing that time interval for the observer, who is in motion, is not the same as the time interval for the observer who is in the state of rest. Werner Heisenberg claims that the mathematical proof of this theory is fully understood, but there is something that frightens him. *"You can say that I realized the theory by my head, but not yet by my heart. What the time is, I think I know it without learning physics, and yet, our way of thinking and acting always assume the naïve notion of time."*<sup>11</sup> It is possible to establish a hypothesis that we are all able to have our OWN time. If we see architecture in time, because we perceive it in different sequences, as active interval of time when we are in motion or passive observed from one point at rest, when we let time pass, then my perception is entitled to be physiologically, as well as mentally different from anybody else's. Through perception the time has become relative in some sense. My time is a matter of my perception. It is not some general time but the one related to the issue which is the object of my observations. So, I have the right to watch the world and architecture, which is a part of the objective world with own eyes and understand them with my own mind. Perhaps, I am not always right, but if I try hard I will be able to understand others, even though our clocks show the same measured time. *"Such a return to observable was Einstein's great merit. In his theory of relativity, Einstein was right when started from a banal observation" the time is that we read on the clock.*<sup>12</sup>

Einstein's statement, related to the time on the clock is a hypothesis about the measurement of time. It is exact as it is true that at the same time two clocks in different parts of the world never show exactly the same measured time. We do not even know what we measure with clocks. Is it just a natural measure of a size which we call time? How do I want to understand cosmic time? And, I will not deal with it at all.

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<sup>11</sup>Ibidem p. 62

<sup>12</sup> Verner Hajzenberg , *Fizika i metafizika* , Nolit , Beograd 1989. p 64

Time is very historical category for architecture and art. I accept it as temporal and historical. I believe that we have sufficiently been engaged in understanding of space/time structure of reality and that further engagement in this area would only make difficult what I intended to conclude by this paper. Finally, it could be hypothesized that neither space nor time is the practice of the universe and that the white could become, for example, black.

Specially, and with great pleasure, I will reflect on the end of the fifth part of the article by Aleksej Brkic who once wrote about the *Inversion of the dialectic form*. The fifth part is entitled *Geometric analysis of forms* and was published in the magazine Construction / Izgradnja/ number 11/78 on the pages 1-8. At the end of the article Brkic concludes that the search for truth, concerning the essence of the universe, cannot obviously be found in mathematical and geometrical laws. In other words, mathematical and geometrical truths are not the *identity or the essence of reality*. He completely, at least in my opinion, left over to the art intuition when, at the end of the fifth part, wants to show how we can feel cosmic superstructure. For that, he will utter so-called *art images*. . However, he does not belittle art, but he approaches to it. Namely, between mathematical and artistic concept there is the notion of order. *But as the order is something real and not only imagined, we must face this notion in more details*, concluded professor Brkic. I recommend two titles to show how artists explained their search for ORDER: *Writings of art* by Paul Klee and *Explorations of infinity*, by M.C. Escher. I hope that reading of these books will make a great pleasure to the reader. For us, it is important that science and art are being treated as ne indivisible mental field where, besides the rational part there is a clear and significant part of intuitive. Thus intuition, as a gift, is not inherent only in artists but also in rational minds that have been attributed to science.

Taking into account TEMPORAL AND HISTORICAL as two, especially for me the essential determinants of the concept of TIME, and considering that this time need not be necessarily quantified, but it is an expression of continuity and history, I take the right to hold the following discussion on architectural space, which is in the function of time. I suggest the following topics for discussion:

1. Space inherent in geometry/stereometry, rules of composition, aesthetics/
2. Space inherent in itself /random choice caused by causal structure of the universe/
3. Space inherent to Ecology /humanism , ecology, sustainability, aesthetics/

As a supplement to this text I added documentation material. These contributions should be sufficient for grasping the essence of the discussion related to the triad of space inherence.<sup>13</sup>

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<sup>13</sup> Translation of text : Ljiljana Kovačević

## -BIOGRAPHY

-Milivojevic Dejan , born in Ljubljana , Republic of Slovenia

## EDUCATION

- 1985.Diploma of secondary Architectural school in Uzice
- 1987-1994 / ten semesters / studies of architecture at the Faculty of Architecture of Belgrade University , Serbia
- 1994 diploma of architect , mentor prof. Svetislav Licina
- 1994-1996 postgraduate studies / four semesters/ at the Faculty of Architecture of Belgrade University , Yugoslavia , Serbia
- 1996-1997 – work on thesis
- 1998 – defense of thesis / at the Faculty of Architecture of Belgrade University , Yugoslavia , Serbia and acquired the title of *magistar of technical science in the field of architecture and urban design – architectural organization of space. Mentor prof.dr Branislav Milenkovic.*

## PROFESSIONAL WORK

- 1994-2003 Work in design studios as a designer
- 2003 till now teacher of Higher technical school in Uzice

## PROFESSIONAL AND SCIENTIFIC WORK

- Published 22 written papers , 13 papers in professional magazines : 6 papers – reports presented at conferences and published in conference proceedings .
- Realized over ten architectural projects
- Participation at 15 architectural-urban design competitions

## CURRENT EXPLORATIONS-THEORETICAL CONTRIBUTIONS

- SPACES STANDARD IN THE FIELD OF RESIDENCE/DWELLING/*
- ARCHITECTURAL COMPOSITION*

\*

- Researching of models one-family houses- the concept of houses and their development  
GNP 2008 drugi internacionalni naučno-stručni skup-Građevinarstvo – nauka i praksa  
Zbornik radova / Conference proceedings, volume I pp 615-618/
- On housing from the point of view of the designer  
preliminary report, Izgradnja, Beograd, godina LVI(2002) broj 4-5 pp.1-4
- Holcim awards for sustainable construction 2008/09  
Preliminary brief for residential area of the Cajetina
- Conceptual urban-architectural design of the university complex of the Faculty of Fine Arts in Cetinje , JANUAR 2009



