

1

# critic|all

V International Conference  
on Architecture Design & Criticism

EDITED by critic|all PRESS + Departamento de  
Proyectos Arquitectónicos (ETSAM-UPM)  
ISBN: 978-84-09-54795-1  
© 2023criticall.  
© Texts and photographs of the authors.  
This work is published under Creative Commons Licence.  
Attribution-NonCommercial-NonDerivs 2.5 Generic.

**DIGITAL PROCEEDINGS**  
**Delft 10-11 October**

## ORGANIZING COMMITTEE

Roberto Cavallo (BK-TU Delft)  
Silvia Colmenares (ETSAM-UPM) | Director  
Vanessa Grossman (BK-TU Delft) (\*)  
Sergio Martín Blas (ETSAM-UPM)  
Guiomar Martín (ETSAM-UPM)  
Elena Martínez-Millana (ETSAM-UPM / BK-TU Delft)  
Nelson Mota (BK-TU Delft)

(\*) involved only in the initial call for contributions phase

## SCIENTIFIC COMMITTEE

Tom Avermaete  
Ignacio Borrego  
Marta Caldeira  
Alejandro Campos  
Roberto Cavallo  
Ana Rosa Chagas Cavalcanti  
Pippo Ciorra  
Silvia Colmenares  
Giovanni Corbellini  
Íñigo Cornago Bonal  
Paulo Dam  
Milena Farina  
Françoise Fromonot  
Maite García Sanchis  
Bruno Gil  
Janina Gosseye  
Christoph Heinemann  
Hélène Jannière  
Sharif S. Kahatt  
Paula Lacomba  
Rachel Lee  
Sara Marini  
Sergio Martín Blas  
Guiomar Martín Domínguez  
Lucía Martín López  
Laura Martínez de Guereñu  
Elena Martínez-Millana  
Leandro Medrano  
Jorge Mejía Hernández  
Nieves Mestre  
Nelson Mota  
Virginie Picon-Lefebvre  
Eduardo Prieto  
Fernando Quesada  
Armando Rabaça  
Jane Rendell  
Luiz Recamán  
Luis Rojo  
Marcos L. Rosa  
Rosana Rubio Hernández  
Ignacio Senra  
Angeliki Sioli  
Taishin Shiozaki  
Heidi Sohn  
Doris Tarchópulos  
Dirk van den Heuvel  
Mariana Wilderom

**INDEX**

- 01 **Presentation**
- 02 **Call for Papers**
- 03 **Conference Program**
- 04 **Index of selected papers**
- 05 **Papers**

# 01 Presentation

This 5th edition of Critic|all Conference consolidates the initiative that the Architectural Design Department of the Madrid School of Architecture at the Universidad Politécnica de Madrid (ETSAM-UPM) started ten years ago to provide an international forum for architectural criticism.

The Conference enhances its scope as a place for knowledge production from which to convene relevant voices around the proposed topic at each edition. This time, with a joint event co-organized with the Department of Architecture of the Faculty of Architecture and the Built Environment at the Delft University of Technology (BK-TU Delft).

We would like to thank all participants for their work and trust, as well as the members of the Scientific Committee for their effort and commitment.

We want to reinforce the idea contained in the conference's name. Critic|all is a *call on criticism*, and also a *call for all*. An appointment that, beyond the scope of each edition, we hope will be able to reinforce a more general debate on the role of architecture in the present context.

**Silvia Colmenares**  
Director of Critic|all

02

## Call for Papers

### *e(time)ologies* or the changing meaning of architectural words

The study of the origin and history of words has played a central role in the recurrent search for a deep, allegedly forgotten, meaning of architecture. The strikingly persistent and often problematic influence of Martin Heidegger's *Bauen Wohnen Denken* proves the fascination of architects with the ancestral power of words. The same fascination explains the equally recurrent urge to explore new meanings and invent new terms in architecture, in order to alleviate the weight of old cultural prejudices and connotations. Hence, etymological lines extend in two opposite time directions: one pointing to roots and sources, the other to future visions and transformations. Architectural thought oscillates between the illusory stability of conventional, present meanings, the mystery of remote, often obscure, connotations, and the poetic, creative drive of language invention. Choosing between communication (order) and noise (entropy), the opposite terms used by Umberto Eco, becomes a typically architectural problem, one which relates both to words and forms, terms and materials.

The heavy architecture-is-a-language fever of the 1960s is long overcome. Robin Evans' "all things with conceptual dimension are like language, as all grey things are like elephants" might suffice to prevent its return. However, the multiplication and transformation of architectural words has probably accelerated since then, pushed by the development of competitive research production. In fact, every research problem is, at its core, a problem of language, of word use and word definition. Research on the contemporary urban and architectural condition can be no exception.

Meaningful arguments about the changing meaning of architectural words need to address the role of language in the description of current matters and realities as well as its potential to unchain innovative perspectives and actions. New situations call for new terms as much as new terms provoke new situations. Today's interface of architecture with other disciplines is exemplary in this sense. The growing need to establish meaningful communication between experts from different fields fosters both codification and distortion of language, the homologation of terms and its expansion through translation and borrowing. In the first case, the descriptive precision is favoured to produce an objective (codified) system, whereas misunderstandings, metaphors and inaccuracies can lead to the generation of new knowledge and actions in the second. Such complexities are especially evident in the terminology emerging from practice-based or design-based research. In fact, the translation between visual and verbal signs, which is at the core of architectural practice, tends to obscure the distinction between descriptions and actions.

While the transdisciplinary context might certainly lead to an intensified look, in the last decades architecture has engaged in a process of expansion and adjustment led, in part, by new combinations of old keywords (ecology, landscape, urbanism, infrastructure, logistics...). Beyond disciplinary discourses, contemporary debates addressing the social, ecological and political connotations of architecture are providing a new set of critical words. Adjectives ("post-anthropocentric", "non-human", "inclusive", "transcultural") names ("decolonization", "decarbonization") and phrases ("climate change", "race and gender identity"...), have gained increasing visibility over the last two decades, both to inform and transform architecture's critical thinking. The proliferation of prefixes in many of them (post-, de-, trans-), denotes the urge to build new words and concepts from existing materials, pushed by the speed of contemporary culture. The problem of meaning persistence and change, but also of the tacit positions inscribed in words, can be exemplified by the crucial differences between "post-colonization" and "decolonization".

These and other terms are generated by a sequence of adjustments and oppositions, distortions and borrowings. The study of such processes, not in strict etymological terms but in a broader sense including the complex relations between words, practices, disciplines, is key to unveil the cultural and ideological positions behind current architectural debates. We propose to carry out this critique as a tool to explore today's emerging terminologies, and the ones to come.

The 5th edition of Critic|all Conference welcomes contributions that critically address the uses and misuses, the creation and wearing, the transformation and timeliness of the words with which architecture is – or has been – described, historized or updated through time. We expect interpretive work that draws new relations between words, concepts, things and practices, not strict etymological studies.

The most basic structure should present the expression or word under scrutiny, explain the reasons that justify the choice, formulate new interpretations or perspectives stemming from it, support these with arguments in the main body and bring the paper to a conclusion.

## 03

# Conference Program

## TUESDAY 10-10-2023

All schedule indicates local time in Delft, NL (UTC/GMT +2 hours)

	09:15 - 09:30	Welcome and Presentation
<b>panel #1</b> <b>Revisited Terms</b>	09:30 - 11:00	Faculteit Bouwkunde TU Delft Berlagezaal 1
<b>Elisa Monaci</b> Università Iuav di Venezia, Italy	09:35	Kitsch. Learning from Ordinary Dreams of Architecture
<b>Francesca Gotti</b> Politecnico di Milano, Italy	09:50	Critical Spatial Practices: Inhabiting an Ever-changing Term
<b>Jana Culek</b> Delft University of Technology, Netherlands University of Rijeka, Croatia	10:05	(Re)Defining Utopia. The Changing Concept of an Ideal World
<b>Carla Molinari (1) and Marco Spada (2)</b> (1) Anglia Ruskin University, United Kingdom (2) University of Suffolk, United Kingdom	10:20	Past and Future of Townscape. For a Humane Urbanism (*)
<b>Session Chair: Marcos Pantaleón</b> Universidad Politécnica de Madrid, Spain	10:35 - 11:00	Discussion
<b>Welcome by BK Dean</b> <b>Dick van Gameren</b>	11:00	Berlagezaal 2
<b>Coffee Break</b>	11:00 - 11:30	Berlagezaal 2
<b>panel #2</b> <b>Modern Genealogies</b>	11:30 - 13:00	Berlagezaal 1
<b>J. Igor Fardin and Richard Lee Peragine</b> Politecnico di Torino, Italy	11:35	The promise(s) of sustainability
<b>Cássio Carvalho and Alexandra Alegre</b> Universidade de Lisboa, Portugal	11:50	Visions on Democratic Architecture
<b>Federico Costa</b> Universidade Estadual de Campinas & Fundação de Amparo à Pesquisa do Estado de São Paulo, Brazil	12:05	Nostalgia for Backwardness. Investigating the Persistent Influence of Modernity on Brazilian Contemporary Architecture
<b>Öykü Şimşek</b> Istanbul Technical University, Turkey	12:20	Vulnerable architecture as a/n (im)material assemblage
<b>Session Chair: Heidi Sohn</b> Delft University of Technology, Netherlands	12:35 - 13:00	Discussion
<b>Lunch Break</b>	13:00 - 14:00	Berlagezaal 2
<b>panel #3</b> <b>Situated Terms</b>	14:00 - 16:00	Berlagezaal 1
<b>Mohammad Sayed Ahmad (1) &amp; Munia Hweidi (2)</b> (1) Tohoku University, Japan (2) Sophia University, Japan	14:05	Space, Makan, Kūkan. Phenomenology of Space through Etymology
<b>Khevna Modi</b> CEPT University, India Carnegie Mellon University, USA	14:20	Word, Associations, and Worldviews. A case of pol Architecture of Ahmedabad (*)
<b>Marine Zorea</b> Kyoto Institute of Technology, Japan Bezalel Academy of Art and Design, Israel	14:35	Speaking of Collective Dining. The Spatial, Social and Semiotic Realities of the Kibbutz Dining Room
<b>Lola Lozano</b> Architectural Association, UK	14:50	Redistribution: Domestic space and Land Sharing in Mexico City's urban centre
<b>Hanxi Wang</b> Cornell University, USA University College London, UK	15:05	HOME-steading. Subversions, Reversions, and Diversions of the Moral Right to Space

