

PHENOMENOLOGY IN ARCHITECTURAL EDUCATION ALIVE - Metaphysics of architecture based on element city of (visual) perception

The answer to the question "why an elemental concept of the world" lies in the fact that it is essentially the vertical organization of both visual perception and architectural structure – elementicity – by means of which the lost holistic comprehension of the world can be recovered. Also, the recognition of elemental world can today mean space for environmental restoration within which "we can return to historical notions of nature" (Macauley 2010).

Phenomenological essence of architecture: To study architecture means to study human beings in human terms. Stressing the problem of inadequacy and insufficiency of scientific study in architectural education, Bogdan Bogdanovic questioned "whether architecture is scientific or gnostic knowledge" (1987). Since we still lack any experience of the scientific cognition of Einstein's curved universe, we apply knowledge based on the experience of perception (gnostic cognition).

The concept of the metaphysical house and its elements, of the primordial metaphoricity of the world in elementary symbols, forms a link between the world of thought and sensate world. The metaphysical house is a sign for the whole of every perceived image which must have the structure of an *imago mundi*, since the vertical structure of the image observed "down" – "between" – "up" manifests itself as an expression of the elements of Earth – Air – Heaven. In the phenomenology of the vertical structure of the world, deriving principally from gravity and resistance to it, we perceive and comprehend that "people, houses and things increase in height," physically and symbolically. If we do not want that architectural element of "dome", for example, be understood and taught as empty symbol "of sky and heavens", we should take into account "knowledge of our eyes and our experience" (category of 'gnosis', widely understood) which is different or wider from scientific comprehension as "knowledge of our mind".

The organization of visual perception is basically vertical and upward oriented, it is gravity influenced. The vertical of our existential space (Norberg-Schultz 1971), too, has an upward orientation. Every observed image is structured vertically into that which is "up," "down" (Merleau-Ponty 1990) and "in between." So, the upward orientation of image means movement from "down" to "up" in mechanism of visual perception. Since every visual perception is visual thought, and since we who observe are not analysts breaking down reality into its particular properties, the expression of the vertical structure (down-between-up) is clearly a matter of symbolic nature. The metaphysical house is a sign for the whole of every perceived image which must have the structure of an *imago mundi* - we "see" in every perceived image the universal tripartite landscape: earth, air, heaven. It is the primordial metaphoricity of the world in elementary symbols (Ricoeur 1977). To conclude: the image structure is simultaneously (architectural) house structure.

This means that the metaphysical house is an elementary and elemental understanding of the world, a criterion that manifests itself within every visual action or visual reconstruction or construction of the world, an action that results in a new visual form, physical or intangible. We attempt to locate everything we see within the metaphysical house, or at least to associate it with one of the metaphysical elements of Earth, Air and Heaven, which tend towards phenomena: the first to the simply causal and physical, the second, disorder and the living world, and the third, order and ideal forms. (Hadzimuhamedovic 2008).