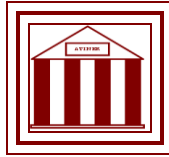# Athens Institute for Education and Research
ATINER

ATINER's Conference Paper Series
ARC2013-0698

The Ineffable in Contemporary Architecture

Irina Ioana Voda
PhD Student
Technical University of Cluj- Napoca (UTCN)
Romania
Ecole Nationale Superieure d'Architecture de Grenoble (ENSAG)
France

Adriana Matei
Professor, Coordinator Romania
Technical University of Cluj- Napoca
Faculty of Architecture and urban Planning
Romania

Anne Coste
Coordinator France
Ecole Nationale Superieure d' Architecture de
Grenoble (ENSAG)
France

An Introduction to
ATINER's Conference Paper Series

ATINER started to publish this conference papers series in 2012. It includes only the papers submitted for publication after they were presented at one of the conferences organized by our Institute every year. The papers published in the series have not been refereed and are published as they were submitted by the author. The series serves two purposes. First, we want to disseminate the information as fast as possible. Second, by doing so, the authors can receive comments useful to revise their papers before they are considered for publication in one of ATINER's books, following our standard procedures of a blind review.

Dr. Gregory T. Papanikos
President
Athens Institute for Education and Research

This paper should be cited as follows:

Voda, I.I., Matei, A. and Coste, A. (2013) **"The Ineffable in Contemporary Architecture"** Athens: ATINER'S Conference Paper Series, No: ARC2013-0698.

The Ineffable in Contemporary Architecture

Irina Ioana Voda
PhD Student
Technical University of Cluj- Napoca (UTCN)
Romania
Ecole Nationale Superieure d'Architecture de Grenoble (ENSAG)
France

Adriana Matei
Professor, Coordinator Romania
Technical University of Cluj- Napoca
Faculty of Architecture and urban Planning
Romania

Anne Coste
Coordinator France
Ecole Nationale Superieure d' Architecture de Grenoble (ENSAG)
France

Abstract

Through this study it is intended the interpretation of the term ineffable in the history of architecture, its way of expression throughout the twentieth century and especially in contemporary architecture trends. The notion of ineffable is defined by energy (waves, propagation mode), atmosphere, water, air, humidity, defying the intrinsic feature of architecture - tangibility.

These elements remain rather at a sensorial level in the perception of the public, but ineffable factors become more important since modern period to the present, leading to the dispersion of the boundary between matter and void, between reality and virtuality or between architecture and the illusion about it.

Passing through the Greek concept of Chaos and Cosmos, where Chaos means disorder, fluid, unbounded, imperfect, therefore ugly, and through different stages as Middle Ages or Baroque, developing during the Neoplasticism or Elementarism, the term of ineffable reaches an apogee in contemporary architecture through dematerialization, kinetics, sequencing, fractal, virtuality, etc...

This dematerialization involves notions like trans-apparent and transparent (the ratio between materiality and light), sequence (borrowed from the cinema) - which involves movement, speed and memory of previous sequence - real image versus virtual image, or transparent overlapped filters.

Space is expanded from inside to outside and backwards through centrifugal forces of energy, flowing through overlapped screens, until it get to a lack of guidance.

There is a change in the relations between nature and artifact, mass and void, transparency and opacity, where the intermediary phases are exacerbating, until a new "Chaos" of reality and unreality in contemporary architecture

Keywords:

Corresponding Author:

Notion Definition

Ineffable - fr. *ineffable,* lat. *Ineffabilis (effari – to speak)* - which cannot be expressed in words, indescribable, inexpressible. English – [ɪnˈɛfəbᵊl]

In this study, the ineffable is reported to the defining characteristics of architecture, which are based on the tactile and visual perception, so tangibility is an intrinsic quality of it. The notion of ineffable is just to express metaphorical attributes of architecture beyond tangibility (which defines architecture) and is defined by energy, dematerialization, kinetics, sequencing, fractal, virtual, etc. These elements remain rather at a sensorial level in the perception of the public, but ineffable factors become more important since modern period to the present, leading to the dispersion of the boundary between matter and void, between reality and virtuality or between architecture and the illusion about it.

Starting from ancient times, where the term was in fact non-existent regarding art and especially architecture, it evolves passing throug history of architecture, enriching from each period. If in the Middle Ages, the ineffable was the expression of light which invades the churches, representing the divinity accessible to all, the most powerful development took place in modern times, when the ineffable in architecture manifested by the relation movement-perception- time , anti-gravity perception, or the dissipation of the boundaries between interior and exterior.

