



A New Social Imagination

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ABSTRACT

This article analyses the role of the architecture in contemporary society, considering the questions put in its various sectors, the relationship of the constructed world, the natural world and the human being. Proposing new analysis of the territory and proposing new methodological strategies of intervention and creation. In this context, it will try to understand the interactions between the built world, the natural, the humane, technology in the space-time dialectics, achieving through this interaction an instrumental re-reading of the whole process proposing a new understanding of reality in order to be possible create a new social imagination. So, using some philosophical references, as examples, but also in the scope of contemporaneous architectural intervention, this study will suggest an instrumental re-reading and re-learning which will favour the creative act for a new social intervention with focus on the imaginary of a creative imagination. The space as an imaginary reference for creator of memories and imagination.

Introduction

A place¹ acquires a new significance from the new objects² and from the different relationships that these propose and establishes through time. The way the object and objectivity are constituted relate to the spatialisation activities and the temporalisation of the individuals. In other words, the work exhibits – and refers to – a motion, the sequence of coexistence and succession, i.e., the way it proposes that we relate in space³ and time⁴. The relationship between body and space in a given place acquires meaning and it conditions the subject's spatialisation activities. At the same time, this varied sequence of coexistence, generated by the object, produces a new temporalisation motion on the subject, on the sequence of events, i.e., the varied movement produced in being and formed in the varied sequence of

¹ Refers to an urban or landscape area or complex with urban, social, cultural or environmental characteristics that reveals identity where human beings can socialize and develop their diverse activities.

² Object refers to architectural spaces/objects or urban spatial interventions, capable of being experienced and perceived by human beings.

³ Refers to the Space of an individual building. The architectonic space of a building or intervention.

⁴ Time in relation to the succession of the things in space. The succession order of experience in the coexistence order.

coexistence and succession of the experience between body/space/place. The place acquires an additional meaning emanated from the object produced, i.e., another succession of coexistence.

From questions, language and reasoning, temporalisation and spatialisation of the object, a relationship is established between 'mind' and 'thing' which meets the necessary conditions to produce objectivity (meaning) of the object in the place and in relation to the body that inhabits it. The human being uses the body to relate to others and our perception of things is created from what happens around us. Our body responds to stimuli and anything that happens will be given a status and labelled as 'thing'. Through this status we begin to identify it and to reference it as 'a thing' that will remain defined with a meaning of its own in our experience. It is in this action relationship between object and objectivity, between mind and thing, that we can find the active being postulated by Bergson and in the body which finds meaning in an action and from the notion of eternal return by Nietzsche.

Or also in the Fernando Gil's⁵ words when he says, 'it is necessary to show how the object and objectivity are constituted'.⁶ This relates to the object's significance and signifier, the object with significance that acquires a new meaning in different contexts and places and in different relationships between body/object/place.

Returning to Fernando Gil, when referring to the truth in *The Lusíadas*⁷ and in placing foundation syntax in juxtaposition to lived experience in an indefinitely open process, he turns to the expression grammar of the senses:

This instrument is imbricated with a grammar of the senses (orientation, touch, vision, hearing) and flows into metaphors and concepts. The proof is in the hallucinogenic product of operations and images of desire, working on that sensorial and linguistic material⁸.

Here, Gil projects the notion of process, of something wishful which is gradually built, as you establish a dialogue with your senses, with your memory, with the visible and the invisible, with experimentation and which leads to a hallucinogenic experience. We organize space in the same way we inhabit it and understand it. The feeling with which we inhabit in time – through vision, touch, smell and hearing – develops and is reflected in the way we think and construct space.

The movement of the action, strolling and sleeping in rhythm and understanding the rhythm of life and what surrounds it – landscape⁹ – pulls us towards a notion of the sublime which can become a vehicle to other ideas.

The perception of that sublime, understanding the images that populate culture and landscape, that move towards us, constitute, as a whole, the imaginary, whose specular nature is prescribed by that surrounds. The awakened sensitivity of this creator unleashes the imagination, as he moves through a particular place and through life, and involves himself in the rhythm and experience of feeling action life gradually. It is at this point that places blend together into spatial creation. We experience the expression of thought, an interdependence between inside¹⁰/outside¹¹.

The study will also focus on what could be defined as architectonic creation, i.e. an architectonic object, not as a mere sign, or, on the other hand, a mere amalgamation of forms, but as an object worthy of knowledge, and whose driving force is inseparable from its carnality, - where its sense is rooted, -

⁵ Fernando Gil (1937 – 2006) was a philosopher and essayist, author of several books in Portuguese and French that cover topics such as epistemology or aesthetics, moral and political philosophy. He is one of the great names in Portuguese philosophical thought of the 20th century, who dedicated himself to the study of the objectivity of knowledge.

⁶ Gil, Fernando. *Objecto e Objectividade*. In: Molder, Maria Filomena. *Paisagens dos Confins – Fernando Gil*. Edições Vendaval. Lisboa. 2009. Pag. 226.

