

# TRAINING FOR POST – UTOPIA AND TEMPORARY FUTURE

## How to approach design for the image of tomorrow?

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**Abstract:** Stanislav Vinaver: “We, the ghosts, have escaped the needs of the revolution”<sup>1</sup>. – Zenit, n. 1, feb 1921

The project and its image in today’s world of communication are evolving in terms of spectacularity and involving in terms of content quality. People’s attention threshold has gone from thirty seconds to nine, or even five seconds. Every day we are bombarded with about fifty to sixty thousand inputs from various media, and the attention threshold continues to drop. It is instantaneous.

How can one design a project with numerous levels of depth and with a well-structured or even visionary thought, and be able to communicate it, for what it actually is, in such a short time? How can years or decades of study and professional experience be focused on overcoming those few seconds of attention that are granted to designers?

We teach students that the time of architecture is long and continuous, but by the very moment they start facing the profession, they realize that it is extremely short and utterly fragmented.

Henry Ford said: “If I had asked people what they wanted, they would have said faster horses.”<sup>2</sup>

What could be the automobile instead of the fast horse in our case, the vision we imagine and design for and into our future?

The intent to conceive and then construct something that can change the face of the earth forever, in a smaller or larger space, collides with today’s reality, with timing, with the attentiveness of society. We don’t foresee one loud solid future, but a variety of small, temporary, more democratic futures and therefore our design can not be autarchic and presumptuous but attentive, subtle and adaptive to the mutating conditions of the society itself.

We should act as reversibly as possible. What is conceived as temporary or ephemeral can study and understand the historical

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1 S.Vinaver, *Euphorion*, Zenit, Zagreb, 1921, n.1

2 H.Ford, *My life and Work. An autobiography of Henry Ford*, 1922, chap IV

– social – economic – cultural context better than interventions developed as permanent, such as the heritage for all posterity. We have to get out of the “City-of-stone”<sup>3</sup>. Without that pressure, one would perhaps be able to act with more delicacy and less harm, more intelligence and less presumption. Furthermore, in this way, we could ensure the possibility of life, however short, to our project, so that it does not remain merely an instance of virtual architecture in our heads and in our devices.

The approach is illustrated using the example of the academic project – The Rüstem Pasha Han – a proposal for the re-functionalization and architectural enhancement of a Mi’mār Sinān caravanserai in Galata, Istanbul.

**Keywords:** design intent, temporary architecture, perception, image, utopian and dystopian vision

## INTRODUCTION

“Satin: I love incomprehensible words, rare ones ... When I was a kid ... I worked on the telegraph ... I read many books ...

Bubnov: Were you also a telegraph operator?

Satin: Yes... There are many good books... And a great deal of curious words... I was an educated man... Do you understand?

Bubnov: I’ve heard it at least a hundred times! Oh well you were ... This is the important thing!. Well, I was a furrier ... I had a shop ... My hands were yellowed due to the color: I colored the furs, how yellow my hands were, my friend, up to my elbows! I thought that until my death I would not be able to clean them ... That I would die with the yellow hands ... Instead look at them now, my hands ... They are simply dirty! <sup>4</sup>”

Reading the article by Artribune entitled *What is the idea of the future of young Italian architectural firms? 9 answers*<sup>5</sup>, on the occasion of the centenary of the birth and an important exhibition at the Milan Triennale of the great Genoese master of architecture Giancarlo De Carlo, I was surprised at how much these answers agreed with each other and emphasized that society today, more than ever, needs the utopian vision of architects to imagine its future. On the other hand, the same verb that is at the root of the practice of architecture – to *project*, comes from the Latin *proiectare*, that is, to throw forward. The present and its image projected into the future, the possible vision of that future, coexist in the same conceptual basis of the discipline. It is one of the first things we learn as architecture students, one of the fundamental axioms, the *koinè* on which everyone can build their own cultural and professional identity.

