

THEORY AND HISTORY OF ARCHITECTURE, RESTORATION AND RECONSTRUCTION OF HISTORICAL AND ARCHITECTURAL HERITAGE

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PLACE VALUE IN THE ARCHITECTURAL CREATIVITY AND EDUCATION UPDATING

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Statement of the problem. Architectural and engineering activities are currently in a state of transition to a new system of values different to the one which formed the basic modern concepts and methods. This transition requires a comprehensive understanding. The former belonged to the era of modernism ideology, it ignored the value of the place, the region, the environment. Its methods were focused on the universal and global, but not on the local and placeness. As a result, not only the sad loss occurred in the images of habitats, but also the methodological structure of the activity was distorted. Today's agenda requires a critical analysis of the method of creation and maintenance of the architectural education and the development of new conceptual ideas for the activity renovation.

Results and conclusions. We propose an analysis of the situation in the architectural and design activity, identified the main causes of the humanitarian and socio-environmental crisis, the dominant business model. It argued the need for an architectural creation paradigm shift and revision of the grounds of architectural education. We consider some of the ideas and principles of the architectural renovation and educational activities focused on the implementation of the values of habitat, supporting and developing the existential quality of the environment.

Keywords: place value, globalization, localization, region, architectural creativity, architectural education, method, environment, design thinking.

Introduction

It is unlikely to be a great exaggeration to say that the 20th century globalisation began in architecture earlier than its effects manifested themselves in economy, technology, and in world outlook. Such a globasing instance in the mid-20th century architecture was the so called "International style".

It demonstrated most convincingly all the negative aspects of globalisation in culture: the levelling of local, regional, national, and ethnic features, the unification of spaces in which people live, the absence of spirituality in the environment subordinated not to the values of life, but to the capabilities of engineering; finally, the dependence of the main parameters of the environment on averaged and technocratic imaginations and ideas about "a man in general", on that positivistic mythological "*Mann*" which, as M. Heidegger showed, substituted the true imagination about people's being. The latter is always situational, always taking place "here and now" (that in terms of Heidegger is marked by the category *Dasein*); hence, it always has the place of its realisation as the most important category or as the basis. Well-known Norwegian architect and theorist Chr. Norberg-Schulz applying M. Heidegger's imaginations to up-to-date practice of architecture and urban planning showed that the category of *place* should be basic for architectural mentality, if it is not going to turn into an anti-humane, ruinous force.

1. Globalisation, Architectural Activity and Regional Mentality

Recognising the evils of "the International Style" and, in general, the world outlook strategy of "the Modern Movement in Architecture" led in the 1970s – the 1990s to growing regional trends in world architectural practice, to the phenomenon that in nowadays called collectively "Post-Modern" Architecture. Today is already possible to speak about the victory of "environmental approach" that was energetically elaborated as an alternative to architectural modernism. The environmental consciousness is conspicuously oriented to local values or values of the place, to finding out the context, to emotional assimilation of "the local spirit" and "the spirit of the time". Globalism and the idealisation norms connected with it are being gradually replaced by "local images" or "the images of the place" that are phenomena of concrete historical and situational peoples being. Demolishing the Moscow "Intourist" hotel building may be regarded as a symbol of changes not only in architect's professional "fashion", but in the practice of regulating the urban living.

Changes are taking place in the architect's world perception, and in their axiological "horizon": instead of monistic normative approach there begin to develop diverse and contradictory concepts of creative work. A wide variety itself is becoming a positive value demanding a rather substantial restructuring of the entire system of professional imaginations. It is inevitable that the method of creative work is changing.

The paradox lies in the fact that today's architectural practice originated from the rigid "squeeze" of global and monopolistic world outlook, it has acquired a considerable experience

of struggling against globalism, but is forced to develop under the conditions growing trends of globalising economic, political, technological and social processes. Today it can be merely stated that architectural creative experience connected with understanding, supporting, and developing local, regional, and environmental qualities has not been analysed as it should have been, it has not been formulated so as to be suitable for translating into other spheres of work or activity; and that is why it has not become extremely necessary or society. Without such special methodological-and-theoretical work it is difficult to discuss cultural-and-historical significance of the architectural method at all. Strong feelings resulting from globalising the world are constantly growing hotter; and nearby there is the method of thinking and acting that is capable of eliminating and solving positively the hostility – here is the paradoxical expression of the situation, in which, in our view, should be thought over any theoretical and methodological achievement in the sphere of social-and cultural problems of modern architectural creative work and architectural education.