In this paper, the approach for this word is completely different and even opposite to that of Lebbeus Woods (2010), who associated in the "Terrible Beauty 2: the ineffable" the term Ineffable with traumatic experiences, such as a car accident, a tornado, or an earthquake that leaves us speechless. He also says that this term is sometimes called 'the beauty beyond expression' and it is revealed when we face a very different world from the one in which we imagine that we live. From his point of view, the architectural object is the protection against ineffable (which in this case appears in the dramatic moments of our lives).

History

Ancient Greece

Greeks believed that the world was born out of the initial Chaos, where all things were mixed, making it impossible to distinguish colors, wet or dry, hot or cold, bright or dark things, claiming that the world their are living is not a part of Chaos anymore, but it is a world of order (a Cosmos). Hans-Georg Gadamer (2007) in his *The Gadamer Reader -A Bouquet of the Later Writings* states that

'The concept of the beautiful [*kalon,* fine] in Greek thought is very closely connected with the concept of the true, and, yes, even with the concept of *arête* [virtue/excellence] which, contained in the well-known expression of

kalokagathia [goodness],represents the ideal concept of human excellence.' (p.203)

Plato divides Beautiful into sensitive beautiful and intelligible beautiful (The Idea of Beautiful) which, like the other ideas is simple, pure, universal, perfect, and it is the root for the sensitive beautiful.Dumitru Isac (1971) stated that in 'Timaeus, Plato insists on the fundamental, formal elements of the beauty: order, unity, completeness, perfection, proportion.' and

> 'Artistic beauty enjoys less consideration and interest, it occupies the bottom step in the hierachy of beauty. Art remains to be moralistic, to educate characters [...] It has to realize the good through beauty and the seeking of artistic aesthetic and pleasure delight could exist only if the moral good and political interest are served.' (p.14)

For Aristotle, the problem of the beautiful seems not to have been fundamental for his aesthetics, but in *Metaphysics (chapter XIII)*, he points out that "the highest forms of beauty are order, symmetry and the defined, and they highlight especially through mathematical sciences. '(Dumitru Isac 1971, p.18), and Hans-Georg Gadamer (2007) states

> 'Aristotle, who loves distinguishing one thing from another, gives us a point to ponder when he determines that "good" always has to do with praxis, but "beautiful," in contrast, has to do above all with unchanging things, and therefore with the realm of numbers and geometry. Thus, the three kinds of the beautiful that he names are *taxis* [order], *symmetria* [symmetry], and *horismenon* [the definite].' (p.203)

Dumitru Isac (1971) points out that the order (taxis), symmetry (symmetria) and the limit (horismenon) determine the first step of beauty from Aristotle, named formal beauty.

'Limitation is the one which determine the object to take the appearance of unity in relation to other objects; order and symmetry act in the relationship between part and whole, which is one in relation to it. Beauty is therefore unity in diversity, that integrity and fair settlement of the parts as a whole. '(p.19)

In ancient Greece ineffable does not manifest in architecture and arts in general. Architecture had to be palpable, to respect clear rules of composition and geometric computing. Beauty is manifested by order, symmetry, and what is perhaps the most important thing in terms of the scope of ineffable, by definition, the defined (the limit).

Middle Ages

In architecture, the beauty was based around the same principles as in antiquity, being held by St. Augustine as *splendor ordinis*, highlighted by order, harmony (proportion) and symmetry. For him, it hadn't existed ugly objects, only objects less symmetrical and formally deficient.

Ionel Achim (1972) in *Dictionary of General Aesthetics* considered that for Thomas Aquinas, the imitation of nature didn't mean to reproduce it, but to continue it, to create according to the divinely designed nature; beauty was characterized by three attributes: integrity or perfection, the proportion or harmony and clarity. (p.353)

The first attempts in the naissance of the ineffable, occured in the Gothic era, and they were headed by the idea that divinity supposed to mean light, and this light must be accessible to all. Thus, according to Abbot Suger, the head of the monastery Saint Denis in 1135, the sacred space is a space flooded with light, and this light is found in every creature.

A major importance it is considered the difference between Gothic and Roman architecture, regarding the structural system, which is based on a structural transition from the masonry system to punctual system (consisting of piles and columns), which takes the effort from the warhead vaulting system. This transformation of the system provides greater flexibility in terms of layout and dimensioning the goals, allowing the vertical connection between man and divinity, which is brought inside the building through light.