⁷ Os Lusíadas is a work of epic poetry by Portuguese writer Luís Vaz de Camões, the first Portuguese epic published in print. Probably begun in 1556 and completed in 1571, it was published in Lisbon on March in 1572, in the literary period of Classicism, or late Renaissance, three years after the author's return from the East.

⁸ Gil, Fernando, Macedo, Helder, *Viagens do Olhar – Retrospecção, Visão e Profecia no Renascimento Português*, Campo das Letras, 1988, pag. 72.

⁹ Landscape here, has the meaning of built landscape, place or urban landscape.

¹⁰ It refers to the subject's thinking interior (sensations, perceptions, intellections), the body of human being.

¹¹ The external objects and events that touch us, that question us and imply sensations, perceptions, thoughts.

and where language expresses the free and spontaneous manifestations of the creature, still free to think.

With regard to Literature Review, the meaning for the present study is in the notion of ‘body-in-action’ postulated by Henri Bergson in *Matière et Mémoire*¹² (1896), as intelligibility which enables us to establish a dialogue between the various authors addressed here. By analysing the discourse of this French thinker we highlight the fact that, in it, the body is decisive in the process of acquiring knowledge through its actions. Perception is formed in the ‘body-in-action’ and with it man establishes his ‘images’ of the world. The body’s action brings out the world’s meanings. And so, starting from Bergson’s ‘body-in-action’ we find the dialogue between the notion of Nietzsche’s ‘body containers’, - the ‘eternal return’ as a new way to inhabit the world, - Merleau Ponty’s ‘body in the world’, Heidegger’s notion of ‘inhabiting’. The body in action that inhabits the space is its connecting thread and reaches the key themes in this research study: sense, time, place and technology.

This is a network, a kind of rhizome (in the style of Deleuze), with new and old connections. It is an idea of colligation to defend a concept higher than the existence of every person. It is not only about the creator of the architectural work, about the artist in his ivory tower. It is an open colligation, a network between artwork and thought, a combination between the biological, the social, the cultural the spatial, the collective and the individual, the conscious and the unconscious, the analytical and the emotional, the mental and the physical.

Thought, philosophy, *phenomenology* and *existence*, because both think the human being, the being present-past, the being present-future, in its relationships with the place and with/in time, reproducing and socialising, as object, the notion of being in *becoming*¹³, susceptible to the conditions and values that surround it.

The present approach has lead to the concept of open colligation, colligation of connections, connecting, new connections and different connections, the concept of rhizome, of enlarging the possibilities of creation (Deleuze). And also the idea of the creator higher than his own condition and existence; the way in which language and creation *informs* and *forms* us; deconstructing the image of a thought that presupposes itself, and to achieve a *true beginning*¹⁴. Increasing all possibilities.

The concept of *heterotopias* was also taken into consideration, the idea of detours from the absence of the constructed norm (Foucault). Contradicting the norms and the disciplinary canons, behavioural ideals that takes as normal and natural. A distancing needs to exist from current ways of being, thinking, acting, and to invent new ways that are *not part of the order*¹⁵.

Here will be introduced a concrete case of an architect, the Álvaro Siza Vieira¹⁶ and a specific social intervention, where the importance of the relationship between man and place is the center of thinking.

¹² Bergson, Henri. *Matière et Mémoire*. 7.a ed, Paris, PUF. 1939.

¹³ Deleuze, Gilles, *Différence et Répétition*, Presses Universitaires de France, 1968.

¹⁴ Deleuze, Gilles, *Différence et Répétition*, Presses Universitaires de France, 1968.

¹⁵ Foucault, Michel, *Les Hétérotopias - Le Corps Utopique*, Paris, Editions Lignes; Port. Trad.: *Heterotopias*, Relógio de Água, 1997. *Les Mots et les Choses*, Editions Gallimard, Port. Trad.: *As Palavras e as Coisas - Uma Arqueologia das Ciências Humanas*, Edições 70.

¹⁶ Álvaro Siza Vieira work is recognized nationally and internationally: The Portuguese Section of the International Association of Art Critics has awarded him the Architect of the Year prize in 1982 and in 1987 the Portuguese Association of Architects awarded him the Architecture Prize. In 1988 he was awarded the Gold Medal of Architecture by the Higher Council of the College for Architects of Madrid, the Gold Medal by Foundation Alvar Aalto, the Prince of Wales Prize by The University of Harvard, and the European Prize for Architecture by the Commission of European Communities / Foundation Mies van der Rohe. In 1992 he was awarded the Pritzker Prize by the Hyatt Foundation of Chicago for all his work. In the 1990s he was awarded various prizes and honours, namely the National Prize of Architecture by the Portuguese Association of Architects in 1993; the Dr. H.P. Berlagestichting Prize and the Gubbio/Associazione Nazionale Centri Storico-Artistici Prize in 1994; the Gold Medal by the Nara World Architecture Exhibition in 1995. ; the Honoris Causa Degree by the University of Valencia in 1992, by the Technical Federal School of Lausanne in 1993, by the University of Palermo in 1995, and by the Menendez Pelayo University also in 1995. In 2001, he was awarded the Prize Fundación Wolf de las Artes and was the winner of Royal Gold Medal and the Golden Lion at the Venice Biennale in 2000 and 2012. He

A connection will be made between the architectural creation, and social impact, an architect, thought, philosophy, phenomenology and existence.