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3 C. D’Amato Guerrieri (a cura di), *La Biennale di Venezia. 10a Mostra Internazionale di architettura. Città di pietra – Cities of stone*, Marsilio, Venezia, 2006

4 M. Gorky, Bassifondi – The Lower Depths, Barbes Editore, 2009

5 M. De Donno i D. Canturk, “Qual è l’idea di futuro dei giovani studi di architettura italiani? 9 risposte”, *Artribune* 10, 22 gen 2020

Instead, the concept that makes me wonder is the one regarding utopia. Can we still afford to talk about the utopia of design in the world of today?

The last century saw the dream of utopia, the belief in technological, cultural and civilizational progress, as one of the guiding stars of its spirit. Society wanted to believe in a better future, it wanted to believe in people and their ability to be good, to do the common good, to know how to build and not just destroy, to know how to love others, to be able to imagine a better life. From the avant-garde of the beginning of the century, over the postwar periods, to the approaching of the new millennium, the mutual feeling was, as Frank Sinatra sang, that *The best is yet to come*<sup>6</sup>.

How have we gone from wanting to dream of this utopia to wanting to imagine the nightmare of dystopia, within a few years? I believe that the vision that architects have today, of their future and the future of society, is much closer to dystopia than to utopia. Although the pandemic that we are all experiencing initially revived the utopian dream that we will all emerge from it better, that dream only lasted a moment, to make room for our dear nightmare of dystopia in a preponderant way. This is because utopia does not belong to us generationally. And even if the feeling is that with this century we have started all over again, as if to retrace and relive the stages of the last century, the same premises, the analogous stages, have instead led this, my generation, to believe in the worst future possible, to believe that the best is not in front, but behind us. How to propose to society what we believe is expected of us – the version of the better future – if we have a dark and pejorative vision of it? It is a difficult task: to convince society to go out there, to give us the opportunity to build the *Crystal palaces*<sup>7</sup> and then enter those palaces, those architectures, even if we ourselves are afraid to come out of our barbed bubbles.

In addition, the window that is left open for us to express ourselves professionally is sudden and instantaneous. The attention threshold is five, at most nine seconds. And it is completely abrupt, you always have to be ready. How can one design a project with various levels of depth and with a well-structured or even visionary thought, and communicate it for what it is in such a short time? How can years or decades of study and professional experience be focused on overcoming those few seconds of attention that are granted to designers?

This article tries to reflect on how to define a possible approach for designing the image of tomorrow.

## SPACE THAT PRESENTS BUT DOES NOT REPRESENT

Why are we drawn to abandoned buildings? The more beautiful and valuable they once were and the more they pertain to a state of neglect, the more they attract us.

We like to see the beauty, but also the decay, the ruin: the cracks in the sixteenth-century frescoes, the mold, the soot, the windows without glass, the black traces of the dismantled fireplaces, the synopies of the ancient splendor of people's lives so distant from ours. Can this attraction be compared to searching online for what the faces and bodies of once famous (or young) people look like today? Why does it give us satisfaction to see how they have aged, and even more if they have aged badly?

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6 C. Coleman and C. Leigh, "The Best is Yet to Come", performed by Frank Sinatra with Count Basie, album *It Might as Well Be Swing*, 1964

7 Crystal Palace – a cast iron and plate glass structure, designed by Joseph Paxton, constructed in London in 1851 for the first Great Exhibition, in order to display examples of technology developed in the Industrial Revolution.

It is the same strange satisfaction we feel when entering an abandoned building, or one that has been in disuse for several years – the beauty ruined by time, marked by abuse, streaked with pain. This beauty ensure that even we, the architects, are able to tolerate our pain a little better, to cope with our frustration of not being able to, and most likely never getting a chance, to imprint our projects, our architecture, on the surface of the Earth, not even remotely comparable to those in whose cracked tarnished splendors we so rejoice.

It is a professional generational frustration, a sense of unease and discomfort of those who only know how to dream a lot and envy a little, just enough to be attracted, once again, by the ruined beauty.

Instead, where does *beauté âgée* fit?