<b>Session Chair: Janina Gosseye</b> Delft University of Technology, Netherlands	<b>15:20 - 16:00</b>	Discussion
<i>Coffee Break</i>	<b>16:00 - 16:30</b>	Berlagezaal 2
<b>panel #4</b> <b>Expanded Meanings</b>	<b>16:30 - 18:30</b>	Berlagezaal 1
<b>Clarissa Duarte and Mariana Magalhães Costa</b> Université Jean Jaurès (UT2J), France	<b>16:35</b>	From sustainable development to sustainable (urban) engagement: The evolution of a concept
<b>Haitam Daoudi</b> Universidad Politécnica de Madrid, Spain	<b>16:50</b>	A relational approach to performance. Composition of meaning through Price and Ábalos
<b>Grayson Bailey</b> Leibniz Universität Hannover, Germany Association for the Promotion of Cultural Practice in Berlin, Germany	<b>17:05</b>	Architecture / architectural
<b>Zeynep Soysal</b> Atılım University, Turkey	<b>17:20</b>	Platform: as an Architectural Ecotone Transtemporal
<b>Maria Kouvari and Regine Hess</b> ETH Zurich, Switzerland	<b>17:35</b>	Unlocking Time in the Architectural Discourse
<b>Session Chair: Alejandro Campos</b> Delft University of Technology, Netherlands	<b>17:50 - 18:30</b>	Discussion
<i>Dinner</i>	<b>19:00 - 21:30</b>	Huszár, Delft

(\*) presenting remotely

(\*\*) by express desire of the author the full article is not included in these digital minutes

## WEDNESDAY 11·10·2023

All schedule indicates local time in Delft, NL (UTC/GMT +2 hours)

<b>panel #5</b> <b>Projective Language</b>	<b>09:00 - 11:00</b>	Berlagezaal 1
<b>Cathelijne Nuijsink</b> Massachusetts Institute of Technology, USA	<b>09:05</b>	Redefining Architecture from an Undecidable 'Anybody'. The Anybody Conference in Buenos Aires, 1996 (**)
<b>Caterina Padoa Schioppa</b> Sapienza University of Rome, Italy	<b>09:20</b>	Composting Death. Towards a Body Sublimation
<b>Federico Broggin and Annalisa Metta</b> University of RomaTre, Italy	<b>09:35</b>	Mundus. Designing landscape as wholeness, thickness, and fertility
<b>Silvia Calderoni</b> CIRSDe, Interdisciplinary Centre for Research and Studies on Women and Gender, Italy	<b>09:50</b>	Architecture, transfeminism, queerness: reimagining the urban space
<b>Marco Spada (1) and Carla Molinari (2)</b> (1) University of Suffolk, United Kingdom (2) Anglia Ruskin University, United Kingdom	<b>10:05</b>	Industrial Pastoralism. Post-productive arcadias in machine-modified landscapes
<b>Session Chair: Mariana Wilderom</b> Universidade de São Paulo, Brazil	<b>10:20 - 11:00</b>	Discussion
<i>Coffee Break</i>	<b>11:00 - 11:30</b>	Berlagezaal 2
<b>Keynote Lecture</b> <b>Albena Yaneva</b>	<b>11:30 - 12:30</b>	<b>Berlagezaal 1</b> <b>Don't Fly, Don't Jump:</b> <b>Critical Proximity in Architectural Research</b>
<i>Lunch Break</i>	<b>12:30 - 13:30</b>	Berlagezaal 2
<b>panel #6</b> <b>Translated Terms</b>	<b>13:30 - 15:30</b>	Berlagezaal 1
<b>Xuerui Wang</b> Tongji University, China	<b>13:35</b>	The Term "Architectural Art" in the 1950s Chinese Architectural Theory. A Semantic Transplantation (*)
<b>Miho Nakagawa</b> University of East London, United Kingdom	<b>13:50</b>	Analysing English translation of ma interpretations between the 1960s and 80s (**)
<b>Mustapha El Moussaoui</b> Free University of Bolzano, Italy	<b>14:05</b>	Going Back Home/House. Unravelling Linguistic and Existential Differences
<b>Marcela Aragüez</b> IE University, Spain	<b>14:20</b>	From Kankyō to Environment to Enbairamento. A Mutating Concept Between Intermedia Art and Architecture in Post-War Japan
<b>Ye Chen</b> Nagoya Institute of Technology, Japan	<b>14:35</b>	Comparison of Jiàngòu and Kekkō. Differences in Terminology Translations of Tectonic Between China and Japan in <i>Studies in Tectonic Culture</i>
<b>Session Chair: Marcos L. Rosa</b> Universidade de São Paulo, Brazil	<b>14:50 - 15:30</b>	Discussion
<i>Coffee Break</i>	<b>15:30 - 16:00</b>	Berlagezaal 2
<b>Round Table</b>	<b>16:00 - 17:15</b>	Berlagezaal 1
<i>Break</i>	<b>17:15 - 17:45</b>	
<b>Keynote Lecture</b> <b>Adrian Forty</b>	<b>17:45 - 18:45</b>	<b>Oostserre</b> <b>Words and Buildings Revisited</b>
<i>Closing Ceremony</i>	<b>18:45 - 19:45</b>	Oostserre



# 04 Index of selected papers

Authors	pag.	Papers
<b>Aragüez, Marcela</b>	20	From Kankyō to Environment to Enbairamento A Mutating Concept Between Intermedia Art and Architecture in Post-War Japan
<b>Bailey, Grayson</b>	30	Architecture / <i>architectural</i>
<b>Batuk, Aybike Köknar, Sait Ali</b>	38	Atmosphere becomes Atmospher(ic)
<b>Bissett, Tara</b>	47	Human Scale: The Vicissitudes of the Standard
<b>Broggini, Federico Metta, Annalisa</b>	56	Mundus: Designing landscape as wholeness, thickness, and fertility
<b>Calderoni, Silvia</b>	65	Architecture, Transfeminism, Queerness: Reimagining the urban space
<b>Carvalho, Cássio Alegre, Alexandra</b>	74	Visions on <i>Democratic Architecture</i>
<b>Charitonidou, Marianna</b>	82	Mobility Justice and Big Data in urban planning Towards an ecological approach to space of flows
<b>Chen, Ye</b>	95	Comparison of Jiàngòu and Kekkō Differences in Terminology Translations of Tectonic Between China and Japan in <i>Studies in Tectonic Culture</i>
<b>Cortés Sánchez, Luis Miguel</b>	105	Reima Pietilä and the Morphology of Architectural Language
<b>Costa, Frederico</b>	116	Nostalgia for Backwardness: Investigating the Persistent Influence of Modernity on Brazilian Contemporary Architecture
<b>Čulek, Jana</b>	125	(Re)Defining Utopia: The Changing Concept of an Ideal World
<b>Daoudi, Haitam</b>	134	A relational approach to performance: Composition of meaning through Price and Ábalos
<b>Duarte, Clarissa Magalhães Costa, Mariana</b>	143	From sustainable development to sustainable (urban) engagement: The evolution of a concept
<b>Fardin, J. Igor Peragine, Richard Lee</b>	154	The promise(s) of sustainability
<b>Gotti, Francesca</b>	163	Critical Spatial Practices: Inhabiting an Ever-changing Term
<b>Kouvari, Maria Hess, Regine</b>	173	Transtemporal: Unlocking Time in the Architectural Discourse
<b>Lozano Lara, Lola</b>	183	Redistribution: Domestic space and Land Sharing in Mexico City's urban centre