And so, departing from the notion of architecture (space) as a basis for the body, and with specific examples, by connecting what is before and after architecture, this research study aims to present a different connection between architecture and life which will allow the creation of an alternative reality to inhabit and to be inhabited by the human body.

Methodology

The present research refers to the process of architectural creation, the conditions that surround architecture and the implications that production and architectonic space have on human beings and the places where move's and developed themselves.

For methodological reasons, the subject of this work is the architectonic space and does not refers works that, due to a clear lack of spatial quality, are not part of what is called architecture and which, by exclusion of parts, fall within the field of just construction.

In the current architecture production exists several individual processes of work, processes focused on the individual beauty of the buildings and the apparent impact that produces, processes focused on the high technology of the buildings, processes focused on the comercial impact, processes focused on the sustainability of the buildings, etc.

On the one hand, architectural teaching has been dispersed into various specialties, urban planning, building architecture, interior architecture, facade architecture, etc., thereby losing the global vision of the space and architecture importance for the development of society and the human being.

On the other hand, artificial intelligence is gaining preponderance in the creative processes and creators of architecture, reducing this creative process and this global vision of the architecture of the human being.

These factors have been contributing to an individualization of architectural views, processes and scope with loss of global vision in the extension of the true effects and impacts of architectonic space and architectural creation on the development of society.

Without forget that architecture and art, which were partly responsible for the intellectual development of human beings and society, led to creating conditions and attractors for their evolution. The first architectural and artistic manifestations of the human being are still today a testimony to our evolution and a source of inspiration for our societies. It is possible to understand the impact of architecture over time, on places and society.

Through contemporary philosophical themes and authors, such as Merleau-Ponty, Heidegger, Derrida, Foucault and Deleuze, we will be able to analyze the frontiers of architecture and thinking and its real impact on human beings and society and it may be possible to achieve and materialise other methodologies and with that other spatialities in architecture, and with these, can also address new impressions, perceptions and achieve a new understanding of and for man, and reach a new borderline between thinking and representation of the architectonic space.

Projects that have had an important impact on society will also be used, such as Álvaro Siza Vieira's projects in the SAAL¹⁷ intervention process.

is a member of the American Academy of Arts and Science and Honorary Fellow of the Royal Institute of British Architects.

¹⁷ SAAL, Serviço de Apoio Ambulatório Local (Local Ambulatory Support Service), was created to provide support to populations lodged in precarious conditions. It arose as a decentralised service which started to build new houses and infrastructures and to offer better living conditions with help from various projects and technical support provided by brigades working in decaying neighbourhoods. It is possible to consider the following production as the most coherent expression of the 'Architecture of the 25th April era', but contrastingly the prompt reply given by architects and project teams in general has corresponded, with its unusual methodological contents and the inherent quality of the many examples built, to one of the periods of recent Portuguese architectonic culture which has been debated and referenced throughout the world.

The present study aims to indicate some links between different areas of knowledge and, together, generate new spaces in architecture thinking and create other spatialities for diverse social realities. The driving force behind this is in researching these authors and thinking architecture and the architectonic space outside the limits, of the global consumption movements, the false desires imposed by global media, social media, the legal and regulating constraints relating to spatial organisation which condition any free thinking of space while epistemological or gnoseological thinking, as ontological material.

The aesthetics of space and related space categories and their interrelation with the human body is an important question to address. How could we theorise and organise one other spatiality thinking and with it other ways of feeling, sensing and perceiving the human body? Or a different way of spatial temporal organisation, starting from thinking questioning the order of the human being and what is the role of architecture in that social organization?

Social Imaginary and Imagination

Architecture, perhaps more than other arts, presents an invitation to philosophical reflection. Like philosophy, it begins with, and continually returns back to, the Socratic question “How should one live?” An immediate question is whether the “one” here refers to oneself, humans considered collectively, or something in between these two extremes?

This question leads us to reflect on how we should live in this global world where images multiply and proliferate instantly across subjects, making the world increasingly similar, at least in the way of living, conditioning the act of desire itself.

Human life feed on the images that herself produces. The images come from and to our eyes, our ears, our hands, our senses in action, space and time.

Images come from our understanding and relationship with space in a place and for an activity.

Imagination is an act of revealing a landscape that brings together a sense of community, a way of life. Imagination is the ability to distance ourselves from ourselves, to put ourselves in anyone else's shoes.

The human being perception does not work, it does not remain active, without imagination. Perception is completely absorbed by imaginative work and supported by memory. As Saint Agostinho says, memory it is the reservoir and, at the same time, an energy, a living network of transmission and retention, transmission and anticipation.

One image call to another, feeds the memory that operates through projections and by those magnetic movements that attract, call and repel, implying associations, exclusions, etc.

Space is built from and for time, with images flowing into the brain and memory, transforming into things that everyone can see again, transforming into gestures and languages.