How to deal with, on the other hand, i.e. how to approve of an old body of a building, stratigraphed for tens or hundreds of years, but still alive, with feeble breath, yet still present? Are we able to extend the life, through a project, of a building that has managed to survive for centuries? Are we able to guarantee that despite our architectural intervention? Historic buildings often survive not thanks to the interventions of the architects, but despite these interventions.

This happens because methods of interpretation are often confused and merged with design methods.

Interpreting a building, interpreting what it is and what it represents, alone, but also in relation to its context, is one of the challenges that architects face every day in their work. The ways and the methods to do this are different: you study the history of the building and its context, study its aesthetics, its spatiality and volumes, define its social experience<sup>8</sup>, try to understand its function. And then you design.

And while the analysis and interpretation of the building are done specifically on it, the project is the architect's. It is theirs. The architect reflects in it.

Indeed, the project becomes the mirror that the architects place between themselves and the building for which they are making the project. They turn the opaque part of the mirror towards the existing building, towards the piece of the urban void that they intend to fill, and the reflective part towards themselves. They no longer see what is behind it, and from that moment on, from the moment of design, they focus only on the reflection, that is, on themselves.

What does the image that comes out of that project look like? One could say that it depends on the image of those architects, since it is them who are reflected in it. However, it does not depend on their image, but on the society that looks at it.

Therefore, in order to be able to look at themselves, to reflect in the mirror and to design, the architects first need to understand, read and see the society in which they live and for which they design. But not only that, they must be able to understand the transformations, the mutations, to be able to imagine its possible developments and regresses, because the time of an architectural project does not last longer than the time of the society and its transformations. So by the time the project is finished, several mutations have already occurred, several relational changes within the same society. If the architects fail to foresee them, to intuit them, they will deliver an obsolete, misunderstood project, sometimes even pejorative or harmful to the very society for which they have built it.

We are all witnesses of benevolent utopian experiments with the suburbs of large and medium-sized European cities in the second post-war period, to mention one of

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<sup>8</sup> H. F. Mallgrave, *L'empatia degli spazi. Architettura e neuroscienze.* a cura di Gattara, A. Raffaello Cortina Editore, Milano, 2015

the examples of architecture and design methods that failed to read society and its trends. If we are talking about interventions made on historic buildings, an infinite chapter opens up of samples of failed projects and designs, but at the same time of resilient buildings. The historic centers of European capitals of art are healthy bearers of these processes.

Furthermore, the architects must not only be able to guess the future of the society, they must also succeed in a task that is sometimes even more difficult, although infinitely less complex – not falling in love with their own reflection in the mirror of the project. Narcissus got lost in his image reflected in the lake, bent over more and more, until he joined it, and drowned in the waters.

What is always fascinating is the symmetry of this image as well as the meaning it has on the architect's profession and on its relationship with the project and with the image of the project.

The architects remain just above the surface of the water to ensure the survival of the project. They can feel the euphoria of the survival, in being able to defeat the atavistic instinct to unite themselves with their own reflection, but they always remain there, by the shores of the lake, unable to move, balanced in static tension. That same euphoria is paralyzing. You survive, without moving, without living.

In this position we can find different architects, even archi-stars, who remain fascinated by their own project, by their own reflection, and always look at it again and again, proposing it all over again. It is a very large lake.

You have to be able to take a glimpse and then look away and continue on your own path.

## THE MULTIPLICITY OF TIME

“How does the time feel in the frame? It becomes noticeable where, beyond what happens, a particularly significant truth is heard: when it is perceived quite clearly that what is seen in the frame does not end in its visual representation, but only alludes to something that extends to the infinity outside the frame, alludes to life.”<sup>9</sup>

As early as at the end of the nineteenth century, Henri-Louis Bergson contemplated on the duration of time. In his “Matter and Memory”<sup>10</sup> he defines the bijective relationship between memory and perception; memory directs perception based on the flow of tokens and perception allows memory to activate contents that would otherwise remain forever forgotten – the reality is an externalization of the images residing in memory.

We can relate the same concepts – image, memory, matter, perception and duration, to aspects of architectural design and its times.

