

Michael Speaks, in a 2009 presentation at the Berlage Institute, has described five ideologies that shaped the architectural discourse at the end of the twentieth century. They are: cryptodeleuzian materialism, post-modernism, folding, critical regionalism, and the superdutch. It could be argued that of that group, post-modernism is more of a meta ideology than the rest. After all, taken at face value, post-modernism implies that everything that has come after the end of modernism qualifies. As an *ideology* it seems too diffuse. Cryptodeleuzian materialism, on the other hand, seems very specific to the still popular notions of Gilles Deleuze. Cryptic versions of Deleuzian philosophy, those that focus on those aspects of a wide-ranging and perhaps rambling ideology that bolster a return to guttural architectural manifestations, including materialism, as distinct from spiritualism, are perhaps also the hallmark of the twenty-first century. Each *ideology* continues to have a devoted following, perhaps beyond the legitimate tenure of the particular *ideology*.

See also: **Critical regionalism • Cryptodeleuzian materialism • Fold • Modernism [Archispeak] • Post-modernism [Archispeak] • Superdutch**

Image

Today the word "image" commonly refers to that part of a thing, person, or action that appears to others, rather than the subject that the image constructs or the method of its construction.

— Vittorio Gregotti

A representative of any person or thing; and idol, embodiment; a picture drawn by fancy; the appearance of any object formed by the refraction of the rays of light.

— *Webster's Universal Unabridged Dictionary*

The extent to which issues of form, aesthetics, and *image* must be addressed in a work of architecture varies with each project. *Image* is often used in the sense of bold, striking, innovative forms or shapes, and increasingly colors. These image clues can be representational or abstract, with the main consideration being the visual impact as a memorable whole. If the chosen architectural forms come from a distinct historical vocabulary, they become representational. The significance of the precedent buildings becomes part of the image message of the new design. Thus, *image* is sometimes used in the sense of such historical reference.

Especially in the corporate world, it may be important for a firm or organization to establish a coherent, instantly recognizable identity or "brand" in consumers' minds. This can involve anything from the styling of the firm's products to its logos, stationery, dress code, and the design of its facilities: in short, the firm wishes to establish a corporate *image*. Since this is often done predominantly through advertising, it has led many to use *image* in the sense of a shallow advertising device or "gimmick."

The image question is "What is this place like"? What other buildings or places do its design features call to mind? "Name-calling" and caricature

representations are often helpful (exaggerated) reminders of the images evoked.

In discussions about architecture, people sometimes say that "function isn't everything" or that by focusing on functional or economic issues only we are missing something essential. If they manage to explain to others at least to some extent what that something is, most of the time, it is likely to be related to what we have called "image" above.

See also: **Branding • Caricature • Cliché • Fashion • Fictional architecture • Form • Historicism • Meaning • Myth • Representation • Romanticism • Scenographic**

Further sources: Agrest (1993: 139); Gregotti (1996: 95)

Immateriality in architecture

"Immaterial" has several disparate meanings, "spiritual," not pertinent to the matter at hand," and "of no essential consequence." These extreme variations cast a shadow over the significance of immateriality in architecture. — George Dodds

Architectural immateriality describes the subjective experience of place; the embodiment of culture, symbolism, and ritual; the uncountable ways that architecture articulates existential meanings.

— Thomas Barrie

Immaterial architecture is the architecture of our subconscious and spiritual worlds. It is embodied in our memories, feelings, and "gut reactions." It is purely subjective and holistically experiential. Existentialism and phenomenology provide the philosophical basis for immaterial architecture. It is a powerful underlying dimension of architecture within which deeper meaning dwells. An architecture that combines its material and immaterial existence is architecture worthy of being a venue for worship of spirituality. The task of designing immaterial qualities into a work of architecture is an unconscious undertaking. Sensitive architects, with a concern for deeper meaning in their work, will instinctively strive to instill immaterial qualities into their architecture. Louis Kahn, in all of his obtuse declarations, was mostly struggling to articulate the immaterial. His statement that "order is intangible, a level of creative consciousness" showed his appreciation of the role that the immaterial plays in the search for architecture. Of even greater power as immaterial, existential architecture is Stockholm's Woodland Cemetery Holy Cross Chapel by Gunnar Asplund and Sigurd Lewerentz (1930) (Figure 68).

It must be remembered in our rush to be pragmatic and environmentally responsible that the human spirit also needs to be fed and sustained.

Leave it loose until it feels right. — Will Alsop

See also: **Existential [Archispeak] • Existentialism • Existential space • Phenomenology**