- Malfona, Lina** 194 Mannerism as a Critical Tool: Projecting the VSBA Method into the Future
- Modi, Khevna** 203 Words, Associations, and Worldviews: A case of pol Architecture of Ahmedabad
- Molinari, Carla Spada, Marco** 215 Past and Future of Townscape: For a Humane Urbanism
- Monaci, Elisa** 223 Kitsch: Learning from Ordinary Dreams of Architecture
- El Moussaoui, Mustapha** 233 Going Back Home/House: Unravelling Linguistic and Existential Differences
- Mucciolo, Laura** 239 Panic: Domestic Space as Imaginal Architecture
- Padoa Schioppa, Caterina** 250 Composting Death: Towards a Body Sublimation
- Parisi, Luisa** 260 Notes for an androgyned architecture: Gender migrations in contemporary architecture
- Sánchez Tappan, Juan Carlos** 266 P.V. (Dromo)logies: From the Ultracity to the Hypercity
- Sarica, Sezin** 276 Between Bild and Bildung: A Sample of Re-reading the Making of Architectural Knowledge
- Sayed Ahmad, Mohammad Hweidi, Munia** 289 Space, Makan, Kūkan Phenomenology of Space through Etymology
- Şimşek, Öykü** 299 Vulnerable architecture as a/n (im)material assemblage
- Soysal, Zeynep** 308 Platform As an Architectural Ecotone
- Spada, Marco Molinari, Carla** 316 Industrial Pastoralism: Post-productive arcadias in machine-modified landscapes
- Valchera Flaminia** 327 The border that becomes a frontier: A new way to inhabit the edge
- Wang, Hanxi** 333 HOME-steading: Subversions, Reversions, and Diversions of the Moral Right to Space
- Wang, Xuerui** 344 The Term "Architectural Art" in the 1950s Chinese Architectural Theory: A Semantic Transplantation
- Yılmaz, İmge** 352 Renouncing or Reinventing Scale: A critical inquiry into environmental totalities
- Zorea, Marine** 359 Speaking of Collective Dining: The Spatial, Social and Semiotic Realities of the Kibbutz Dining Room

## 05 Papers

## References

- Frampton, Kenneth. *Modern Architecture: A Critical History*. Translated by Shan Yuan et al. Beijing: China Architecture & Building Press, 1988.
- Frampton, Kenneth. *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*. Cambridge: MIT Press, 1995.
- Frampton, Kenneth. 1999. "Reflections on the Scope of the Tectonic." Translated by Yasuhiro Minami. *10+1*, no. 16: 129–54.
- Frampton, Kenneth. *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*. Translated by Tsuyoshi Matsuhata and Sotaro Yamamoto. Tokyo: TOTO Publishing, 2002.
- Frampton, Kenneth. *Modern Architecture: A Critical History*. Translated by Toshio Nakamura. Tokyo: Sedosha, 2003.
- Frampton, Kenneth. 2004. "John Utzon: Transcultural Form and the Tectonic Metaphor (Part 1)." Translated by Qun Wang. *Architect*, no.112: 80–91.
- Frampton, Kenneth. *Modern Architecture: A Critical History*. Translated by Qinnan Zhang. Beijing: SDX Joint Publishing, 2004.
- Frampton, Kenneth. *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*. Translated by Junyang Wang. Beijing: China Architecture & Building Press, 2007.
- Isozaki, Arata. *Zōbutsu shugi-ron: Demiurgomorfizumu [Theory of Constructivism: Demiurgomorphism]*. Tokyo: Kajima Institute Publishing, 1996.
- Itoyama, Hiroshi, Shohei Fukuda, and Masato Kawamukai. 2001. "A Study on the Concept of 'Tectonic' in the Modern and Contemporary Architecture." *Summaries of Technical Papers of Annual Meeting (Architectural Institute of Japan)*, no. 2001: 71–72. <https://www.aij.or.jp/paper/detail.html?productId=272853>.
- Jiao, Yang and Wei Chen. 2017. "Reflections on the Chinese Translation of 'Tectonics.'" *New Architecture*, no. 1: 152–55. <https://doi.org/10.3969/j.issn.1000-3959.2017.01.031>.
- Kato, Koichi. "Dai 1-kai: Sozai to kōchiku ga tsumugu kenchiku-shi" [Episode 1: The History of Architecture Woven by Materials and Tectonics]. 10+1 website. Accessed May 19, 2023. <https://www.10plus1.jp/monthly/2018/04/kato-01-2.php>.
- Kato, Koichi. "Dai 10-kai: Materialu Karuchā to Tekutonikku Karuchā" [Episode 10: Material Culture and Tectonic Culture]. 10+1 website. Accessed May 19, 2023. <https://www.10plus1.jp/monthly/2019/10/10-3.php>.
- Luan, Zhumin. 2017. "Changing Meanings of Chinese Origin Words: Continuing Explorations of the Word 'Kekkō.'" *Hiroshima Journal of International Studies* 23: 75–91.
- Matsuhata, Tsuyoshi. "Tekutonikku (tectonic) no Nihongo-yaku ni tsuite" [About the Japanese Translation for Tectonic]. *Madhutter's Blog, Hatena Blog*, October 21, 2007. <https://madhutter.hatenadiary.jp/entry/20071021>.
- Matsuhata, Tsuyoshi. [Responding to Namba Kazuhiko's Commentary on the Translation of Tectonic]. *Madhutter's Blog, Hatena Blog*, February 4, 2008. <https://madhutter.hatenadiary.jp/entry/20080204>.
- Okura, Saburō. *Godofurto Zempū no kenchiku-ron-teki kenkyū [Studies in Architectural Theory of Gottfried Semper]*. Tokyo: Chuokōron Bijutsu Shuppan, 1992.
- Saito, Ai, Shingo Suekane, and Ryo Masuoka. 2020. "Study on Tectonics and Stereotomics in Modern Architecture: Focusing on Alberto Campo Baeza's Architectural Ideas and Works." *Proceedings of AIJ Kinki Chapter Architectural Research Meeting*, no. 60: 529–32. <https://www.aij.or.jp/paper/detail.html?productId=646148>.
- Shi, Yonggao. 2013. "Skin, Cladding, Surface: The Degradation and Resurrection of an Architectural Theme." *Architectural Journal*, no. 540: 1–6. <https://doi.org/10.3969/j.issn.0529-1399.2013.08.001>.
- Uchida, Yoshichika, ed. *Kenchiku kōhō [Building Construction]*. 5th ed. Tokyo: Ichigaya Publishing, 2001.
- Wang, Junyang. 2008. "The Barcelona Pavilion, Tectonic Case Studies and the Teaching of History of Western Architecture." *The Architect*, no. 131: 50–54.
- Wang, Junyang. 2011. "Introduction to the Chinese Edition of Kenneth Frampton's *Studies in Tectonic Culture* (Part 1)." *Time + Architecture*, no. 4: 142–49. <https://doi.org/10.3969/j.issn.1005-684X.2011.04.026>.
- Wang, Junyang. 2011. "Introduction to the Chinese Edition of Kenneth Frampton's *Studies in Tectonic Culture* (Part 2)." *Time + Architecture*, no. 5: 140–47. <https://doi.org/10.3969/j.issn.1005-684X.2011.05.043>.
- Wang, Junyang. 2016. "Reckoning with the Concept of Tectonics and Yingzao (Ying-tsao): and a Discussion of Some Recent Decades' Studies and Evaluations of the Architectural Ideas of Liang Sicheng (Liang Ssu-ch'eng) and Lin Huiyin (Phyllis Lin)." *The Architect*, no. 181: 19–31.
- Wang, Qun. 1998. "Kōngjiān, gòuzào, biǎopí yǔ jíshǎo zhūyì: guānyú hèzuoǒgè hé démòlóng jiànzhù yìshù de jīdiǎn sīkǎo" [Space, Construction, Skin, and Minimalism: Some Thoughts on the Architectural Art of Herzog and de Meuron]. *Architect*, no. 84: 38–56.
- Wang, Qun. 2001. "Reading Frampton's *Studies in Tectonic Culture* (1)." *A+D*, no. 1: 69–80.
- Wang, Qun. 2001. "Reading Frampton's *Studies in Tectonic Culture* (2)." *A+D*, no. 2: 69–80.
- Wu, Shitang. 1996. "Ràng jiànzhù yánjiū zhēnzhèng de yánjiū jiànzhù: kěnnisī fúlǎnpūdùn xīnzhù 'gòuzào wénhuà yánjiū' jiǎnjiè" [Making Architectural Research Truly About Architecture: Introduction to Kenneth Frampton's New Book *Studies in Tectonic Culture*]. *World Architecture*, no. 4: 78.

## Biography

**Ye Chen** PhD in Engineering at Nagoya Institute of Technology, Japan, Master in Architecture at Tongji University, China, Master in Engineering at Nagoya Institute of Technology, Japan. She is currently assistant professor at the Nagoya Institute of Technology, Tsukuri College, Graduate School of Engineering. She has formerly worked as an architectural designer at Tongji Architectural Design (Group) Co., Ltd. Her interest centers on conducting comparative studies of architectural design and theories between China and Japan, exploring regional variations in architectural construction, and examining the cultural correlations associated with them.

## Reima Pietilä and the Morphology of Architectural Language

## Cortés Sánchez, Luis Miguel

University of Sevilla, Department of Architectural History, Theory and Composition, School of Architecture, Seville, Spain, [lcsanchez@us.es](mailto:lcsanchez@us.es)

## Abstract

The development of the morphological component of language has characterised Reima Pietilä's work from her theoretical reflexions to the very understanding that the project results from a process of exploration between the imaginary and words. These neologisms translated into unprecedented concepts have served as a way of explaining highly complex design processes that are still highly relevant today, six decades later.

