

Space – technologies – society

**Directions of scientific research in contemporary
architecture and urban planning**

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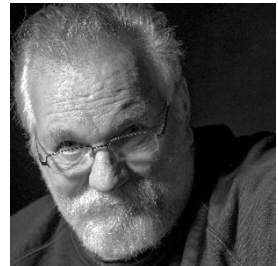
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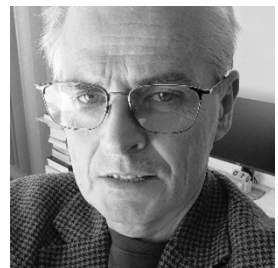
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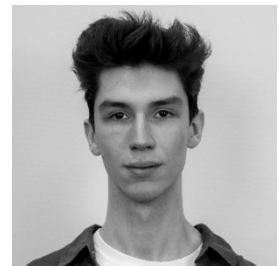
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The architectural production of Bartolomeu Costa Cabral and the concept of Continuity as key to the Present

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**The Role of Market Architecture in Shaping Local ‘Third Places’ –
Urban Marketplaces of the GZM Metropolis in the Context of
Contemporary European Projects**

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Retention in the Fight Against Droughts and Floods

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Architecture and Film: Narrative Space and Filmic Structures in Architectural Design

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Are Monuments Still Needed? In Search of their Contemporary Paradigm in Architecture

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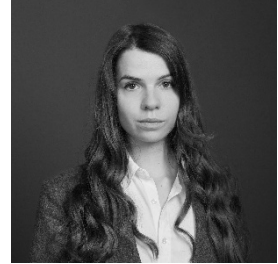
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Developing a Comprehensive Urban Tool for Age-Friendly Neighbourhood Assessment

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Architecture as Orchestration of Power

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Towards Multisensory and Regenerative Environments: Art-Science Approaches in Architectural Research, Education, and Practice

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The Impact of Contemporary Visual Technologies on Redefining Materiality in Architecture

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From Rehabilitation to Home: Investigating the Built Environment for Children with Stroke

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Modern Tradition: One Idea, Six Projects

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Towards an Ontology of Architecture: Sacred Place

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Humanisation and Technology in the Architecture of Medical Facilities as Exemplified by the Conceptual Design of the Children's Palliative Care Centre

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Urban Revitalisation in Face of Contemporary Challenges: Synergising Research, Design, and Education

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Ideological Narrative in The Context of The Preservation and Revaluation of A Historical Cemetery, Monument, Memorial

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The Multifunctional Role of Hospital Greenery in the Context of the Needs of Patients, Visitors and Staff

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Participatory Design of Hospital Green Spaces based on the Example of the University Children's Hospital in Lublin

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Can ADHD Children Teach Architects to Redesign Education? From Play-Based Learning to Creative Workspaces

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Potential of River Valleys as Integrator of Urban Infrastructure

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Academic Libraries: Contemporary Architecture and User Experience. Case Studies from the Czech Republic

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Redesigning the City Under the Scope of Climate Change: the Emscher Conversion and its Impulses for a Sustainable Urban Transformation

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Architect and artist workshop

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The Dialectics of "Japanese-ness": Architectural Representation and the External Gaze at World's Fairs in the 20th Century

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The Dialogue of Manifestos: Transcultural Negotiations between European Modernism and Japanese Metabolism

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Designing for More? Reflecting on 15 years of human-centered design research in architecture

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Creative Activities in the Modernisation Process of Student Dormitories at the SUT Gliwice

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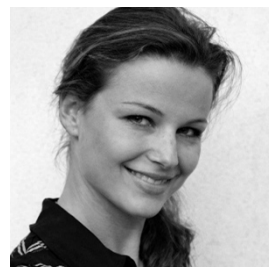
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Railway Facilities and their Role in the Agglomeration. PARO-KATO – the Adaptation of a Former Steam Locomotive Depot as a Pretext for a Discussion on the Development of the Centre of Katowice and the GZM (Upper Silesian–Zagłębie Metropolis)