What kind of society do we want to build and which task should the architect perform in a society in constant change? What is the role of architecture in the way we should live?

Architecture is a gesture of memory, all recorded in the gestures of the body, its wishes, its desires, its fears, its joys. According to Wittgenstein: *Architecture is a gesture*¹⁸.

Remember the impression of good architecture: *it expresses a thought*. Thus, on the one hand, there is an equivalence between being willing to respond with a gesture to the impression that good architecture makes on us, that is, an architecture that manifests a thought, that expresses itself, and the apprehension of the act of speaking as a movement that addresses someone.

The Gesture of the one who looks responds to the Gesture of what is looked at, in the case of architecture, the activity of architecture.

¹⁸ Wittgenstein, Ludwig, *Philosophical Investigations*, Paperback, 2009.

As Goethe says: Each new object, well contemplated, gives rise to a new organ in us. Something to which Wittgenstein adds the possibility of a human community, which corresponds to the concept of a form of life or vital element.

It means that the human being is an incomplete being, constantly incomplete and as he observes what is in front of him carefully, he begins to determine himself a little better, the number of organs increases. We don't know the name of this organ, what we do know is that if we pay attention to an object, it causes something to be born in us that didn't exist.

In this sense, we can say that each object created with aesthetic, ethical, moral and ontological¹⁹ principles, well contemplated, gives rise to a new social imagination.

Because, we enter in architecture but architecture enters in us.

Using the practical example already mentioned, the SAAL program was a great experiment, reflected a social concern in 'finding a new typology suited to the various housing standards'²⁰, and aligning with the differing urban and social contexts. This vision aimed for the 'phenomenological assimilation between life and the environment - and not merely on a practical and functional level.

More than the inventor of great forms, the architect is the creator of space that will be inhabited by specific people in an existential place. The example of SAAL program is thus the one of the first great experiment of this vision.

For Siza Vieira (who participated with three projects, Bairro de S. Vitor, Bairro da Bouça and the Malagueira Project in Évora), the SAAL experiment became a laboratory for consolidating and putting into practice his ideas about the teaching and practice of architecture and, to a degree, to lay the foundation for a career path that what would be a historical development in architecture. The SAAL programme resulted from and an humanist and social vision of architecture proposed by the pedagogical project.

In the case of Siza's projects, represents the space of a body who thought it based on the place where it stands, who gave it form through measuring and drawing and through listening to local people's wishes, i.e. the bodies who would inhabit that space, another specific place, through sets of interrelations in time and space.

In this sense, the example of Quinta da Malagueira project in Évora, in that approach of building poetically, using the territory, the technology and culture as a stage for life, constructing a city landscape, making use of the relationship between architecture, social culture and topography, where the various elements that constitute the project are fitted into the terrain and climate variations, lending this landscape the feeling of permanence that it belongs and must remain here.

In these projects, Siza, extrapolates the sense of the useful to that place and to those human beings. This sense of useful is unique, it arguably does not apply to any other project. The way in which Siza develops technical and constructive solutions is completely different, because the place, the conditions, the culture was different and there were other people, so the method was also different. He understands the usefulness of the technique at the service of the place, the human being, the idea of the project. The usefulness enters into the discussion of the method, is part of the method. The method does not follow the technique.

The project reveals the technique and the usefulness in adapting to the comfort and the possibility of finding a solution that allows the development of houses in that future. It also reveals the technique as comfort and the way in which the process identifies with the human-being, present and future. The Useful thought as a need to respond in that place and to those people, allowing the desired and required comfort, in particular, that life lived, and not the other way round, in which the solution of the project would be dependent on the global and abstract technology and people would adapt to the final work.

¹⁹ These dimensions apply to the essential questions of the human being itself, the Beautiful, the true, the good, for the human being with disinterest, as human values, and not the human being as an end, with an interest. The aesthetic, ethical, moral and ontological is the reference to feelings – object of Human values.

²⁰ Portas, Nuno, *Arquitectura(s) – História, e Crítica, Ensino e Profissão*, FAUP Publicações, 2005, p. 347.

It was a renewal of a preexisting spatial and social order, as it has created a new spatiality based on existence and, with it, it proposed different ways of inhabiting which had resulted from the participatory spirit and the revolutionary social environment which had led into a new way of thinking and making architecture. This has involved a new form of creative dialogue with the local environment which was no longer based on universal solutions or abstract inventions.

It is a vision that runs through time, that reconciles various times in spatiality in a way that transgresses static temporality, the dominant, made on a better becoming for the human being and for the habitable place.



Fig. 1: Siza Vieira, Drawing of Quinta da Malagueira Project in Evora, 1977. Relationship between the landscape, the aqueduct and houses. Source: Siza, Álvaro, *Imaginar a Evidencia*, Edições 70, Mare: Siza, page 110.



Fig. 2: Quinta da Malagueira Social Housing, 'The idea of the time', 1982.
Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, P. 136.



Fig.3: Siza Vieira, Bouça Social Housing, Porto, 1975-1977.
Source: Rodrigues, António Jacinto, *Álvaro Siza/Obra e Método*, Civilização editora, Porto, 1992, page 124.