This alteration of the Finnish language, based on the addition of prefixes or suffixes, or even proposing new nomenclatures, has served as a vehicle for reflection - dissenting from the design methodologies that characterised the contemporary architectural period of the mid-twentieth century - by Reima Pietilä himself.

This avenue of exploration has served, from his first exhibitions and publications in *Le Carre Bleu* and *Arkkitehti*, such as "*The Zone*" (1, 1968) published in the latter where he expressed the need to develop new terminologies that express what he really thinks as an architect, even advocating the creation of a new Finnish terminology; even the use of this semantic methodology for the elaboration of the pseudonyms under which to present proposals for architectural competitions; as a key to access the understanding of the architectural project and thus be able to delve deeper into the work of Raili and Reima Pietilä.

This reflection aims to highlight the power of the Pietilä's use of language, analysing how, through the pseudonyms "*Hellitä Mäkiyötä meridiaani*" (*Be gentler, mountain zone meridiaani*), "*Luolamiesten häämarssi*" (*Wedding march of the cavemen*) and "*Tuohivirsut juoksuhaudassa*" (*Strips of birch bark in a dug-out*), under which they won the three respective competitions for the Kaleva Church (1959), the Dipoli project (1961) and the Suvikumpu residential complex (1962); these have the capacity to reveal the architectural character of the work through the morphological alteration of the language by touching on themes that establish a network of connections between culture, landscape, and architecture.

**Key words:** Pietilä, language, Finnish, architecture, design.

## 1. Contextualisation of the scene of change.

The presence of Reima Pietilä (1923-1993) as an architect and dissident critical thinker on the Finnish and international architectural scene became significant in the second half of the 1950s. From this time onwards, Pietilä began to develop new theories of exploration that began to distance himself from the current architectural trends of the time by proposing new models of thought.

Reima Pietilä's motivation for reflexion and humanistic knowledge was present from her late teens. Thus, at the age of seventeen, in addition to his basic education, he attended various courses at the University of Turku, completing his humanistic studies. Within this series of lectures, the one given by Paavo Rivila on "Finno-Ugric peoples", in which Rivila combined philology and ethnology, brought Reima closer to the culture of the Finno-Ugric languages, their words, and meanings. Paavo's passionate way of teaching had a profound influence on Reima, who said that the idea of the magic of words remained engraved in his subconscious forever.<sup>1</sup>

The Second World War and the end of wartime stability between Finland and Russia meant that Pietilä had to do military service, and it was not until 1945 that he was finally able to begin studying architecture at the Helsinki University of Technology. Already as an undergraduate under the supervision of Professor Johan Sigfrid (Jukka) Sirén, he displayed a critical and reflective attitude towards architecture and its processes. Pietilä found in writing the means to express his ideas; these small texts would later be disseminated through the architectural magazines of the time.

Within his early narrative output, one of the first texts of any significance was the three-section article entitled "*Haudatut koirat - Muodon muoto - Harjoitelmat*" (The form of - Change of Form - Exercises) published in issue 4 (1957) of the journal *Arkkitehti*, where Pietilä revealed his interest in morphology, architectural theory, and linguistics. At that time, Reima concluded that the Finnish language and even languages in general, were insufficiently developed tools for describing the sinuous and interconnected process by which architecture acquires form. Thereafter, he began to develop his own revised terminology with the aim of describing the essential nature of architecture and the process by which it emerges. Juhani Pallasmaa has revealed that on several occasions, in conversations with Reima Pietilä, the latter showed him his initial intention to study philology rather than architecture<sup>2</sup>, and also stated that Pietilä thought of himself as a "linguist who did architecture".<sup>3</sup>

"My architectural career has an additional feature in that originally my intention was to study philosophy and perhaps my basic attitude has always been an attempt to add a philosophic aspect to the pragmatic orientation."<sup>4</sup>

In the second half of the 1950s, after his victory in the competition (1956) for the Finnish pavilion at the 1958 World Exhibition in Brussels, the attention and interest in his work grew considerably due to his new interpretations and stances on the architectural movements of the time, opening the field of work to new and unexplored paths. He himself abandoned the interest in the mathematical module present in his early projects for new interests in free form, morphological studies, and the Finnish language.<sup>5</sup>

The language and the terminological and verbal descriptions had a direct impact on Pietilä's approach to the project. In several interviews, Pietilä has had to elaborate on this aspect, which at the time was completely exceptional. In his interview with Marja-Riita Nori, when she asked him about the link between architecture and language and the development of the Finnish language to make it more suitable for the discussion of architectural theory through the creation of neologisms, he replied as follows:

"Creating architecture is a multi-media process. It involves verbal programming and directing, visualization by sketching floor plans, sections, elevations; spatialization with the help of a scale model; materialization by building. Both words and pictures are used to explain architectural form. Neither one nor the other alone is enough to make architecture as a phenomenon sufficiently comprehensible. [...] I imagine that the verbal and the non-verbal are the polarities of the message – communicative form axis. My interest centers around the middle part of this axis. There I imagine, I am able to find my ideas and sketches; the outlined language of form [...] I talk whilst I draw – the rhythm and intonation of Finnish govern the movements of my pencil."<sup>6</sup>

Reima Pietilä's critical work led to his active participation in critical circles and international debates on architecture as a member of Team X and as a member of the Finnish section, called PTAH (*Progrès Technique Architecture Helsinki*)<sup>7</sup>. Pietilä's first published reflections can be found in the *Arkkitehti* magazine. More decisive, however, was his role as editor, together with Aulis Blomstedt and Keijo

Petäjä, of the magazine *Le Carre Bleu*. His starting point for the magazine was in 1958, a time when modernism was in crisis with the fading interest in CIAMs and Le Corbusier's model, a turning point in the dynamics of architecture at the time. As one of the editors of the magazine, Pietilä was able to direct the focus of the magazine towards his interests and concerns. The study of form became the editorial focus with the aim of countering what they perceived as the main culprit in the demise of modern architecture: the dogma that form follows function<sup>8</sup>. *Le Carre Bleu* became a support for the architectural debate of the time, freed from the constraints of functionalism and modernism, giving space and a voice to the new generations of architects who rejected modernist dogmas.

Barely two years after the inauguration of the magazine, Reima published one of his most famous reflexions on its theoretical development: "*Études de morphologie en urbanisme par Reima Pietilä*" in issue 3 (1960). A series of graphic compositions aimed at showing a narrative or project combining multiple forms, this text served as the final result of previous texts published on the processes of alteration of form<sup>9</sup>. The new methodology proposed by Reima was not only disseminated through his projects and works, but, due to his very active role as a writer, numerous texts were published in magazines where he expressed these thoughts. However, these ideas were also disseminated through exhibitions. The trilogy: *Morphology-Urbanism 1960*, *Vyöhyke (The Zone) 1967*, *Tilatarha (Space Garden) 1971*, dealt with the evolution of his thinking.

## 2. Search for new channels of exploration.

Reima Pietilä's remarkable conceptual ability allowed her to address all these ideas and theoretical reflexions through a great versatility of media and channels. From writing to graphic compositions to the construction of physical models. All this could be perfectly identified through the exhibitions designed and curated by him, exhibitions composed of illustrations, models, silkscreens, a wide visual and sensorial communicative system where we see how the reflexion on language begins to acquire a special prominence, especially from the second "*Vyöhyke (The Zone)*".

The first exhibition in this trilogy was "*Morphology and Urbanism*". It opened at the Pinx Art Gallery in June 1960 and was a statement of intent. Firstly, by choosing an art gallery as the site for the exhibition. Pietilä wanted to break with preconceived ideas about how and where architecture should be discussed; introducing this architectural debate into the heart of an art gallery implied the consideration of understanding architecture in relation to the rest of the arts, extending its horizons beyond dogmatic functionalism<sup>10</sup>. This was something completely new, as there were no architects in Finland at that time who conveyed their thoughts on architecture in this way, both graphically and linguistically. In this exhibition, he continued the ideas developed in the publication "*Études de morphologie en urbanisme par Reima Pietilä*" in issue 3 (1960) of *Le Carre Bleu* magazine.

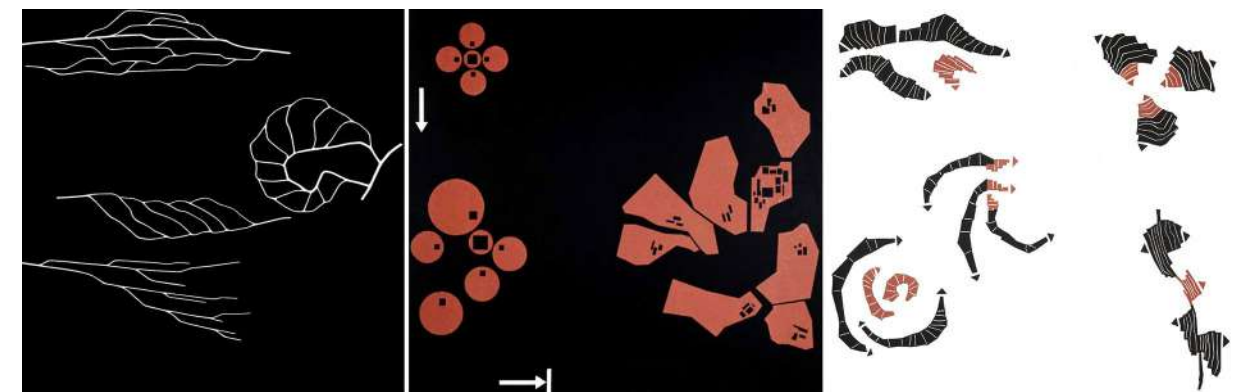


Fig. 1

The exhibition consisted of twenty-nine 96x104cm panels. These panels moved away from classical architectural representations and were replaced by new, abstract compositions in which Pietilä invited us to reflect on the interaction between urban space, architecture, and landscape through form (Fig. 1). The exhibition was also intended to act as a critique of urban development models that were being carried out in an incoherent manner and destroying the environments in which they were located<sup>11</sup>. The lack of definition of scale, hardly any data such as graphic scales or measurements appeared, allowed the viewer to make his or her own personal interpretations without external conditioning factors.