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Types of Healthcare Facilities and Their Spatial Determinants – An Introduction to Research on the Medical Staff Work Environment

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Reimagining Nikiszowiec: Revitalisation of a Historic Housing Estate in Katowice. Conceptual Design of a Restaurant with an exhibition and educational hall

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Documentation and popularisation of the architectural heritage of the second half of the 20th century as a form of its protection – the activities of the Institute of Architectural Documentation of the Silesian Library

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Abstract/Streszczenie

The Power of Arché. On The Connections Between Nature and Architecture

Keywords: arché, architectural composition, nature, soul

The following text offers an interpretation of the connections between the concepts of nature, culture, and architecture. In particular, these connections are developed based on a comparison with the thinking of French architect Etienne Louis Boullée.

When discussing the forces of nature, ancient wisdom spoke of archè, original principles, authentic commands that regulate and enable the birth and formation of natural entities.

From this perspective, we can identify these archè with the primary elements of pre-Socratic wisdom: earth, water, air, and fire. These are the elements that govern the cycle of the seasons, the temporality of natural life, and the forms of nature.

Now, the analogy between the world of nature and that of culture develops in the transition from the idea of origin as a generative principle to that of initiating something through a command.

The coincidence, in our culture, of principle and command has given the idea of arche extraordinary prestige. This value is clearly expressed, as the philosopher Giorgio Agamben has shown, in the fact that: "The origin is what commands and governs not only the birth, but also the growth, development, circulation, and transmission – in a word, the history – of that which it gave rise to. Whether it is a being, an idea, knowledge, or a practice, in any case, the beginning is not a simple start, which then disappears into what follows, on the contrary, the origin never ceases to begin, that is, to command and govern what it has brought into being." (Agamben 2019). What is essential to architecture about these archetypes? First of all, let us not forget that architecture is a name composed of arche and techne. Now, archetypes possess the force, or power, to determine reality independently of human will. In other words, archetypal elements elude all forms of control and manipulation by humans.

I think it is plausible to assume that when Boullée suggests that architects follow Nature, he is saying, in a way, to conceive architecture as a free activity. Free and careful to keep the right distance from manipulations and interests external to its vocation

and aspirations. In other words: a tool that helps man in his search for a happy life. In the face of this radical research, some of Boullée's reflections are very striking:

"The first beauty is therefore that of life produced by animated air: but where does animated air come from? From gazes. They are the mirror of the soul and therefore of life. Ah! It is in the gazes of an adored object that we draw life and happiness! It is gazes that announce the beauty of beauties, I mean, that of our soul" (Boullée 1974).

If, as it seems, Boullée believed that architectural invention must be based on the cycles of nature – traced and ordered by the archetypes – then it can be said that the very essence of architecture lies in its power to capture the profound truth of the natural elements.

Consequently, the architect's inventive power will be all the more authentic the less it is subject to the control of superstructures of reality such as, for example, the technical-scientific apparatus or the economy. Precisely for this reason, the power of architecture is fully expressed when the architect is able to align his inventions – on a rational and emotional level – with the essence of nature, and therefore with the profound connections that exist between power, life, and freedom. Recognizing that the principle, the command – the arche – dwells in water, earth, air, or fire, is not merely drawing a cryptic analogy. Rather, it implies recognizing a gesture of thought that captures a profound correspondence, of a metaphysical nature, between nature and human action in relation to the conception of reality and the construction of its forms. Ultimately, it means recognizing the spiritual and metaphysical heritage of the past as a living force in the present. The considerations outlined above will be illustrated through a number of museum projects.



Figure 12. Project for a Mountain Museum, Casentinese Natural Park, Emilia-Romagna, Italy. Master's Degree Thesis by Rita Batani and Sara Stefanelli. Department of Architecture, University of Bologna, Academic Year 2024, supervisor: Prof Clemente Ildebrando

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