The world-building opportunities and capabilities of architectural creative thinking are very closely linked with the problem of personal freedom and individual social-and-cultural identity in the context of the processes under discussion. As to the personal aspect the potential of the creative method elaborated in architecture looks, in fact, much more promising. Famous Peruvian writer Mario Vargas Llosa says that modern globalisation does not touch culture proper, rather it refers only to the infrastructural systems of the world community. On the contrary, culture may obtain new, earlier unknown, prospects of multiple and diversified development as well as opportunities of becoming unique on the basis of the universal infrastructures providing full-blooded living. M. Vargas Llosa writes: "The true identity comes, probably, from the capability of a human being to counteract impacts and to oppose them by his or her own free actions. Globalisation radically widens the opportunities of all the people on our planet to construct their individualistic cultural identities by their voluntary actions according to their own preferences and innermost motives... In this sense globalisation should be favoured, for it substantially broadens personal freedoms' [1]. The means of constructing one's individualistic cultural identity are at present being discussed enthusiastically by philosophers, culturologists, and sociologists.

A conspicuous conceptual opposition to globalism is becoming the paradigm of the region developed in geography and other related sciences. The region is not only the territory or "the place", it is a figure of cultural identity, represented constructively, open to the interaction with other regions, and only thanks to this it has an opportunity of shaping as a vernacular

unit of organising human living. Moreover, it is the state of being included into the world-wide system of "networks", and the acquisition of its own functional niche in it, that permit the region to be aware of and to manifest its uniqueness, to free itself from the necessity of coping or imitating others. Regionalistics considerably transforms the methodological apparatus of architecture, town planning, design; it – in a new and acute way – poses the problem of the method for these domains, but, at the same time, it is, in many ways, based on their designing experience. The paradigm of the region is very fruitful in the sphere of designing educational systems; there it makes possible to develop the new contents of education based on world technological and intellectual achievements [2]. Organic and absolutely natural for the paradigm of the region is combining the idea of local originality and unique cultural reproduction that permits to find on it the conception of a school, this may manifest itself more strongly in the case of an architectural school. For example, there are professionals making the project of the Russian Central-Black-Earth-Regional Architectural school [3].

The present-day on-going energetic for responses and reactions to the challenges of globalisation may be notably influenced by architectural activities, architectural education and architectural designing thinking. Investigating the architect's creative method and elaborating the ways of its reproduction in education may take the above-mentioned ideas as one of the most important strategies determining the world outlook.

2. The Architect's Creative Method: from Abstract Totality to Local Particularity

Considering a multi-dimensional problematic field, in which today's theme of architectural creation and its method can become respectably urgent and full, indicates both the exiting serious predicaments in theory as well as practice of architecture, including the sphere of education, and potential perspectives for their further positive development. The diverse links of the problem of the method with all other components and thematic "nuclei" of the problematic field of the architectural creation permit us to suppose that the problem of the method enters all basic present-day architectural activities. This helps us to formulate the principles of building a wholesome paradigm of the architect's creative method.

1. The architect's creative method in intimately related space (and, may be, it is its heart), i.e. related to the means of civilising or humanising the world, in other words, the means of creating the thing called human environment or the place of man's habitation. Thus, the significance of the method cannot be limited by the framework of the profession, it embraces the entire culture of society and interacts with the society's world outlook. This

makes research and elaborations on methodology more responsible, and it also enforces the researches to expand the context and the subject matter of this work.

2. The potential of the architect's creative method has not only been uncovered to the full, but is being ignored by both practitioners and researchers. Especially this refers to the scientific aspects of the method, discredited by the earliest rationalist models of the designing method. Uncovering the potential of the architect's creative method and its realisation in practical and pedagogical activities demand constitutionalising the idea of this method anew.