A few years later, in December 1967, Reima Pietilä, already together with her partner and partner Raili Pietilä, opened the exhibition "*Vyöhyke (The Zone)*" in their studio on *Korkeavuorenkatu Street* in Helsinki. This exhibition, following the lines initiated in the previous one, continued to reflect on urban



morphological studies through abstract graphic compositions, but this time it incorporated a new element in a more obvious way: language. Synchrony between visual and the auditory, form, and language, was the main theme of this exhibition<sup>12</sup>. On this occasion, the installation consisted of forty 2.5x2.5 metre transparencies, suspended from the ceiling of the spacious studio rooms, which reached a height of 5 metres<sup>13</sup>.

The exhibition was published in issue 1 of *Arkkitehti* magazine in 1968. In that issue, Reima Pietilä wrote a short introductory text explaining the meaning behind the title of the exhibition and the thinking behind it. This "Zone" referred to is the space where two fields of architecture converge: theory and practise, i.e., research and its application. Reima defended the need to use both in order to obtain good results, the proof of which was this exhibition that showed the transition zone where theory becomes reality. His aim was to build an architectural theory that would allow a comprehensive approach to the task of building, seeking to create an independent theory that would add to the existing ones and give rise to new forms of architecture<sup>14</sup>. For him, the exhibition was a tool with which to study the way in which forms transmit and produce meanings and associations, also from the tool of language, through the search for words and concepts that had a link with the illustrations, which is why each illustration was accompanied by a small text (Fig. 2).

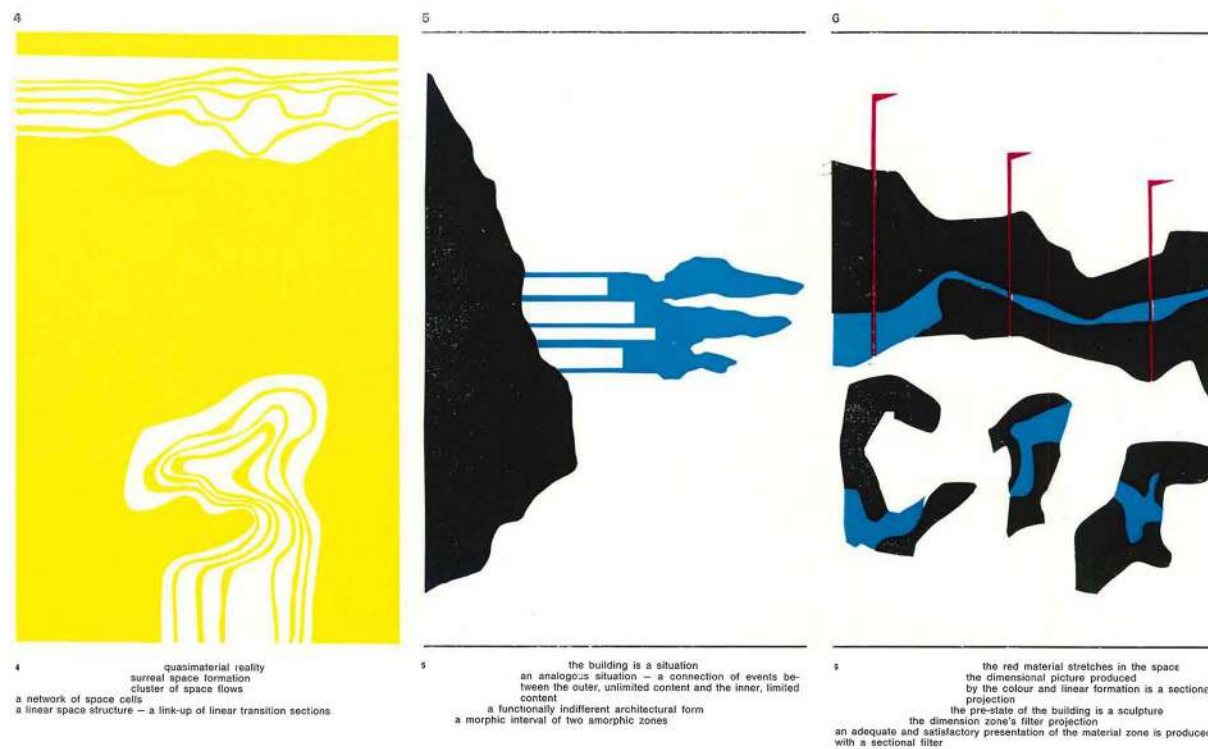


Fig. 2

"The language of architecture also has its own language. The explanations to the exhibition pictures give a suggestion of this. New terminologies are applied. The languages of different disciplines are set side by side. The captions have five of such explanatory backgrounds. I use a Finnish architectural terminology which is full of new phrases, combinations, and even words. I think this is right, because there is no other way for me to express what I really think as an architect. Every architect should do the same. We must work up a whole useful new Finnish terminology. This must lead to a uniform architectural vocabulary."<sup>15</sup>

The last exhibition in this exhibition trilogy was "*Tilatarha (Space Garden)*", shown at the former location of the Museum of Finnish Architecture (Puistokatu 4, Helsinki) from 21 April to 12 June 1971. The exhibition was the culmination of Raili and Reima Pietilä's theoretical reflexion on the genesis and meaning of form. In this exhibition we can see how language took on a greater presence than in the other exhibitions, forming part of the compositions themselves and constructing their discourse.

The exhibition consisted of twenty-five curved acrylic panels that were the support for the compositions of illustrations and texts (Fig. 3). The panels were grouped together to create concave and convex paths and spaces in an apparently random but, nevertheless, completely studied manner. The viewer is physically immersed in an environment of images and language. The exhibition

abandoned the two-dimensional plane that characterised the previous two exhibitions to become a three-dimensional development in which to immerse oneself<sup>16</sup>. Each of these groupings responded to a concept; in total there were seven: "Typological space", "Space of light", "Space of contrast", "The forest as space", "Regional space", "Space of urban events", "Fundamentals of the environment".



Fig. 3

"I think in my native language Finnish. I talk whilst I draw – the rhythm and intonation of Finnish govern movements of my pencil. Do I draw in Finnish? My language rhythm influences my drawing shapes, phrases my lines, outlines my surfaces. The local cases and regional vocabulary of the Finnish language are the elements of my genuine way to express topological architecture and space. A picture from the Space Garden exhibition concerns this. In a couple of the other panels there are examples of how the Finnish language is able to generate neologisms when such a need arises. There is still much use for a new vocabulary and working language in architectural modernism."<sup>17</sup>

Again, the title of the exhibition already announced beforehand that the choice of the word "garden" in the title was to describe the colourful and multisensory visual world.

The three exhibitions together allow us to trace the methodological and theoretical development of Reima's work, initiated by Reima in the late 1950s and later developed together with Raili, from his first approaches to urban morphology to its interaction with the natural environment and the urban environment, and with its significance in terms of language, as well as the importance of the latter as time goes by.

During the decade of the 1960s and early 1970s in which these exhibitions took place, they transferred these ideas to the field of architectural design where they put them to the test, in the same way as they advocated in *The Zone* exhibition, creating a period of architectural experimentation based on the theory of morphological design.

### 3. The use of language in the design process.

Today I imagine the words of countless  
Languages to be suddenly fetterless –  
After long incarceration  
In the fortress of grammar, suddenly up in rebellion,  
Maddened by the stamp-stamping  
Of unmitigated regimented drilling.  
They have jumped the constraints of sentence  
To seek free expression in a world rid of intelligence,  
And ridicule of literary decorum...

Artistic creations  
Of a kind that do not conform to an orderly  
Universe - whose threads are tenuous, loose, arbitrary...

In my mind I imagine words thus shot of their meaning,  
Hordes of them running amuck all day,  
As if in the sky there were nonsense nursery syllables booming -  
Horselum, bridelum, ridelum, into the fray.

Rabindranath Tagore, Lines from "On My Birthday - 20". *Selected Poems*, trans. William Radice. London: Penguin, 1985. <sup>18</sup>

With an excerpt from the poem "On My Birthday - 20" by Rabindranath Tagore, Roger Connah begins his article in issue 6 of *Arkkitehti* magazine dedicated to Reima Pietilä in 1993, the year of his death. Words, meaning, and imagination were the main themes that characterised the methodology of thought developed by Reima throughout her career. Until his last days, and as Roger tells us, this method based on writing and creating small texts, small narratives, which might seem to be meaningless, was altered and modified again and again these ideas, with different looks balancing between language and image.