It means that *A New social imagination* will only be possible outside the mediatization of images, where things are done just for the image, where desires are limited and everything becomes more equal.

Today architecture will have to go through a certain invisibility, look for the invisible, what happens outside the media circuit of images. The Thought that builds a new path, solidarity between

experience and consciousness, when Wittgenstein states that "we 'experience' the expression of thought", refers to the importance of creative thought and what a form of life would be like without experiencing the expression of thought.

Language, in general, is fundamental to the constitution of the subject. But as Foucault says, <<the being of language only appears in itself with the disappearance of the subject>>. It means that the subject has to let go of himself. <<Language without an attributable subject (...) the subject limits itself to drawing a grammatical fold in it (...) the being of language and the erasure through the visibility of the speaker²¹>>.

The idea, of this perception, makes us think, something that Wittgenstein also admits, that knowing is a way of being outside oneself, it is a form of ecstasy, it is a way of moving towards... the idea that knowing is Being outside oneself is a kind of very deep gestation, and brings a little consistency back to the world. The world has no consistency because I see it, the world has consistency because the light sees me. This is what Goethe says to Schopenhauer in a conversation with Schopenhauer, but Schopenhauer had the idea, based on Goethe's color theory, that light existed because we saw it and Goethe, in a cordial tone, said, oh dear friend, you know, it's not because we see it, we have eyes because it sees us, Goethe knew obviously, he already knew at the time, that eyes were born from epithelial cells that became sensitive to light. Therefore, the relationship between interior and exterior is fundamental to understanding the subject, the object and creation.

Understanding colors in Goethe's phenomenology presupposes understanding the sensory organ. Initially, the conditions for the emergence of the phenomenon are important in the phenomenological approach. The phenomenon of colors arises because we have eyes. The eye phenomenon arises because there is light. This sensory organ developed in light and has an affinity with luminosity. The eye's correspondence function exerts continuity between the external and the internal. "In this way the eye is formed in the light and for the light, so that the internal light meets the external light". Subjectivity does not have a passive role, of just being "illuminated" by external objects, it has an active function of illuminating.

Considering culture as having its origin in an original unfolding of nature – called *Physis* by the Greeks – fragmenting its totality into a plurality of images, partial and plural.

The images that populate culture constitute, as a whole, the imaginary, whose specular nature is prescribed by its own origin.

Thus, the imaginary corresponds to the immaterial environment that surrounds all objects or things, everything that is material, including reflections, which are no less material than the objects from which they emanate, nor do the fixations in which they crystallize have less objectivity. Generating images, as a reflection of everything that exists, and which also has some fixation.

Thus, any attempt to control the imaginary means harming, reducing the other-space of existence, this immaterial existence of existence, which opens up other possibilities in the world. An attempt to program the imagination.

Since imagination is the imaginary in the form of its absolute freedom, any control of the imaginary means controlling the imagination.

There is an interior/exterior relationship, the light that creates the eyes, the eyes that allow us to capture the exterior, which in turn allows us to understand the interior and the relationship with the exterior in another way.

This is one of those modest and sumptuous poems by Chillida, where we see the inner space shining. Here it is about the mystery, the way in which the eyes are implanted in the face, the mystery of the fitting of one thing into another (we know that eyes originate from the transformation of epithelial cells sensitive to light): "Everything that is born vibrates or fits"²². In the way the eyes are implanted, a spatial miracle takes place: surfaces and volumes celebrate their wedding. Therefore,

²¹ Foucault, Michel, *FOUCAULT BLANCHOT, Maurice Blanchot: The Thought from Outside*, ZONE BOOKS, New York, 1987.

²² Chillida, Eduardo, (2022), *Escritos*, La Fabrica, Madrid, p. 30.

strictly speaking, it doesn't matter what the eyes are (mirrors, for example), but what they do, forces acting, forging movements and emotions, capable of paralyzing, making people flee, approaching, silencing (touchstones that “balance between the physical and spiritual dimensions”). Through them, the distant, hidden, secret, comes to the one who looks: “Only one of the three dimensions is active, the one that comes to me from the distant through the next, but the three are in potential”²³.

Still, whether it's our face or the way we see our face, the integration, let's call it that, of the eyes in the man's face is not a miracle, perhaps it is a balance between the physical and spiritual dimensions. Volumes and surfaces meet - it's like an architecture that he is writing - counterbalanced by the eyes, but not by what the eyes are - normally we say that the eyes are mirrors - but by what the eyes do. It is the act that is at stake and the act is always the relationship with the outside, it is always a relationship with the light, it is the relationship between the eyes and the light”.

In this relationship with the outside, the impact of space on Human Beings is predominant in human life. This encounter, between the spatial and the emotional, determines the interior a little better, which may raise a new question posed by Samuel Becket, *Who is speaking? Who's speaking?*

One of the ways to control social imagination is to control your imagination, to control the outside, the space where the being moves.

Is it possible to give an example of native peoples, who were removed from their social organization to nullify the culture of each people.

