HUNGARIAN UNIVERSITY OF FINE ARTS
Doctoral School

EXPERIMENTAL ARCHITECTURE
Building as statue – statue as building

Theses of a DLA dissertation
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I have been dealing with searching the intermedial area of fine arts and architecture – architecture and fine arts (regarding the intermedial work as a final result of a research aiming at surveying the areas between different disciplines) for decades.

I was inspired by the results of my researches to choose the topic of my thesis from this subject. I write about the area – quotation from the introduction of my thesis – where the architecture crosses the frontiers determined by the gravitation and creates new rules for the 'complicated, expensive and risky' architecture, where the architecture deals with not only the 'rationality' but also with overcoming the gravitation, getting immaterialized, generating new forms and the demand for immortalizing the human experience.

Thesis 1

It can be laid down as a fact that the industrialism in the 18-19th centuries did not have an image of the future, and processes of it were influenced by the reduced circumstances of technology and market. The international market, however, should have needed product presentations where demands of manufacturers and buyers balance each other. The first World's Fair, in accordance with the above-mentioned recognition, was organized in London in 1951. Expos provided – and proved even now - a perfect experimental ground for FMR, experimental and progressive architecture, which has had an effect on the development of the contemporary architecture for the last 160 years.

The organizers of the very first World's Fair managed to unite 'the works of mankind' in enormous space, however, the organizers of the next fair in Paris created several diverse structures scattered on the exhibition area to present the works.

So all the countries participating could build up their own parts of pavilion, which provided a presentation place for 'only' the culture of the concerning nation. The really interesting breakthrough in this development for me was, when a pavilion of a nation got capable of presenting the cultural values of the concerned country itself.

Thesis 2

My research revealed that 'the great book' of the mankind in the first six thousand years of the human civilization was the architecture, which followed the major stages of the development of our civilization. Up to the 15th century mankind was in the belief that the knowledge coded in the buildings would survive forever. By the 16th century it also proved that architecture is not lasting, it cannot store the accumulated knowledge interminably. The simplest way of handing down of human experiences was believed to discover in printing of books, since a book can be completed quickly, the amount invested is insignificant comparing with the one of a building however, it is easily transportable. Consequently, the Gutenberg Galaxy deprived architecture of its several thousands years long privileged status in no time; however we could bravely designate magazines of Archigram, books published by Future Systems, writings of Kas Oosterhuis, Greg Lynn (etc.), or even my own catalogues as *Catalogue Architecture*, as these writings dealing with architecture in books, catalogues or on the internet have been and will be the major creators of contemporary architecture of all times – regarding both high culture and popular culture as well. Through the comics, the architecture approached innumerable young, built up and educated the enormous segment of recipients into which the Archigram Group burst in the sixties, since the youth been educated through comics knew this 'world' and understood the language of it. I am convinced that the success of Archigram is hidden beneath the dispossession and in the fact that the

transformation was carried out well at the proper place in due time. The secret of their further success is multiplication, as almost anything was built of their plans, but rather nothing which could race with the printed press. After the cessation, the torch was passed on to a group named Future Systems; 14 books in 30 countries popularize – even nowadays – not customary thoughts of Jan Kaplický, whose main goal was to force a kind of civilized jump within architecture.

Thesis 3

In the virtual space of computers we can break up with the forms of architecture known up to now, and we can experiment with an architecture which leaves gravitation or solidity of substance out of consideration. The static way of thinking has been succeeded by a dynamic way of designing. Here everything is about moving. The building designed in the virtual space can change the shape of it, can be figurable, floating or liquid.

I approach architecture from the side of fine arts and following M. C. Escher, I designed building-sculptures and not dwelling-houses. In these cases there is no a highlighted view, the architectural elements converge. The 'architecture without a ground-plan' plays with the organs of senses of the visitors and everybody is forced to find out themselves what they see: these 'buildings' are 'sculptures' expecting to be discovered.

In order to understand changes in pre-digital space, I took part in architectural competitions with reputed architects who approach the digital space with the same openness as I do. According to my researches up to now, leaving behind the pre-digital area of the 20th century, the static buildings will be replaced by dynamic forms in the course of time in the digital area of the 21st century.

Thesis 4

My DLA dissertation does not deal with the well-known forms of past several thousand years' 'horizontal/vertical' architecture; on the contrary, it dwells upon the different forms from it (Non Standard Architecture) and has some significance beyond the traditional architecture. Works of intermedial artists, architects, programmers are put in the centre of the research, which investigate the possibilities hiding in the real and virtual space of technology and science and the effects of them on architecture.

In the course of my researches, it was ascertained that the aspect whether a 'building' can be constructed or not is of minor importance for the researchers. The aim rather is to develop a new architectural language of forms which might meet the new challenges and requirements in the - not so - far future.