Reima's approach to concepts went beyond their meaning. In numerous interviews, Reima Pietilä approached the answer to questions about concepts from the point of view of semantic and lexical analysis. In Kaisa Broner's interview with him published in *Arkkitehti* magazine, issue 6 (1993), we can witness one such example. Reima's answer to the question about the concept of constancy is as follows:

"Now we are talking about design constancy. I cannot define this term without first looking up the word in a dictionary. *Con-stare* comes from the verb *stare*, to be, that is, to be "equipped with existence". This dictionary translates *stare* as *to stand for, to stand*. *Status* means a kind of being, or something presenting its essence of being by acting in a certain way. Hence, by erecting a church building, one can act out the essence of a church. Thus when man build objects constants. They Have the right to an existence. An object, possessing by its very nature the right to an existence, is a constant. So I have defined now: the right to an existence of one's own."<sup>19</sup>

This clearly shows Reima's approach to language and how he constructed concepts, giving them a meaning beyond the figurative.

This first period of work in which Reima worked together with Raili during the 1960s was extremely fruitful at the architectural level, with the winning of a number of major competitions, most of which were built, and where they applied the theoretical reflections developed previously, especially those revolving around morphological design. It should be noted that most of the texts published were signed by Reima, hence the authorship of these texts is attributed to him alone. However, the projects developed from the 1960s onwards were co-authored by Raili Paatelainen (maiden name until her marriage to Reima in 1963).

This period was driven by the reinterpretation and transformation of the Finnish landscape and nature, especially the Arctic ice age. Raili and Reima Pietilä found the starting point in the imaginary of Finnish nature. Going back to the Arctic ice age and its geological component, which has conditioned the final landscape as we know it today, has been the germ of the vast majority of the couple's projects. In Pietilä's architecture there is always a space reserved for Nordic traditions and, consequently, for the Finnish natural landscape, a constant present throughout their career<sup>20</sup>. These elements included forests, landscapes, ancient rock formations, clouds, sky, snow, ice, terrain topography, and even animals. Pietilä's architecture sought to "imitate" the morphological characteristics and spirit of place, known as *genius loci*, through the use of metaphor - it was not a literal imitation<sup>21</sup>. The forest also acquired importance as another element shaping the landscape. Pietilä found in the forest all the volumetric parameters of this environment for its reinterpretation and application to architecture.<sup>22</sup>

"The title, the gesture, moves -speaks- in both ways. The title orients and occidents, takes us before and after, backwards and forwards; it brings one place to another as each other. Designers title their work. Design work is entitled to such a gesture. Work, a work, holds gestures of the design actions that make it work. This, as Reima Pietilä says, is part of the "naming game". The name does not simply announce an object. It announces action - the actions of playing things out with humans caught up in them, as part of them: universal environmental relations are what we are part of a which architecture gesturally mediates".<sup>23</sup>

Three competitions, three first awards, and three projects. The pseudonym under which each of the three proposals was presented in each competition perfectly synthesised the architectural character of each of the proposals. The language tool, as part of the design process, was present in each of the projects. The Kaleva Church in Tampere, the Dipoli project in Otaniemi, and the Suvikumpu residential complex in Tapiola reflect very well the reflection here. Each slogan acted as a preamble to the architectural event.

*Kaleva Church: Hellitä mäkiyötä meridiaani (Be gentler, mountain zone meridian)*

*Dipoli: Luolamiesten häämarssi (Wedding march of the cavemen).  
Suvikumpu: Tuohivirsut juoksuhaudassa (Strips of birchbark in a dug-out)*

The first of the most representative projects of this period and one that had a great impact was the Kaleva Church in the city of Tampere. *Hellitä mäkiyötä meridiaani (Be gentler, mountain zone meridian)*, under this pseudonym, Raili and Reima Pietilä presented their proposal for the Kaleva Church in Tampere, which won out over the other proposals submitted.

Built between 1959 and 1966, the project began with the analysis of the interaction between landscape and architecture, especially from the topographical component. The slogan already introduced the topographical component from the term mountain, and the search for its interaction with the existing landscape from an attitude of "gentleness". The project was conceived as the consecration of the existing mound, with the creation of a final resting space - the church - after a route of ascent to it, also providing a component of religious symbolism on the ascent route<sup>24</sup>. Raili and Reima defined the architectural character of this project as an experiment in convex-concave morphology: a modern attempt to remain in the spirit and tradition of Gothic and Baroque without its stylistic limitations.<sup>25</sup>

This strategy based on topographic and geological reading became a constant and also served as a starting point for the Dipoli projects and the Suvikumpu residential complex. In the case of Suvikumpu, it was developed during the same period 1962-1969<sup>26</sup>. The morphological keys to the project again lay in the vegetation and topography. Under the theme: *Tuohivirsut juoksuhaudassa (Strips of Birchbark in a dug-out)*, Raili and Reima Pietilä designed a proposal in which topography and vegetation dictated the keys to the project.

The existing hill, which served as a shelter and trenches in World War II, hence its use in the title of the pseudonym, modulated the volumetry of the proposed buildings. Growing in the higher areas and decreasing in the lower ones, the volumes were adapted to the topography in order to seek a harmonious relationship between the forms of the site. Vegetation also had an impact. Raili and Reima Pietilä reinterpreted the strips of birch bark, identifying a geometric pattern that they transferred to the building envelopes. In this way, they created a geometric form and geometric link with the existing vegetation<sup>27</sup>. As the pseudonym announced, the World War II trenches and birch bark were the components of the site that were most reflected in the project's strategy. Suvikumpu is a forest architecture in which the layout follows the contours of the rock, and where the meticulous sensitivity of the green in the building is a replica of the form and space of the forest: spruce green, pine green and birch green.<sup>28</sup>

This morphological key based on geology and vegetation also served as the starting point of the project for the Helsinki University of Technology student association, the Dipoli project. Coetaneous with the final phase of the construction of the Kaleva church and the Suvikumpu residential complex. Raili and Reima Pietilä were awarded the final contract for the development of the project and its construction in 1961-1966. Situated in the middle of the forest that characterised the Otaniemi peninsula, on one of the small mounds that were to follow one after the other along the peninsula, Pietiläs delved deep into the geological morphology of the terrain.

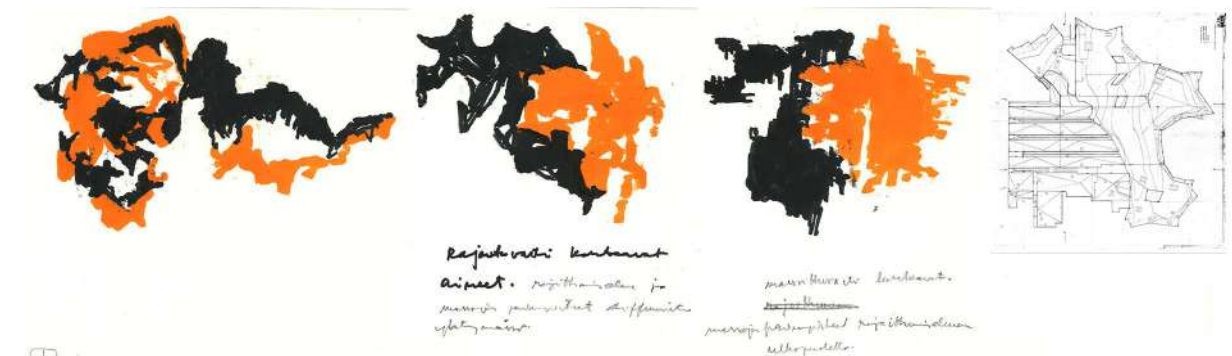


Fig. 4

The look at the Arctic ice age and the reinterpretation of this space as ancient caves were the components that gave the competition's pseudonym its title: *Luolamiesten häämarssi (Wedding march of the cavemen)*. The geological component, as well as the pine and birch forest, formed the strategy of the project. The project aimed to be that cave in which sacred activities - as they exemplify



weddings - take place. The building was intended for the university students, it was their most important space, a meeting place where they could socialise. The project is excavated in the rock, lifting the existing rock to create a roof that protects and shelters the "cavers"<sup>29</sup>. It is a two-way path in which the building seeks to immerse the place by means of an exercise in the morphology of the mineral world in which, at roof level, the granite shield of the site, originally from the glacial period, is simulated. The interior-exterior is an exercise in forest morphology where the space penetrates the interior as a forest continuity<sup>30</sup>. In Pietilä's sketches, where he develops these ideas, we see the interaction between two realities and how they finally converge in a single building (Fig. 4). It is an architectural idea that contains a thought; it does not need a contracted formal representation at the beginning. Federico Soriano has developed this theory in favour of an architecture without form: "This idea will link all the elements and parts that the project must take into account. It becomes a key authorising factor in the choice of the various dilemmas that arise in any phase of its development. From the moment we can see this idea, we can know what any detail will be like, a window, the floor plan, the meeting with the ground".<sup>31</sup>