The Salesian missionaries, in order to obtain the conversion of the Indians, first destroyed their spatial organization in the villages, thereby destroying the mirror that allowed them to look at their own culture and leading them to violent processes of loss of identity.

All the villages were laid out in this way at one time, except that their populations were much higher than they usually are today. (At Kejara there were a mere one hundred and fifty, for instance.) Consequently, the family houses were laid not in one but in several concentric circles. These circular villages can be found, with certain local variations, among all the tribes of the Gelinguistic group, which occupy the plateau of central Brazil between the Araguaya and the Sao Francisco rivers.

So vital to the social and religious life of the tribe is this circular lay-out that the Salesian missionaries soon realized that the surest way of converting the Bororo was to make them abandon their village and move to one in which the huts were laid out in parallel rows. They would then be, in every sense, dis-oriented. All feeling for their traditions would desert them, as if their social and religious systems (these were inseparable, as we shall see) were so complex that they could not exist without the schema made visible in their ground-plans and reaffirmed to them in the daily rhythm of their lives.²⁴

²³ Chilida, Eduardo, (2022), *Escritos*, La Fabrica, Madrid, p. 102.

²⁴ LEVI-STRAUSS, Claud, (1961) *Tristes Tropiques*, English translation Hutchinson & Co. (Publishers) Ltd., London, p. 204.

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the very edge of the forest and in the distance, between the trees, I could glimpse a backcloth of hills patched with red sandstone. The circumference of the clearing was marked out by huts—twenty-six in all—identical with my own. They were arranged in a circle, and in the centre was a hut at least sixty feet long and twenty-five feet wide: much larger, that is to say, than the others. This was the *baitemannageo* or men's house. The unmarried men all slept there and in the daytime, when they were not out hunting or fishing, or engaged in some public ceremony on the dancing-ground, all the men of the tribe could be found there. (The dancing-ground was a large oval space immediately to the west of the bachelors' house.) Women were strictly forbidden to enter the *baitemannageo*; the perimeter huts were their domain and the men would go back and forth several times a day along the path through the brushwood which led from their club to their conjugal hearth. Seen from the top of a tree, or from a roof, the Bororo village looked like a cart-wheel, with the bachelors' house as the hub, the established paths as the spokes, and the family huts to make up the rim.

Fig. 3: Plan of Kejara Village Brazil, LEVI-STRAUSS, Claud, (1961) *Tristes Tropiques*, English translation Hutchinson & Co. (Publishers) Ltd., London, p. 203.

Goethe thinks about the interior/exterior pair in this way, a well-contemplated object gives birth to new organs in us. It means that the human being is an incomplete being, constantly incomplete and as he observes what is in front of him carefully, he begins to determine himself a little better, the number of organs increases. We don't know the name of these organs, what we do know is that if we pay attention to an object, it causes something to be born in us that didn't exist. And Benjamin says an extraordinary thing, at this point, (the text that is taken from the images of thought, precisely the book called *Images of Thought*, which not only has images of thought, is João Barrento's translation) the text is like this:

"If the theory that says that sensation is not lodged in the head or in subjectivity is true, that we feel a window, a cloud, a tree, not in the brain, or in subjectivity I might say, but rather in the place where we see them, then, also, when looking at the beloved woman we are beside ourselves."

What is he saying? Plotinus who says that we see a thing not in ourselves, but in the place where it is. The person who mentioned this perspective was the philosopher of aesthetics, phenomenologist of the tendency of subjectivity Henri Maldiney. In a set of texts that were brought together by Nelson Aguilar²⁵, who is an art historian and curator, who translated Maldiney's texts, from the classes he gave in Brazil during a certain period, and Maldiney talks about looking, deepening, sinking, scrutinizing, we can say, the structures of subjectivity, we are left with at least the landscape of the beings to which we voted. And we were left with those organs reborn in us or born.

Goethe works with colors that we perceive, however, which are not in objects, outside the body, but which are colors that we perceive because the eye produces them. This production of color by the eye is a phenomenon inherent to the sense of vision. In the phenomenology of visual perception, it addresses a manifestation that occurs below the level of awareness of awareness immersed in everyday life. To verify this phenomenon, Goethe carried out experiments with a strong contrast between black and white, darkness and light. For a strong light image, the eye creates the corresponding dark

²⁵ Aguilar, Nelson, (2018) *Fenomenologia e Arte. Maldiney no Brasil*, Edusp,

complementary image, and vice versa. The phenomenon of vision is intrinsically related to the ocular physiological phenomenon. The eye is a being that creates complementarity in relation to what it captures in its environment.

“Kant drew our attention to the fact that there is a critique of reason and that this faculty, which is the highest that man possesses, has good reasons to pay attention to itself. What a great advantage this voice has brought us, this is something that everyone can test themselves. However, in the same sense, I would like to pose the following task: a critique of the senses is now necessary”²⁶.