Modernism

The hypothesis of the new spatial concept focuses on modern architecture, where space, and not necessarily form, revolutionize architectural theories. Painting and sculpture constitute the basis of this new architectural designs, which is transformed into energy, movement, light, and the volumes are divided into plans and angles, and their common element is balance. The ideas of mechanism, structural Surrealism, movement, space-time connection are translated both in works of art and in architecture, revealing another dimension of fluidity, expressed by the compression and expansion of matter as energy, rather than volume as form.

In infinite space consisting of roundtable and void, squareness is just a convention to make it understandable, in reality nothing being right. The space is a flow of energy that is focused in the center, and the movement forces it to become round.

Cubism and Purism, De Stijl, Neo-Plasticism and Elementarism, Russian Constructivism, Suprematism, Bauhaus artistic movements are shaping this hypothesis. Fluid architecture is perceived as a space for the energies manifestation in spatial structures, through connections, motion , implosion or explosion, in which the focus points settle the composition equilibrium. The Cubism principles develops in three stages, starting from Primitive Cubism (1907 - 1909), where the geometrical view is practiced , decomposing objects into elementary and overlapping fragments in the two dimensions of the painting, giving up the perspective. The second is Analytical Cubism, in which the object is analyzed from different angles, and then played back simultaneously from all these angles, 'a spiritual reality recomposing movement in time and space.' (Melicson 1957, p.130)

Painted objects lose their figurative meaning, being replaced by symbols in the third phase - Synthetic Cubism. Regarding architecture, it has borrowed

principles which have appeared in paintings and sculpture by simultaneity, and Cubists believed they have introduced the fourth dimension - time. This idea can be found in Cubist architecture where volumes were released of the classical rigidity, they began to articulate, and the entire concept could be fully perceived only by a 3D view around it, from different angles in a certain time. Regarding Purism, it is derived from Cubism, and it is founded by Amedee Ozenfant and Charles Edouard Jeanneret (Le Corbusier). It was based on the abstract elements by geometrization, related to a perpendicular system, which contains the vertical (gravity) and the horizontal (vertical sign support). Ozenfant supported the idea that 'painting begins where reality ends and illusion begins'. (Melicson 1957, p.130). His paintings represented real objects, from where were excluded accidents and variables, retaining only the elements with constant value, defined, synthetic. The purism principles were based on the fact that art was closely related to science, developing a theory based on the study of the optical effects on eyes and on the analysis of human reactions facing different colors and plastic forms.

Marcel Melicson (1957) in his *Modern architecture. People and ideas. Currents and trends* states

'The Cubist revolution freed the painting composition of the naturalistic imitation, of anecdote, considering the painting as an object independent of nature. Purism wanted to recompose the painting almost scientifically through a technique based on the optical sensitivity study and the association of ideas with feelings, where gravity constituted the primordially sensation and its plastic expression was a vertical one. '(p.130)

In *De Stijl*. (HN Abrams. New York: 1971) are exposed the principles of Neo-plasticism developed by Theo van Doesburg in his "Towards a plastic architecture" from 1924, such as:
Regarding form:

'The new architecture is formless and yet determinate, *i.e.*, it does not recognize any preconceived formal frame-work;[…] In contrast with all previous styles, the new architectural method does not recognize any self-contained type, any basic form. The subdivision of the functional spaces is strictly determined by rectangular planes, which possess no individual forms in themselves, since, although they are limited (the one plane by the other), they can be imagined extended into infinity, thereby forming a system of coordinates, the different points of which would correspond to an equal number of points in universal, open space. From this it follows that the planes possess a direct tensile relationship with open (exterior) space.'
(http://modernistarchitecture.wordpress.com/2010/10/19/theo-van-doesburg's-"towards-a-plastic-architecture"-1924)
Regarding space and time

'The new architecture takes account not only of space, but also of time as an accent of architecture. The unity of time and space gives the appearance of architecture a new and completely plastic aspect (four-dimensional temporal and spatial plastic aspects).'
(http://modernistarchitecture.wordpress.com/2010/10/19/theo-van-doesburg's-"towards-a-plastic-architecture"-1924)

Regarding the plan,
'The new architecture has disrupted the wall and, in so doing, destroyed the division between inside and outside. Walls are no longer load-bearing; they have been reduced to points of support. As a result, a new open plan has been created, differing completely from the Classical plan in that internal and external space are interpenetrating.'