Through the prism of Bergsonian thought, one can reread the intentions of a design made to be permanent, heavy and definitive, at least in the eyes of the designer, and a design instead conceived as ephemeral, temporary and light. The latter should no longer be read as qualitatively less valid, because it is not the nemesis of the former, it is not antithetical to it. They belong to two different forms of duration, which are not each other's opposites.

The great fear of architects, that of finding themselves in disposable architecture, in this sense has no reason to manifest itself. Architecture was born to provide shel-

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9 A. Tarkovskij, *Scolpire il tempo*, Ubilibri, 1981, p. 111

10 H. Bergson, *Materia e memoria*, trad. it. e introduzione di A. Pessina, Laterza, Roma-Bari, 2011.

ter to people. People move. Architecture is dismantled or abandoned, and at the same time it moves with people.

The architecture that we know and experience today is the one that has simply survived. So, even the architecture that will be there tomorrow will be the one that will have the good fortune to survive.

This does not mean that, by relativizing everything, the time of planning becomes useless; on the contrary, it makes us understand that the time of designing a permanent architecture is not dissimilar in any sense to that of a temporary architecture, and we cannot know for sure which of the two architectures will last longer.

We can try to relieve ourselves of the great responsibility of the memory of the perennial, of its weight inculcated in the best European architecture schools, and try to experiment in other directions.

Furthermore, we can also feel free from the possible accusations of simply wanting to follow the fashions of the moment. We live in a historical moment marked by the instantaneous image. Our attention span is also instantaneous. After just a few moments we move on to something else, we go on. You only read the titles, you only listen to the intros, you only look at the renderings of a project, or only the first photos of a completed building; “I saw it somewhere, so it can be done” – without even understanding what you saw, without remembering where and why you saw it.

The instant image acquires the maximum value in today’s society. I see an object on the internet, I want it, I buy it and I demand it now. Right now. Between two similar objects I choose the one that comes first, even if of lower quality. The important thing is that it is delivered to me now.

Often the same logic, the same fashion seems to also invade the world of design, the world of architecture. But a distinction must be made between an instant architectural project and a temporary architectural project. The former is practically an oxymoron.

Sometimes local administrations demand design and construction times that tend to be instantaneous, to match to political times, which are also increasingly fragile and short. Often this road turns out to be a dead end. It all stops at the competition stage, at the stage of presentation of the images that serve to achieve a consensus. These images fail to constitute a possible vision for the future. They are presented, consumed and forgotten – following the fashion of the instant image.

The image of temporary architecture, on the other hand, has much less defined and definable times and margins. Its potential remains almost unexplored and its application is often limited.

The temporary architecture so far has typically been intended for two functions.

One of these is represented by the large array of emergency architectures. We are dealing with different types of emergencies – exceptional natural events such as earthquakes, fires, floods, tsunamis; man-made events such as wars or deforestation; climate change, pollution, pandemics. At any time somewhere on our planet, a part of the world population lives in a state of emergency, and needs the architecture that accompanies and protects it during the duration of this emergency. Even at this exact moment the planet is experiencing the pandemic emergency. Hospitals are built in three months: planning, construction and equipment included. Housing for quarantine periods, health hotels, reception facilities for medical refugees are being built in just a fraction of the time that we usually take to accomplish such projects.

The quality and durability of this architecture are always subjected to the analysis of critics once the emergency is over. We talk about how to apply the three Rs: Reuse-Reduce-Recycle<sup>11</sup> to these architectures once they are no longer needed. But the questions are never asked in advance. It seems logical, because during an emergency, we cannot afford to stop and ask ourselves what architectural value the design of these buildings has. Sometimes, it is even the famous architects who magnanimously present to a society in emergency a temporary architecture project for that emergency. And we know that beggars cannot be choosers. When everything passes, it will be possible to stop, analyze and understand if, how and to what extent these projects have dealt with the emergency in question.