3. Elaborating a new concept of the architect's creative method cannot constantly ignore a sharp difference of cultural contexts determining the formation of this or that variety of this method. Models of the method are to be orientated to an adequate social-and-cultural as well as activity contexts in which they will be realised.

4. Russian model of the architect's creative method includes not only rationalistic motives (like West European model) but also irrationalistic, heuristic, and spiritual ones. Positive application of these components of the method will make possible to substantially enrich the model, expanding its instrumentally, and enhancing its creative ability.

5. A successful solution to the problem or the task of modelling the architect's creative method requires the formation of new imaginations and ideas about architectural creative proper. Today these imaginations cannot yet be confined to the ideology of personal wills and desires, artistic gestures, as it was usually the case not so long ago. Creative work should be understood as an ability to generate an exact answer to concrete requirements engendered by a unique situation of architectural working.

6. The state-of-the-art concept of architectural creation and its method ought to be oriented to realising social-and-cultural regional plus environmentally valuable aims and strategies; and this will provide its ecological, cultural-and-historical plus social efficiency. Without such an orientation any methodological elaborations devoted to creative work have a risk to remain anti-human, ruinous both for society as well as its environment and for the architectural profession itself.

7. The concept of the architect's creative method, on the one hand, should be in principle an open system, or it should permit new ideas, particular methods and other components to be incorporated, and, on the other hand, this concept should include components having a different nature and a dissimilar origin. The method ought to be multiple, variable, flexible; it is not correspond to a variety of modern environmental situations, problems or tasks and aims of architectural designing.

8. The conceptual model of the architect's creative method should be a multi-level structure combining extensional and intentional aspects of developing and methodological apparatus of creative work.

9. The method should not be likened today to any definite formal-and-stylistic manner of work, individualistic patterns, etc. The method is a flexible activity-connected structure permitting to freely alter both styles and approaches to solving the design problem or task aimed at finding (or generated) an adequate answer or response.

10. The growing might of means and instruments belonging to architectural-and-civil engineering activities turns the problem of the method into the problem of an aware, aim-directed, and value-coloured action aimed at managing "the arsenal" of means and "archive" of knowledge and skills of the profession. In the mid-20th century the problem of the method was brought about by the wave of rationalistic moods and typically modernistic interest in the structure of an activity "process" itself, its absolutisation both in art and in the theory of designing; nowadays the urgent problems of the method are linked with the necessity of comprehending and mastering synergetic processes in the activities of the latest decades, and of finding a matrix including a multitude of parallelly developing processes.

11. Solving the problem or task of a new method modelling for the architect's creative work requires using a new modelling principle rather than the principles already known. Besides the principles of classical scientific rationalism it is necessary to apply the principles of post-non-classical science, primary, the principles of synergy or synergetic.

12. A certain role in searching a new form of organising knowledge about the method may be played by conventions and other organisations of idea ideas in the sphere of architecture of the latest times. Many ideas fundamentally significant or elaborating the theme of the method are, one way or another, being discussed by the professionals; efforts are being actively made on finding a new formation of the professional world outlook.

13. Changes in the town planning policy of Russia, a constant growth of reconstruction and renewal in the architectural work, that determined a cardinal ideology alteration in the profession, not only sharpen the problem of the method but they pose rather definite content-bound requirements to elaborating a new concept of the architect's creative method.

14. The concept of the method should become an organising basis for educational or instructional materials designed for overcoming the gap between theory and practice. This

basis should also make possible the realisation of the experience, conscious accumulating of the knowledge and the skills.

15. A new is seen for the role of a scientific component in the structure of the architect's creative method. It is the full-fledged architectural creative work that will make necessary the knowledge overstepping the boundaries of everyday experience and abilities to work with prototypes; hence, it turns to science. But the type and the character of science within the creative method should also be thought over anew.

16. Modernising the architectural education is to rest on the concept of the creative method as the key one. firstly, this concept may become the basic (fundamental) part in the contents of education; it will be developed in a number specialised courses, subjects, and disciplines. Secondly, it may become a form of organising the educational process, since the method understood as an open multi-level structure is the widest field for the self-determination of would-be architects. Realising such a model in a higher architectural school presupposes the transition from the strategy of "training the cadres" to the ideology of liberal and fundamental education.