'The new architecture is open. The whole consists of a single space, which is subdivided according to functional requirements. This subdivision is effected by means of separating planes (interior) or sheltering planes (exterior).'
(http://modernistarchitecture.wordpress.com/2010/10/19/theo-van-doesburg's-"towards-a-plastic-architecture"-1924)

Regarding symmetry and repetition
'The new architecture has destroyed both monotonous repetition and the rigid similarity of two halves, the mirror image, symmetry.'
(http://modernistarchitecture.wordpress.com/2010/10/19/theo-van-doesburg's-"towards-a-plastic-architecture"-1924)

Ineffable in modern architecture cumulates perception methods which are opposite of previous periods, and even more, they deny them. The dissipation of the limit between inside and outside (the limit – horismenon in ancient Greece was one of the three determinants of beautiful), the anti-gravitational perception, the dynamic space by introducing the fourth dimension - time, the perception beyond reality, transform architecture into an art of sensory perception, of the ineffable.

The Sources of the Ineffable in Contemporary Architecture

The expression of the ineffable in contemporary architecture is realized through all the improper valences of architecture, such as intangibility, dreams, automatism, energy, sequence, virtual, and even the destroyed boundary between reality and imagination.

The sources of ineffable in contemporary architecture represent those categories of art which have the ability and ideological principles that can

influence the way of thinking of architecture and to transform it from a tangible and concrete art into an almost unreal one.

Surrealism

Laura Thomson (2008) divides the surrealism adepts into two categories: adepts of automatism, who are considering Jungian perspective on the relationship between conscious and unconscious, using automatic dictation technique, and the "*surrealism veriste*" adepts, who were reading Freudian subconscious, based on the interpretation of dreams "(p.7), their work is more formal, based on their own dreams and hallucinations, the image is an expression of the subconscious.

Principles of Surrealism, although they appeared in the first "Manifest of Surrealism" by André Breton in 1924, they had a great echo in contemporary architecture, and one of the major reason is because today there is a capacity to achieve their largely. Among the principles of surrealism revealed by CWE Bigsby (1972) in *Dada & surrealism*, some of them are found in contemporary architecture and they refer to: the total release of the laws of reason and moral imagination by using free association, psychic automatism, dreams, excitement, the hallucination; a mix between real and unreal images, hence the uncertainty regarding the line between real and unreal, an appetite for non-material world meaning rediscovery. C.W.E. Bigsby (1972) emphasizes the connection between the ideology of surrealism and ineffable, stating that 'the Surrealist image is not an expression of ineffable, but it creates ineffable' (p.61)

In Chapter *Surrealism's unexplored Possibilities in architecture* from *Surrealism and Architecture* of Thomas Michal (2004), Jean la Marche seek the objective of surrealism quoting Breton from *What is Surrealism*

'The objective of surrealism was to seek and to attempt to generate or uncover the unification or synthesis of a fundamental binary human condition variously characterized as "interior reality and exterior reality" (" What is Surrealism?", p.49), "the real and the imaginary" (p.71), "real...[and] imaginary" (p.81), "reality and unreality" (p.72), "reason and unreason" (p.72), "reflexion and impulse" (p.72), "knowing and fatal ignorance" (pp.72-3), etc. In one of his more straightforward pronouncements, however, he is clear about his ultimate goals: "The imagination is perhaps on the point of reclaiming its rights" (p.64).' (p.274)

The approach of surrealist ideas implemented in architecture differs in contemporary period from the Modern one. If today they can be retrieved and expressed more concretely, in modern times they were a metaphor, as declared Thomas Michal (2004)

'The dillemmas of pictorial space in surrealist representation (the formless in-between where the paradoxes and conflicts of interiority/ exteriority are suspended visually as indeterminacy) reappear in many contemporaneous works of modern architecture – for example the early houses of Mies van der Rohe or Louis Barragan. In these projects and those works described within this anthology, it appears that surrealist representation harbors not only an optical unconscious but also a spatial unconscious.' (p.6)

Regarding contemporary architecture, it can be considered the relationship between architecture and surrealism, emphasized by Thomas Mical (2004), which is related with the space of surrealist architecture, where ineffable is evidenced by the way it is perceived.

'For surrealism, and by extension surrealist architecture reason shrivels in the representation of all that is irrational that tugs upon the desiring subject. Surrealist thought offers a repeatable process of experincing and representing space that is other than rational, yet grounded in individual subjectivity. Surrealism does not intend to disfigure the subject, but to substantiate perception.[...] Surrealist space has the possibility of overcoming rationalism to bring the oneiric „underworld" to the surface of perception' (p.7)

The similarities between surrealist paintings and contemporary architecture are obvious if it is considered a parallel between the work of "Heat Wave in the City" by Santiago Ribeiro and the "New City Concept '- Peter Frankfurt, Greg Lynn and Alex McDowell from 2008. The surface used in the painting appears to be concentrated and directed so as to turn into a volumetric less common for a city architecture in "New City Concept".