What is not yet clearly perceived is that we must not wait for the emergency to end, but we must mark the guidelines before another one begins. You need to have an emergency architectural plan that will be followed when an emergency occurs. Thus the final deadline to deliver a building during an emergency includes only the construction and equipment times, and therefore is further reduced – you have a more prompt response. The time for design is instead placed outside the emergency – it will be possible to extend it as much as necessary to be able to also ponder on the architectural quality, durability, the impact of that architecture on the post-emergency life.

The other large intended use of temporary architecture is the so-called exhibition architecture and pavilions. This wide group includes buildings designed and built for national, international and universal fairs and exhibitions, for major sporting events such as the Olympics, and for cultural events such as art or architecture biennials or triennials.

The temporary architecture of the exhibition pavilion differs substantially from the emergency one and is interesting from various points of view. One of these lies in the function of the building itself, which becomes an object to exhibit. It is a qualitatively studied and refined realization, which collects the best of the experiences and achievements of a country, or a brand. Furthermore, ample space is left for experimentation to try to illustrate its specificity in the midst of the other pavilions. This desire to stand out, to offer a striking image, captures the contemporary spirit full of tensions and relationships, and is naturally placed on the *fil rouge* of the whole methodological study. This temporary architecture generates temporary images, attempting to recognize specific and distinctive characters in an era of globalization and serialization of architecture. Its image is wrapped around the concept that identity is not perceived as an obstacle, but as an opportunity, unfortunately often a more commercial than a cultural one.

Both types of temporary architecture, even in their fundamental diversity, have one very important thing in common – they belong to the exceptional. They are born to face exceptional events in the life of a society and are then always relegated to this particular sphere, where they do not participate in its daily life. Even though the Eiffel Tower or the Mies van Der Rohe exhibition pavilion have become part of everyday life in the world, temporary architecture cannot still easily escape from the small sphere of exception.

The image of architecture and the memory of that image, its perception and its duration, can instead allow us to escape from the division of roles between perma-

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<sup>11</sup> F. Heilmeyer and M. Petzet, edited by, Reduce Reuse Recycle. Architecture as Resource. German Pavilion 13th International Architecture Exhibition La Biennale di Venezia 2012, Hatje Cantz, 2012.



ment and temporary architecture, and can constitute the opportunity for the project to move more freely, exploring both.

The future in architecture is therefore constituted by the multiplicity of times.

### SHAPE AN ARCHITECT TO BECOME THEMSELVES, EDUCATE A PROJECT TO BECOME ITSELF

“If I taught art history in school, and it wouldn’t make much difference if in primary or high school, I would be happy if at the end of the cycle my kids were able to walk for a quarter of an hour in their city realizing (also only roughly) of their surroundings. If they had the desire and the tools to do it, so to speak, automatically, every day, it would be a resounding success: even if they knew nothing about Leonardo, Caravaggio or Van Gogh.”<sup>12</sup>

The project presented – The Rüstem Pasha Han – the proposal for the refurbishment and architectural enhancement of a caravanserai by Mi’mâr Sinân in Galata, Istanbul – is the result of the master’s degree thesis in architecture, discussed in December 2020 by Silvia Michelin at the Department of Architecture of the University of Florence, developed under my supervision, and following the design methodology that revolves around the discussed topics. (Figure 1)

Today Istanbul is a megalopolis with more than twenty million inhabitants, one of the most important commercial hubs and tourist destinations in the world. The ongoing gentrification process is able to change the appearance of a neighborhood in a few months, responding to the needs of an increasingly heterogeneous and sophisticated public, which often clash with the still strongly traditional vocation of a large part of the population<sup>13</sup>. Above all, the Karaköy district today has a dense alternation of à la mode bars, boutiques and art galleries, and is subject to continuous redevelopment works. Yet here, right on the tip of the peninsula where the Golden Horn meets the Bosphorus, at the beginning of the Galata hill, stands a building that like few others manages to reflect every facet of the city that hosts it. On the ruins of the Catholic church of San Michele, which the Genoese had founded as a cathedral and administrative center of their Byzantine colony, in 1554 Rüstem Pasha, grand vizier and brother-in-law of Suleiman the Magnificent, commissioned the imperial architect Sinân to build a caravanserai, a building that could accommodate merchants in transit on the Silk Road and store incoming and outgoing goods (Figure 2).