Complementarity is the “eternal formula of life”, therefore, the research process must go through multiplicity and return to unity and from unity to multiplicity. This epistemological dynamic is inherent to the processuality of Goethe's phenomenology. Each optical experiment is an opportunity to, in the experience with multiplicity, reconnect it to the foundation of the world. As a formation of subjectivity, this phenomenology connects the subject to the object so that he can carry out perceptions that rise from the trivial level and that elevate him from a common relationship with the world. Goethe's methodological stance reveals itself as phenomenological when developing, in the subject, his attention to the very dynamics of his consciousness, as what the senses transmit is insufficient, but not superfluous, disposable or excludable. The insufficiency of the senses requires the complementation of superior work in the rational dynamics of the cognizing subject, by seeking to develop, in itself, cognitive capabilities that are not spontaneous, but acquired through reflective training that incorporates a dialogical dynamic with the phenomenon.

Conclusion

A new perception take place via transfer between the creator (the sender) and the addressee (the recipient). This transfer occur from a spatial-temporal reality (sense/time/place/technologies²⁷) which is the reference and where coexist the social life. From this reference, the transfer develops its own sense involving the introduction of a new reality which returns to its creator via the established relationship, and thus it is continuously repeated.

The human being and the place are in constant construction, in ongoing development. The architectural work defines ways of inhabiting and of modelling other architectural work and of shaping time. It is in this ongoing present that the subject experiences his own work, the creative duration²⁸, as both congregate in this ever new present. In Greek tragedy there was always a constant fight between the new and the old gods, so that every key word would add to it and suggest that which is sacred and which is impious, great and small, elevated and superficial.

As Foucault illustrates, in the classical age man was not viewed in his own right but in god's image as his strength was compared to that of the infinite²⁹. In the 19th century, man's strength is linked to that of finiteness, i.e. life, production, and takes on a new shape neither linked to God or man. According to Foucault, it is crucial not to refer to the ancient Greek, but to contemporary man in today's age.

What are man's forms of existence, possibilities of life and processes of creation?

²⁶ GOETHE, J. W., (1993), *Doutrina das cores*. São Paulo: Nova Alexandria, p. 113.

²⁷ For further development on the topic, consult: Oliveira, António, *Sense Time, Place and Technology*, PhD Dissertation Manchester Metropolitan University, 2018. e-space, https://e-space.mmu.ac.uk/view/creators/Oliveira=3AAntonio_Manuel=3A=3A.html.

²⁸ Bergson, Henri, *Durée créatrice*.

²⁹ Foucault, Michel, *Qu'est-ce qu'un auteur?*; Tradução Portuguesa, *O que é um autor?*, Vega, Lisboa, 1992.

Just as Gilles Deleuze asks, ‘could we find a way in which we could be constituted as self’³⁰ and, as Nietzsche³¹ would say, sufficient ‘artistic’ ways beyond knowledge and power? Would this be possible, since to a degree life and death are at stake here?

The artwork, or *entity-work*, as stated by Heidegger implies elevating a world and making matter emerge³².

In this sense, what is the role of the architectural creation and of architecture in this relationship?

Architecture is inspirational regarding a new *perceptus* and new *affections*. Therefore, architecture retains a direct relationship with and comprehension of life. It offers new ways of thinking, seeing and experimenting, as well as new ways of feeling. This transference originates new connections and from these connections new transferences and connections will follow. From this point on, new rules will be established and other senses validated, as well as new relationships with life and new ways to proceed.

Projecting new social possibilities for life, new experiences with no previous objective existence. Revealing new meanings says more than the eyes could ever see, more than ears could ever hear and more than the mind could ever know, finding new ways, according to Mumford³³, of interiorising the outer world and exteriorising the inner world. Architecture is perceived as the place and the moment of feeling the anticipation, and as a place of establishment, which comforts and gives *animus*³⁴.

People’s happiness is proportional to their truth. The truth of the space of their variable canon which will be experienced and lived. A perspective of relationship with the here and now, with this subject but also with an infinite dimension of this subject - their dreams, their desires and their values – their site of establishment and animus.

These new process will be integrated more deeply and easily into the creative process stemming from the notion of Participatory Creation and introducing in this process a transdisciplinary vision which leads to the imponderable and unpredictable of the creative act. Opening up the vision, skill, creative and technique to human participation, human condition, transforming every (architectural) case into a creative and unique intransferable event - *The Variable Canon*, the designer should not impose, but think with others and for others, discuss, extend the thought, the range of thought and research in a creative process. This renders the process more true and genuine by human participation. Participation, transdisciplinary vision never fall into the level of triviality or limited vision.

The present article aims to contribute towards a new proximity between Architecture and Man. The latter is understood as a being that relates to the world and the space, and that is endowed with sensitive qualities. Removing all filters, as much as possible, that normally make it a false domesticated alterity with which we are presented to contemplate and think; as something essentially conceptual or purely commercial. On the other hand, this would bring a alternative way of living in architecture, in which the latter is another body in the body of the man who inhabits a space and a landscape. This is a vision that removes man from being a mere observer of the space, i.e. a kind of tourist observer of the space and architecture. Becoming also an actor, in and from space. The body of architecture that belongs and makes the body of the man belong, and the body of the man that makes the body of the space and of architecture belong.