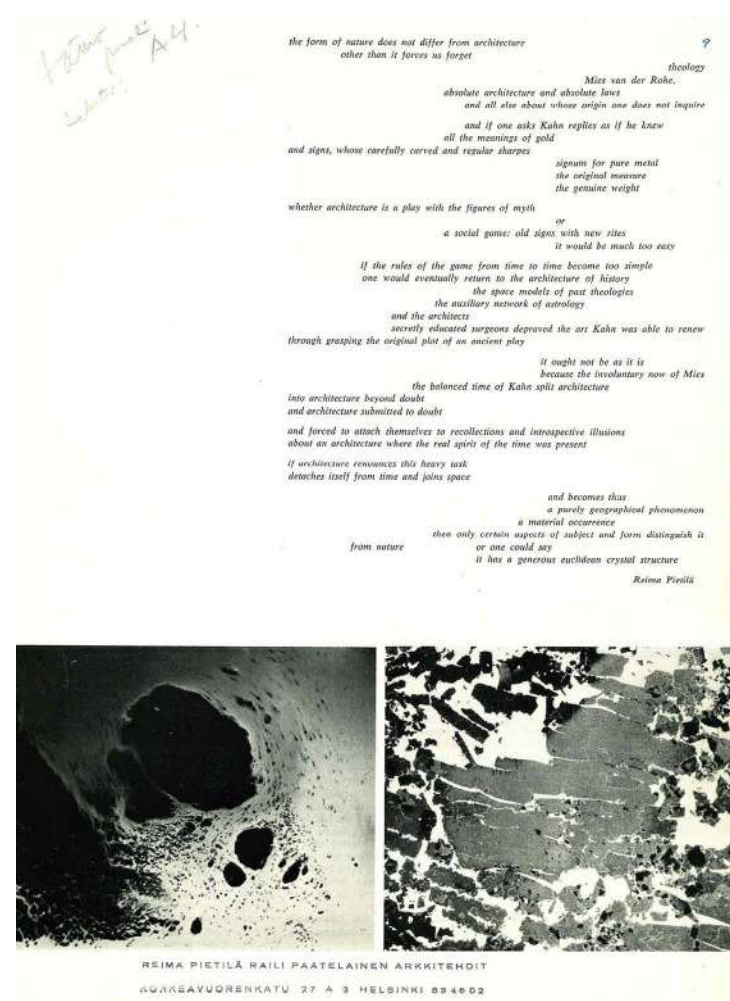


Fig. 5

This exercise in morphology was described in the "poem" that Raili and Reima Pietilä published in issue 1, vol.46 (1964) of the journal *Byggekunst* in a text entitled "Dipoli: Building or Natural Form?" (Fig. 5) where they described the significance and genesis of the architectural work, again using the tool of language as they conceived it, as something beyond the simple composition of a paragraph. Although they focus on the morphology that defines Dipoli's project, this text is very convenient in the context of his entire oeuvre of this early period.

and thus becomes  
 a purely geographical phenomenon;  
 a material occurrence;  
 the only certain aspects of subject and form distinguish it;  
 or one could say  
 it has a generous Euclidean crystal structure  
 from nature  
 Dipoli: Building or Natural Form? Reima Pietilä <sup>32</sup>

#### 4. Conclusions

As Reima Pietilä responded to Kari Jarmakka in her interview, where she was asked about the process of creating neologisms: "Perhaps the secret of design is that when a new word is coined, things can start to make sense. The concept of design develops a little more, and new functions can be discovered as a result of new conceptual formations".<sup>33</sup>

The creation of new terminologies to be able to talk about and reflect on new architectural concepts has continued to develop over the course of time; perhaps the experiences reflected here through the work of Raili and Reima Pietilä are among the first experiences with a complete process - from theory to practise - in the last century, but today this search for "naming" new concepts and new approaches is present in contemporary architecture. The publication of the *Metapolis*<sup>34</sup> dictionary is a clear reflexion of this, where the need to create new terms, as well as their resignification, contributed to the need to create a new dictionary in which to express this different approach to architecture. Perhaps Reima did not create a dictionary in its entirety, but there is no doubt that his neologisms serve as a tool with which to delve into his thoughts, reflexions, and architecture.

## Notes

1. Kaisa Broner, Visions of architecture: Reima Pietilä and the meanings of form = Arkkitehtuurin visiot: Reima Pietilä ja muodon merkitykset (Helsinki: Oku Publishing, 2019), 20.
2. Juhani Pallasmaa, "Reima Pietilä y el círculo del Museo de Arquitectura Finlandesa" in *Raili, Reima Pietila: un desafío a la arquitectura moderna = challenging modern architecture* (Madrid: Fundación ICO, 2008), 22.
3. Moisés Royo Márquez, *Raili y Reima Pietilä: El Proyecto de Dipoli*. (Madrid: Suomi Arkkitehtuurimuseo; Instituto Iberoamericano de Finlandia; Serie ACTA Iberoamericana Fennica, 2018), 22.
4. Roger Connah, *Writing Architecture: Fantomas, Fragments, Fictions: An Architectural Journey through the 20th Century* (Helsinki: Rakennuskirja Oy, 1989), 55.
5. Juhani Pallasmaa, "Reima Pietilä y el círculo del Museo de Arquitectura Finlandesa" in *Raili, Reima Pietila: un desafío a la arquitectura moderna = challenging modern architecture* (Madrid: Fundación ICO, 2008), 28.
6. Marja-Riitta Nori and Reima Pietilä, "Architecture and cultural regionalism. Interview with Reima Pietilä," in *Pietilä: modernin arkkitehtuurin välimaastoissa: intermediate zones in modern architecture* (Helsinki: Suomen rakennustaiteen museo, 1985), 8.
7. Kristo Vesikansa, "Practicing in Aalto's Shadow: CIAM PTAH Helsinki and Le Carré Bleu," in *Aalto beyond Finland - Architecture and Design: The 2nd Alvar Aalto Research Seminar Rovaniemi Town Hall, Finland 16-18 February 2015*, edited by Silvia Micheli and Esa Laaksonen, 309–20. (Helsinki: Alvar Aalto Foundation, 2015), 311.
8. Eeva-Liisa Pelkonen, "Architectural Morphologies, ca. 1960," *Getty Research Journal*, no. 9 (2017): 161, <https://doi.org/10.1086/691293>.
9. Reima Pietilä, "Transformations," in *Arkkitehti*, no. 6-7 (1956): 103.
10. Eeva-Liisa Pelkonen, "Reima Pietilä's (Postmodern) Morphologies," in *Mediated Messages: Periodicals, Exhibitions and the Shaping of Postmodern Architecture*, ed. Léa-Catherine Szacka and Véronique Patteeuw (London: Bloomsbury Publishing, 2019), 89. <https://doi.org/10.5040/9781350046207>.
11. Harri Hautajärvi and Netta Böök, "Manifestos," *Arkkitehti*, no. 6 (2004): 27.
12. Eeva-Liisa Pelkonen, "Reima Pietilä's (Postmodern) Morphologies," in *Mediated Messages: Periodicals, Exhibitions and the Shaping of Postmodern Architecture*, ed. Léa-Catherine Szacka and Véronique Patteeuw (London: Bloomsbury Publishing, 2019), 93. <https://doi.org/10.5040/9781350046207>.
13. Aino Niskanen, "The Pietilä's Other Half," *Arkkitehti*, no. 6 (2004): 28.
14. Reima Pietilä, "The Zone. 1967," in "Architecture and Cultural Regionalism. Interview with Reima Pietilä," in *Pietilä: Modernin Arkkitehtuurin Välimaastoissa: Intermediate Zones in Modern Architecture*, ed. Marja-Riitta Norri and Roger Connah, (Helsinki: Suomen rakennustaiteen museo, 1985), 67.
15. Reima Pietilä, "The Zone" *Arkkitehti*, no. 1 (1968): 51.
16. Eeva-Liisa Pelkonen, *Exhibit A: Exhibitions That Transformed Architecture, 1948-2000*, (London: Phaidon, 2018), 149.
17. Marja-Riitta Norri, and Reima Pietilä, "Architecture and Cultural Regionalism. Interview with Reima Pietilä," in *Pietilä: Modernin Arkkitehtuurin Välimaastoissa: Intermediate Zones in Modern Architecture*, ed. Marja-Riitta Norri and Roger Connah, (Helsinki: Suomen rakennustaiteen museo, 1985), 8.
18. Este poema fue publicado de forma parcial como introducción al artículo escrito por: Roger Connah, "Reima Pietilä, 1923-1993," *Arkkitehti*, no. 6 (1993): 32.
19. Kaisa Broner, "ARCHITECTURE AND THE RIGHT TO AN EXISTENCE. An interview with Reima Pietilä," *Arkkitehti*, no. 6 (1993): 36.
20. Torre Colomera, *Raili e Reima Pietilä: L'architettura Sconosciuta = an Unknown Architecture*, (Vercelli: Gallo Arti Grafiche, 1997), 9.
21. Kaisa Broner, "Architectural Visions Reima Pietilä's Nature Architecture and His 'Shamanistic' Design Method," in *Approaching Religion* 11, no. 1 (2021): 86. <https://doi.org/10.30664/ar.98060>.
22. Malcolm Quantrill, *Reima Pietilä: Architecture, Context and Modernism*, (New York: Rizzoli, 1985), 66.
23. Dorian Wiszniewski, "Reima Pietilä and Gesture in Research-by-Design: The Finnish Embassy in New Delhi, 1962-1982," in *Nordic Journal of Architectural Research* 2018, no. 3 (2019): 43. <http://arkitekturforskning.net/na/article/view/1160>.
24. Luis Miguel Cortés, "Viljasilo. La Iglesia Kaleva de Raili y Reima Pietilä como hito paisajístico," in *En Blanco. Revista de Arquitectura*, no. 34 (2023): 131. <https://doi.org/10.4995/eb.2023.18035>.
25. Notes from the catalogue of dossier no.3 of the Pietilä collection in the archive of the Museum of Finnish Architecture (Helsinki).
26. A second phase was developed between 1981-1982 for a new residential building and a small commercial pavilion at the entrance to the site.
27. Roger Connah, *Writing Architecture: Fantomas, Fragments, Fictions: An Architectural Journey through the 20th Century*, (Helsinki: Rakennuskirja Oy, 1989), 238.
28. Notes from the catalogue of dossier no.9 of the Pietilä collection in the archive of the Museum of Finnish Architecture (Helsinki).
29. Luis Miguel Cortés, "El Proyecto de Dipoli. Respuestas Al Paisaje Desde La Forma y La Materialidad." In *Libro de Actas - X Congreso Internacional Arquitectura Blanca*, 198–207 (València: Editorial Universitat Politècnica de València, 2022), 201. <https://doi.org/10.4995/CIAB10.2022.14000>
30. Notes from the catalogue of dossier no.6 of the Pietilä collection in the archive of the Museum of Finnish Architecture (Helsinki).
31. Federico Soriano, "Arquitectura sin forma," in *Revista Fisuras*, no. 2 (1995): 78.
32. Reima Pietilä, "Dipoli: Building or Natural Form?" in *Byggekunst*, no. 1 (1964): 9.
33. Kari Jormakka, "An interview with Reima Pietilä," *Arkkitehti*, no. 6 (1993): 45.
34. Manuel Gausa, *Diccionario Metapolis Arquitectura Avanzada: Ciudad y Tecnología En La Sociedad de La Información* (Barcelona: Actar, 2001).