Today, the Rüstem Pasha Han, or Kurşunlu Han, as it is called by the people of the neighborhood, is an integral part of the bazaar that has always taken place and existed in this area, and which still retains the spirit of old Istanbul. The caravanserai no longer hosts travelers but is now a home to shops of blacksmiths, artisans and merchants of hardware and navigation objects. Despite the intense use and the lack of awareness of its value by most of its users, the Rüstem Pasha Han remains an important and interesting piece of the intricate history of Galata.

The first question that visitors ask upon entering the Rüstem Pasha Han for the first time is almost certainly the same for everyone: How is it possible that a building of such historical and architectural importance, in one of the most central and

12 T. Montanari, Istruzioni per l’uso del futuro. Il patrimonio culturale e la democrazia che verrà, minimum fax, 2014.

13 S. Michelin, Il Rüstem Pasha Han, Rilievo digitale e proposta di rifunzionalizzazione per un caravanserraglio di Mi’mâr Sinân a Galata, Istanbul, Master Degree Thesis in Architecture, University of Florence, 2020





Fig. 1

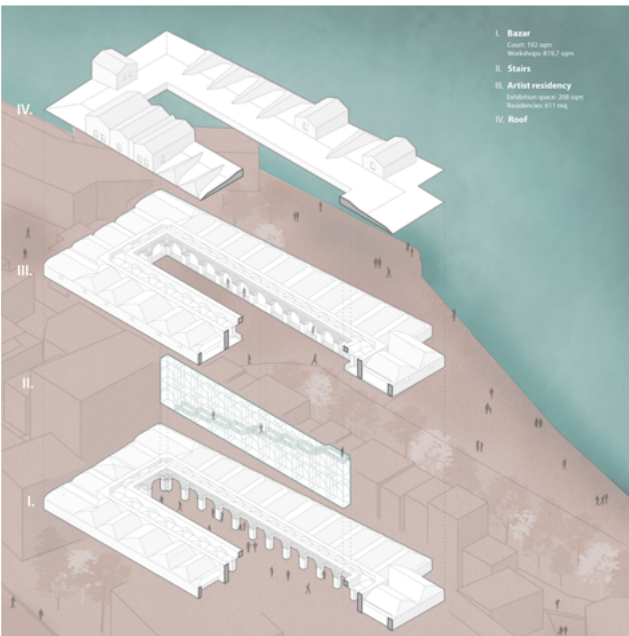


Fig. 2



Fig. 3

gentrified districts of Istanbul, can be subjected to such conditions and manage to go completely unnoticed by most?

In reality, the answer can be found quite easily by taking a look around, with a minimum of awareness of the typical approach of a megalopolis towards its numer-





Fig. 4

ous and not always valued monuments. It gets clear that the dense urban fabric of Persembè Pazari with all its stratifications has managed to keep the caravanserai “hidden” over the years.

Since the area is generally not frequented by tourists, and its chaotic atmosphere can certainly be deemed unattractive by most people, the care and maintenance of the building has been left exclusively to its users that are for some time now forgetful. If, on the one hand, this increases its charm and makes it a highly authentic place, it is unthinkable, on the other, that its relevance to the national artistic heritage will continue to be ignored and violated by interventions that seriously undermine its integrity.

Furthermore, if the artisan shops inside the building are certainly spaces to be preserved and enhanced, it is also true that many spaces of the han are now unused or used only as warehouses, or even worse, subjected to inappropriate uses such as welding, metal hammering, use of oxyhydrogen flames and so on<sup>14</sup>.