³⁰ Deleuze, Gilles, *Difference and Repetition*; Portuguese Translation.: *Diferença e Repetição*, Relógio D’Água, Lisboa, 2000.

³¹ Nietzsche, Friedrich, *Also sprach Zarathustra*, 1883; Port. Trad.: *Assim falou Zaratustra*, Europa América.

³² Heidegger, Martin, *Holzwege*, Vittorio Klostermann, Frankfurt, 1977; Port. Trad.: *Caminhos de Floresta*, Fundação Calouste Gulbenkian, 2012, p. 36.

³³ Mumford, Lewis, *Art and Technics*, Columbia University Press, 1952, Portuguese Translation: *Arte e Técnica*, Edições 70.

³⁴ The intended meaning is while the aesthetic experience of the object is constituted by sensitive qualities and the attribution of meaning, it is also the experience of oneself objectified. Architecture must be capable of eliciting in us that enhanced organic vitality, that virtual expansion of energies that constitutes the empathy of the object, generating that vital animus.

The role of the architect is affirmed here beyond that of mere presenter of images, albeit evolving. As someone who intervenes in the organisation of space creating places, together with the human being who will inhabit it, and with the place. This action refers us to thought and mediation that investigates, diversifies and facilitates the achievement of participated development space (the relation body-space) and its effects over time. Space thinking happens in the relationship of the territory with human being. The architectonic space that is inhabited or contemplated is the object of reflection by the subject who inhabits it. In this way, the present study contributes towards the notion of *geophilosophy*³⁵ which translates into a notion of *geoarchitecture*³⁶.

Based on the concept of geo-architecture, some principles were established:

Sense the human being's appropriateness according to his sense of human life, of the ability of the human being to create and recreate himself within his space. the perspective of sense, of the surroundings which would influence experiencing. In turn, it is connected with Place and Technologies at a basic level with the answer to thermal issues of the building and the costs for construction.

Time, we are a construction, the importance of memory related to our thinking, the accumulation, the duration; But we don't belong to a static time, we are under construction, due to what you feel (sense) in space and time.

Place the ability of understanding a landscape or a place and due to the of reading the topos³⁷ and being able to build with it.

The poetic interpretation of the way people live, of the connection to life, to daily life; an architecture connected to what 'I am' and how 'I live'.

Technology The space has sensitivity and materials have spirit. An architectural object has a life and an identity of its own, everything is subject to that life and that life is, in turn, also subject to a way of feeling, thinking and creating. results from this strategy, from this dreamt of and created strength, this monad³⁸ idea, of this organism, that is a part of this research process that makes this constructive and technological notion of the building so natural.

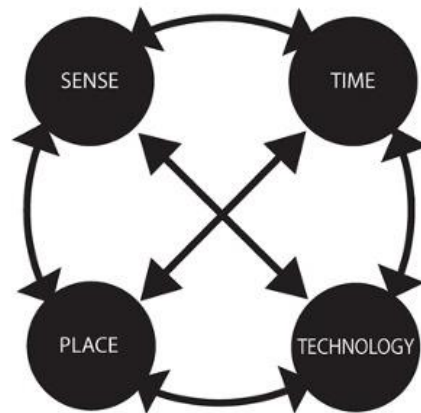
The present study reflects this need, opening up architectural creation to the existence of concrete human beings in place and in time. This notion of architectural creation stems from an open methodology towards the interrelationship and integration of multiple human possibilities, the 'power' of accumulation between creator and human being. The human being is part of the process, indeed he is a process in his own right. He does not merely inhabit the space, he is part of the whole methodological process in development – Sense, Time, Place and Technology (as can be seen in the following organizational chart). The quality of the architecture and space depends on their integration into the process which leads to this spatiality. It absorbs the singularities in every situation as it invents the new, becoming a form of inventing and knowing.

³⁵ Nietzsche created the notion of geophilosophy in which thinking happens in the relationship of the territory with the earth, the relationship of the subject with his object in which the object is thought of by the subject for the inhabiting. The subject self-territorialises from his created object, and at the same time the object deterritorialises the subject, so the latter can territorialise again. The subject and his becoming.

³⁶ An analogous reference to geophilosophy is introduced here towards a geoarchitecture in which each space is related with each place each landscape, each compartment and each function has specific needs in establishing relationships between interior and exterior, between the clima, the culture, light and shade, and between different materials and textures and colours.

³⁷ Aristotle names what with two different names [in Greek]: *Topos* and *chora*. *Topos* is the space that a body immediately occupies. This space occupied by the body was initially configured by the body (soma, in Greek). This space has the same limits as the body. An observation in this regard: the limit is not, for the Greeks, that by which something ceases and ends, but that from which something begins. Here, *Topos* also meaning the idea of place, the intrinsic conditions and proprieties of a place.

³⁸ From the Greek, monads, «unity». In the work of Leibniz, the monad refers to a simple substance, without parts, that is in the composites. From the inner point of view, they contain their own attributes and also the entire universe, which they express according to their point of view. Only man is able to understand the harmony of the world which is reflected as in a living mirror and is able to rise to the idea of the creator.



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To my sons and parents.

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