Regarding ineffable in contemporary surreal architecture, a good example could be considered D-Tower by artist QS Serafijn and architect Lars Spuybroek / NOX, which is a 12 m tall art piece, commissioned by the city of Doetinchem in the Netherlands. D-Tower maps the emotions of the inhabitants of Doetinchem and measures daily HAPPINESS, LOVE, FEAR and HATE using different questions. (http://www.d-tower.com/).

The works of Zaha Hadid or Frank O. Gehry also reveals a world similar to the surreal, twisted with formal approaches that compress or dilate, and they manage to destroy the boundary between interior and exterior providing a visual and spatial continuit.

Cinematography

Modern and contemporary architecture take into discussion the fourth dimension - time. If ineffable involved in certain modern works of art the perceptions of the object in a certain time, the contemporary architecture is expressed by sequencing through overlapping time periods that forming the illusion of movement and leading to architectural object. According to the first thesis of movement of Begson of Gilles Deleuze's *Cinema I* (2012), he states:

'Do not confuse motion with the space map. The covered area is past, movement is present. The route space is infinitely divisible and the movement is indivisible or it cannot be divisible without changing the nature of each division. [...] Covered spaces belong to all but a single homogenous space, while movements are heterogeneous, irreducible to each other. '(p.13)

The dialogue between Jean Nouvel and Jean Baudrillard (2005) in *Single objects: architecture and philosophy*, emphasizes the similarity between

architecture and cinema. Jean Nouvel resembles the architect with the creator of cinema, because there is an object which must be produced in a precise time with a given budget, and in order to overcome these constraints, the only way to overcome the limit is the concept. (p.9)

Jean Nouvel is trying to create "a space that is not legible, a space that could be mental extended from what it is seen ', importing sequence of the film, the relationship between movement and whole, or the depth of field through a series of filters, provides spatial continuity, not knowing where it stops or continues. (p.10)

The notions borrowed from cinema allows us to create architecture not only from what it can be seen, but from the way the eye perceives architecture. Because space is a visual medium, dematerialization is a notion that architects should acquire, because in this way, it ends up creating more than it can be seen'. (p.11)

The example of Jean Nouvel's Cartier Foundation in Paris is an architecture that accumulates notions borrowed from cinematography and turn them into a visual ambiguity, where is an 'intentionally mixed real image with a virtual image' (p.12), playing with perception elements such as real, transparency, reflection, translucence through the successive panels of glass. Ineffable ambiguity is played by the same perception that is offered by The Extension of Fine Arts Lille Museum (architects : Jean-Marc Ibos and Myrto Vitart), implementing the principles of their mentor Jean Nouvel, building a screen that produces the reflection of the old museum, interferenceing new with old, destroying the boundary between the two.

Parametric

Parametric Architecture proposes a reinterpretation of both inorganic and organic forms via computer architecture, as well as assumptions regarding a self-regulating and independent architecture. Ineffable, in this situation, is the fact that it creates an architecture based on automatism, the parametric not being the architect utensil through which to value the concept, but representing the creative, the conceptual design of architecture.

A relevant example can be considered the Corpora installations (especially Corpora InSi(gh)te) of DoubleNegatives Architecture, which motto is "Where architecture follows data " and that, by placing sensors in the external environment, obtaining information about: temperature, light, noise, humidity, wind direction and wind speed, which are processed and turned into nodes called SuperEyes like a nervous system. These nodes form a fluid shape that changes its parameters in real time and according to them it changes its shape, dilating and contracting, just like a living organism.