(Figure 3) The starting point for responding to the desire to reorganize the spaces on the first floor was sought in the original identity of the caravanserai itself, through a function that could fit well into the context, not distorting it but rather enriching it and bringing something new to the life of the building. (Figure 4) The

14 S. Michelon, *Il Rüstem Pasha Han, Rilievo digitale e proposta di rifunzionalizzazione per un caravanserraglio di Mi'mâr Sinân a Galata, Istanbul*, Master Degree Thesis in Architecture, University of Florence, 2020

proximity to many cultural centers of the city, such as numerous art galleries and the Mimar Sinan University of Fine Arts, immediately suggested the search for a function linked to the world of contemporary art; this, combined with the desire to restore the ancient receptive character of the structure, directed the choice towards the typology of the artist residence. (Figure 5)

The idea of the artist residence stemmed from the purpose of satisfying the need for isolation as an escape from the frenzy to reflect on one's individuality, on the one hand, and meeting the particular realities to make mutual knowledge a means of rapprochement between art and the community, on the other. For this reason, artist residences are often located in peculiar contexts where artists of different nationalities are hosted. From this point of view, the Rüstem Pasha Han can become an ideal research laboratory, a place where ideas meet, are compared and intertwined, in which the activity of artisans can provide inspiration and suggestions, and in which mutual knowledge can establish a link between architecture, art and the local community.

The design approach derives from the direct observation of the dynamics inside and outside the caravanserai, and wants to address its historical and architectural essence and those who live it today with as much respect and consistency as possible, but in line with the contemporary currents that run throughout and enrich the city of Istanbul today. The intent is to keep intact the current function on the ground floor, with its shops related to the surrounding bazaar, and rediscover the ancient function of a place of hospitality and passage on the first floor, transforming it into a residence for young artists. In this way, heterogeneous but essential identities are reconciled in the caravanserai – han – as has always been the case with this architectural typology.

Various aspects were taken into consideration in order to ponder on the matrices of the project, such as reversibility – both in terms of reversibility for the plant system, and in terms of disposal, recycling and / or biodegradability of materials and technological and construction systems. These concepts are widely explored in other fields of life in today's society, but they often remain on the sidelines of the discussion on architecture and the architectural composition of space.

In addition to the functional, material and identity aspects, the fulcrum of the design revolves precisely around the question of times. This is the proposal for the intervention on the building with a centuries-old history, with the succession of temporal layers, which have not always followed one another in a linear manner. In fact, on the building we can read the differences in the duration of its occupation. It is like finding yourself in front of a very thick book with the text tightly written on some of the pages, followed by blank pages in the middle, with parts of the text written in different languages; and then trying to write the next sentence of this great tale. The proposed project does not want to be the protagonist of this story, it wants to be positioned in a delicate way, to act as a bridge, to allow others in the future to be able to write their sentences. We cannot expect our project to represent the end, the conclusion of a centuries-old history, the definitive, permanent solution. In this sense, we cannot expect to create permanent architecture, but we can hope that our project will become a good temporary architecture that can allow the subsequent transformation of the building. That way the building will not merely survive our project but continue to live after the project has been completed.



Fig. 5

## CONCLUSION

Architects continually find themselves doubting their discipline, but we choose it over and over again, nevertheless. We alternately find ourselves in moments in which the role of the architect seems obsolete, on the one hand, and fundamental, on the other. In the reality of the current times, the discussion on questions concerning architectural design and its image belongs almost exclusively to architects; it has nearly completely disappeared from national or international political agendas; in the media it is mentioned and considered in exceptional cases.

The image of this vision and the architectural project as a tool to bring it to life shift frantically between misoneism and neophilia, without finding peace, without finding consensus and approval from the same society to which we, the architects, believe we are so committed.

We design the projects and publish them. We publish them for other architects to see. But we also design them thinking about what our colleagues might tell us. The opportunity of a direct job order has become so rare that the needs and opinions of our client, representing the society, becomes irrelevant, and indeed, it is we who feel obliged to show them how to do it, how prepared we are, how capable and cultured.

On the other hand, we feel frustrated by the little consideration we receive from the same society whose requests we decide to ignore. In this illogical dualism we exercise our profession through images, spaces and words.



By assimilating the concepts on the temporality of architecture and design, and placing ourselves in the role of a bridge rather than a landmark – of an urban pattern rather than of a monument, we can still have a proud vision of the future, not only in the ability to imagine it, but also in the possibility of accomplishing it.