## Image Captions

- Fig. 1. Selection of graphic compositions from the exhibition "Morphology and Urbanism" 1960. Reima Pietilä. Source: Pietilä collection, archive Museum of Finnish Architecture (MFA).
- Fig. 2. Selection of graphic compositions from the exhibition "Vyöhyke (The Zone)" 1967. Reima Pietilä. Source: Pietilä collection, archive Museum of Finnish Architecture (MFA).
- Fig. 3. Left: Reima Pietilä with members of the studio previewing the exhibition "Space Garden". Centre: Model of the exhibition "Space Garden". Right: Photograph of the exhibition "Space Garden". Source: Pietilä collection, archive Museum of Finnish Architecture (MFA).
- Fig. 4. Sketches by Reima Pietilä for the Dipoli project, source: Pietilä collection file number 6, archive Museum of Finnish Architecture (Helsinki). Last plan right, roof plan of the building, authors and source: ALA Studio.
- Fig. 5. Poem by Reima Pietilä, published in issue 1, vol.46 (1964) in the journal *Byggekunst* entitled "Dipoli: Building or Natural Form? Images by Raili Pietilä. Source: Pietilä collection, archive Museum of Finnish Architecture (MFA).

## References

- Broner, Kaisa. Visions of architecture: Reima Pietila and the meanings of form = Arkkitehtuurin visiot: Reima Pietilä ja muodon merkitykset. Helsinki: Oku Publishing, 2019.
- Broner, Kaisa. "ARCHITECTURE AND THE RIGHT TO AN EXISTENCE. An interview with Reima Pietilä." *Arkkitehti*, no. 6 (1993): 34-39.
- Colomera, Torre. *Raili e Reima Pietilä: L'architettura Sconosciuta = an Unknown Architecture*. Vercelli: Gallo Arti Grafiche, 1997.
- Broner, Kaisa. "Architectural Visions Reima Pietilä's Nature Architecture and His 'Shamanistic' Design Method." *Approaching Religion* 11, no. 1 (2021): 77-97. <https://doi.org/10.30664/ar.98060>.
- Connah, Roger. *Writing Architecture: Fantomas, Fragments, Fictions: An Architectural Journey through the 20th Century* Helsinki: Rakennuskirja Oy, 1989.
- Connah, Roger. "Reima Pietilä, 1923-1993." *Arkkitehti*, no. 6 (1993): 32-33.
- Cortés, Luis Miguel. "Viljasilo. La Iglesia Kaleva de Raili y Reima Pietilä como hito paisajístico." *En Blanco. Revista de Arquitectura*, no. 34 (2023): 129-134. <https://doi.org/10.4995/eb.2023.18035>.
- Cortés, Luis Miguel. "El Proyecto de Dipoli. Respuestas Al Paisaje Desde La Forma y La Materialidad." *Libro de Actas - X Congreso Internacional Arquitectura Blanca*, 198–207. València: Editorial Universitat Politècnica de València, 2022. <https://doi.org/10.4995/CIAB10.2022.14000>
- Gausa, Manuel. *Diccionario Metapolis Arquitectura Avanzada: Ciudad y Tecnología en la Sociedad de la Información*. Barcelona: Actar, 2001.
- Hautajärvi, Harri and Netta Böök. "Manifestos." *Arkkitehti*, no. 6 (2004): 26-27.
- Jormakka, Kari. "An interview with Reima Pietilä." *Arkkitehti*, no. 6 (1993): 40-45.
- Niskanen, Aino. "The Pietilä's Other Half." *Arkkitehti*, no. 6 (2004): 28-35.
- Nori, Marja-Riitta and Reima Pietilä. "Architecture and cultural regionalism. Interview with Reima Pietilä," in *Pietilä: modernin arkkitehtuurin välimaastoissa: intermediate zones in modern architecture*, edited by Marja-Riitta Nori and Roger Connah, 6-32. Helsinki: Suomen rakennustaiteen museo, 1985.
- Pallasmaa, Juhani. "Reima Pietilä y el círculo del Museo de Arquitectura Finlandesa" in *Raili, Reima Pietila: un desafío a la arquitectura moderna = challenging modern architecture*. Madrid: Fundación ICO, 2008, 20-33.
- Pelkonen, Eeva-Liisa. "Architectural Morphologies, ca. 1960." *Getty Research Journal*, no. 9 (2017): 161-179, <https://doi.org/10.1086/691293>.
- Pelkonen, Eeva-Liisa. *Exhibit A: Exhibitions That Transformed Architecture, 1948-2000*. London: Phaidon, 2018.
- Pelkonen, Eeva-Liisa. "Reima Pietilä's (Postmodern) Morphologies." *Mediated Messages: Periodicals, Exhibitions and the Shaping of Postmodern Architecture*, edited by Léa-Catherine Szacka and Véronique Patteeuw, 85-99. London: Bloomsbury Publishing, 2019. <https://doi.org/10.5040/9781350046207>.
- Pietilä, Reima. "Dipoli: Building or Natural Form?" *Byggekunst*, no. 1 (1964): 9.
- Pietilä, Reima. "The Zone." *Arkkitehti*, no. 1 (1968): 49-56.
- Pietilä, Reima. "The Zone. 1967," in "Architecture and Cultural Regionalism. Interview with Reima Pietilä," in *Pietilä: Modernin Arkkitehtuurin Välimaastoissa: Intermediate Zones in Modern Architecture*, edited by Marja-Riitta Norri and Roger Connah, 67-69. Helsinki: Suomen rakennustaiteen museo, 1985.
- Pietilä, Reima. "Transformations." *Arkkitehti*, no. 6-7 (1956): 103.
- Quantrill, Malcolm. *Reima Pietilä: Architecture, Context and Modernism*. New York: Rizzoli, 1985.
- Royo Márquez, Moisés. *Raili y Reima Pietilä: El Proyecto de Dipoli*. Madrid: Suomi Arkkitehtuurimuseo; Instituto Iberoamericano de Finlandia; Serie ACTA Iberoamericana Fennica, 2018.
- Soriano, Federico. "Arquitectura sin forma." *Revista Fisuras*, no. 2 (1995): 76-83
- Vesikansa, Kristo. "Practicing in Aalto's Shadow: CIAM PTAH Helsinki and Le Carré Bleu," in *Aalto beyond Finland - Architecture and Design: The 2nd Alvar Aalto Research Seminar Rovaniemi Town Hall, Finland 16-18 February 2015*, edited by Silvia Micheli and Esa Laaksonen, 309–20. Helsinki: Alvar Aalto Foundation, 2015.
- Wiszniewski, Dorian. "Reima Pietilä and Gesture in Research-by-Design: The Finnish Embassy in New Delhi, 1962-1982." *Nordic Journal of Architectural Research* 2018, no. 3 (2019): 29-56. <http://arkitekturforskning.net/na/article/view/1160>.

## Biography

**Luis Miguel Cortés Sánchez** (Don Benito, Spain, 1994). Architect. Graduated in Fundamentals of Architecture (2017) and master's in architecture (2018) by the ETSA of Seville, receives the Extraordinary Prize End of Studies of the course 2016/17. Continuing with his research work that begins in 2018, it is in 2020, when he gets a predoctoral contract (FPU) through the Ministry of Education that allows him to enter the Department of History, Theory and Architectural Compositions of the ETSA of Seville, as well as to start his career as a teacher in that department. Member of the research group "City, Architecture and Contemporary Heritage", currently developing his PhD thesis focused on the material relations between architecture and landscape.