Kazunao Abe presents their projects *Corpora InSi(gh)te Book I*(2008) as

'The theme of CiS is how to approach information technologies as the essential issue of architecture, and I think that it has three important elements that are greatly different from conventional architecture. The first point is that this architecture autonomously

generates itself in response to the environment. Secondly, it adopts a new spatial notation in the structure. Lastly, the architecture has internal observational awareness of the environment (including itself and the surroundings). The vision that functions in CiS is prescribed both by the environment and by its own notation system that functions to construct its own information autonomy.' (p.5)

Yukiko Shikata explain the concept of the network which is the base of their architecture, call it 'architecture without building'

'"one's self" has been specified somehow as the independent subject in society after the modern era, but as it is not necessary to go back to Sigmund Freud, we all realize that our self being is an unstable creature influenced by environment and others. Media philosopher Vilem Flusser stated already in the 1970s that one's self is no more than a nodal point in a network. The thought of the self as a nodal point, which generates in varied ways in accordance with different relations, is considered rather natural in the present age, in which information space is exposed to the extent that it surpasses material space.' (p.12)

It cannot be omitted the question : if this architecture is generated directly from the site, without a prior concept related to philosophy, history and theory of architecture, is this an architecture which respects the *genius loci* of the place even more than a classic concept?
And, although this architecture 'without building' is independent, virtual and brings into question one of the principles of surrealism – the automatism, can it be considered much more tangible and real than classical architecture? In this case, ineffable is reflected in the lack of tangibility, of physical touch, the limit between real and unreal being transformed into a very fragile one.

Conclusion

The ineffable, throughout the history of architecture builds new values, is reaching in the contemporary period the expression of intangible, of virtual. A definition of virtual is provided by Marcos Novak (2005):

'the relationship established between architecture and cyberspace so far is not yet complete. It is not enough to say that there is architecture in cyberspace, nor that that architecture is animistic or animated. Cyberspace calls us to consider the difference between animism and animation, and animation and metamorphosis. Animism suggests that enteties have a "spirit" that guides their behavior. Annimation adds the capability of change in *location*, through time. Metamorphosis is change in *form*, through time or

space. More broadly, metamorphosis implies changes in one aspect of an entity as a function of other aspects, continously or discontinously. I use the term liquid to mean animistic, animated, metamorphic, as well as crossing categorical boundaries, applying the cognitively supercharged operations of poetic thinking.' (p.283)

Bibliography

Abrams, H.N. (1971), 'Theo van Doesburg's "Towards a Plastic Architecture" (1924)' in 'De Stijl'. New York. *'Modernist Architecture. A Database of Modernist Architectural Theory'*. (Trans. from the Dutch by Hans L.C. Jaffé) Available at http://modernistarchitecture.wordpress.com/2010/10/19/theo-van-doesburg's-"towards-a-plastic-architecture"-1924/ [19.10.2010].

Achim, I. (1953) *Dictionary of General Aesthetics.* Bucharest: Editura Politica. Dictionar de Estetica Generala [in Romanian].

Baudrillard, J. (2005), *The Singular Objects of Architecture.* 'Obiecte singulare: arhitectura si filosofie' [in Romanian], Bucharest: Paideia.

Bigsby, C.W.E. (1972), *Dada & surrealis.* London: Methuen &Co.

Deleuze, G. (1983), *CINEMA I, L'image- mouvement*, Paris: Editions de Minuit, CINEMA I Imaginea- miscare (2012), [Trans. In Romanian By Pop-Curseu Stefana & Ioan].

doubleNegatives Architecture (2008), *Corpora In Si(gh)te Book I. Architecture as special measure machines,* Available at http://publication.doublenegatives.jp/CiS_Book_I_cc_by-nc-sa.pdf

Gadamer, H.G. (2007). *The Gadamer Reader- A Bouquet of the Later Writing*. Illinois : Northwestern University Press Evanston.

Isac, D. (1971). 'The concept of beauty at Socrates, Plato and Aristotle'. Ph.D. summary diss. University "Babeş-Bolyai", Faculty of History and Philosophy of Cluj-Napoca, Romania. 'Conceptul de frumos la Socrate, Platon si Aristotel' [in Romanian].

Melicson, M. (1975) , *Modern architecture. People and ideas. Current and trends.* Bucharest: Editura stiintifica si enciclopedica. 'Arhitectura moderna. Oameni si idei. Curente si tendinte' [in Romanian].

Mical. T. (2005), *Surrealism and Architecture.* London and New York: Routledge Taylor and Francis Group.

Novak, M. (1991) 'Liquid Architectures in Cyberspace' in 'Cyberspace: First steps'. Available at http://www.tlu.ee/~kpata/uusmeedia/LiquidcyberspaceMarcosNovak.pdf

Thomson, L.(2009), *The surrealists,* 'Suprarealistii' [in Romanian]. Bucharest: Vellant

Woods, L. (2010). 'TERRIBLE BEAUTY 2: the ineffable'. Available at http://lebbeuswoods.wordpress.com/2010/07/24/terrible-beauty-2-the-ineffable -2 [24 July, 2010]