## ILLUSTRATIONS

1. Silvia Michelin, photo manipulation with the insertion of 3D rendering of the project, in Il Rüstem Pasha Han, Rilievo digitale e proposta di rifunzionalizzazione per un caravanserraglio di Mi'mâr Sinân a Galata, Istanbul, Master Degree Thesis in Architecture, University of Florence, 2020
2. Silvia Michelin, Functional Axonometry of the Masters's Thesis Project, 3D digital display, in Il Rüstem Pasha Han, Rilievo digitale e proposta di rifunzionalizzazione per un caravanserraglio di Mi'mâr Sinân a Galata, Istanbul, Master Degree Thesis in Architecture, University of Florence, 2020
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5. Silvia Michelin, External Front Trasverse View of the Courtyard, 3D rendering, in Il Rüstem Pasha Han, Rilievo digitale e proposta di rifunzionalizzazione per un caravanserraglio di Mi'mâr Sinân a Galata, Istanbul, Master Degree Thesis in Architecture, University of Florence, 2020

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Милена Б. БЛАГОЈЕВИЋ  
 ТРЕНИНГ ЗА ПОСТ-УТОПИЈУ И ПРИВРЕМЕНУ БУДУЋНОСТ.  
 КАКО ПРИСТУПИТИ ПРОЈЕКТОВАЊУ СЛИКЕ СУТРАШЊИЦЕ?

Станислав Винавер: „Ми смо, духови, избегли потребе револуције.“  
 – Еупхорион, Зенит, број 1, фебруар 1921.

Пројекат и његова слика у данашњем свету комуникације еволвирају у погледу спектакуларности и истовремено девалвирају у погледу квалитета садржаја. Праг пажње људи прешао је са тридесет на девет, или чак пет секунди. Свакодневно нас бомбардују са педесет до шездесет хиљада инпут-а из различитих медија, а праг наше пажње пада, тренутан је.

Како успети да дизајнирате пројекат са бројним нивоима дубине и са добро структурисаном или чак визионарском мишљу, и да будете у стању да га комуницирате, онаквим какав он заправо јесте, за тако кратко време? Како концентрисати године или деценије студија и професионалног искуства како би се превазишло оних неколико секунди пажње која се поклања пројектантима? Учимо студенте да је време архитектуре дуго и континуирано, али истога тренутка када почну да се суочавају са професијом, схватају да је оно изузетно кратко и потпуно фрагментирано.

Хенри Форд је рекао: „Да сам питао људе шта желе, рекли би брже коње.“

Шта би у нашем случају могао бити аутомобил уместо брзог коња, визија за коју пројектујемо нашу будућност?

Намера да се замисли, а затим конструише нешто што може заувек променити лице земље, на малом или великом простору, сукобљава се са данашњом реалношћу, са временом, са пажњом друштва. Испред нас се не назире јединствена, гласна и солидна будућност, већ низ малих, привремених, демократичнијих будућности и стога наш начин пројектовања не може бити аутархичан и дрзак, већ пажљив, суптилан и прилагодљив мутирајућим условима самог друштва. Требало би деловати што је могуће реверзибилније. Оно што је замишљено као привремено или краткотрајно може проучавати и разумети историјски – социјални – економски – културни контекст боље од пројеката развијених као трајна решења, као аманет за следеће генерације. Морамо да изађемо из града камена, из “City-of-stone”. Без тог притиска би се можда могло деловати са више деликатности и мање штете, више интелигенције и мање претпоставки. Даље, на овај начин бисмо могли да обезбедимо могућност опстанка, ма како кратак био, нашем пројекту, тако да он не остане само виртуелна архитектура, у нашим главама и на нашим уређајима.

Илустрација приступа на примеру академског пројекта – The Rustem Pasha Han – предлог за поновну функционализацију и архитектонско унапређење караван-сараја Ми'мар Синан у Галати, Истанбул.

**Кључне речи:** намера пројектовања, привремена архитектура, перцепција, слика, утопијска и дистопијска визија