17. Developing the concept of the architect's creative method in a higher school opens the perspective overcoming the present-day trend that we call "pedagogical egoism" that is the striving of teachers to reproduce themselves in their students; as a result the potential of the architectural creative work is strongly limited, and a variety of solutions drops. The method permits to enhance objective aspects of activities without detriments to personal-and-subjective ones.

18. Applying the model of the architect's creative method by teachers presupposes the presence in the model structure, as a minimum, of two planes: (1) a wide panorama of various familiar means and methods of architectural creative work, systematically organised and instrumentally shaped; and (2) educational aids or using this variety, taking into account differences in aims, interests, and talents of the students.

19. The model of the architect's creative method should provide the broadest opportunities for reorganising the existing knowledge and skills, for re-evaluating the strategies and approaches, for organising new materialistic and methodological entities; this allows us to hope that the model will be efficient in retraining specialists, in improving the qualification of designers and teachers, in providing the process of continuous education, and in permanent aspiring to perfection.

20. The concept of the architect's creative method should be worked out as an attempt to grasp the presently existing unshaped trends of a new holistic thinking in architecture, as an attempt to find a new uniting principle free from unification and addressed from the depths of the architectural history to its tomorrow when the role and the status of architectural activities should be raised to a new height.

The above-mentioned ideas are in conformity with professional training documents and studies that appeared recently [4-6]. The essence of the occurring changes was vividly expressed by Yu. P. Gnedovskiy. Proceeding from the exhibition materials of Russia's architecture during the latest hundred years, he writes: "If in the early 20th century the founders of modern architecture saw it aim in serving the society as a whole, in creating ideal systems admitting unified requirements and unified decisions unconnected with a particular country or a town, the present-day purpose looks differently. It consists in maximal approaching to the interests and needs of a particular person living in a concrete place. This promises a considerable enrichment of architecture as a great kind of art" [7, p.31].

3. The Environmental Feeling Uniqueness as a Universal of the Architectural Method

An architectural activity is the most powerful and large-scale means of shaping and transforming the human environment, though, both in the positive sense and in the negative one. But be what it may, architecture is not the only environment-forming power. It has to compete with engineering, designing, and unplanned building. In a sense, even a historically established environment can be viewed as a "natural" formation whose formation method is already lost (this is the case of the ensembles of "great styles" of the past), or the method never belonged to the conscious experience of the architectural profession (for example, the environment of the "architecture without architects"). Certainly, architectural science strives both to reconstruct the method of earlier types of architecture and to expand the sphere of professional experience (as it was done, for instance, by R. Venturi and D. Scott-Brown when they investigated the environment of Las Vegas and "Levittown"). But it is known that not all the works of theoreticians and not all the results of investigations are introduced into a real designing experience or assimilated by practice. It is probable that architectural profession is going, at the present historical period, through a state of transition from the action organised by traditions and norms to the action based on scientific knowledge and developed methodology [8]. In such a situation, in addition to the further development of architectural science a great significance is acquired by the immediately perceived complicated and emotionally enhanced image of the environment itself.

The above-mentioned idea may seem, at first glance, simple, but it hides a very complicated problem of overcoming "architecturocentrism" in the present-day world outlook of architects. This constructive profession teaches its bearers to have an active, dynamic world outlook, to perceive everything through the prism of one's own means and methods. This habit, as a rule, soon leads to an elementary loss of sensitivity to everything that is outside the space occupied by the profession. The unoccupied space is viewed as a "raw material" for professional expansion, and everything seen by the professional eye is immediately interpreted in the categories of style, composition, etc., or it is identified in terms of the well-known units of architectural experience. A conscious cultivation of "naive" view is one of the intellectual ideas of a mass of methodological tricks unassimilated by the widest professional circles. As a result, very often remaining unnoticed and, hence, unused is the most powerful resource of developing the creative method, that is the resource of observation, the resource of turning into a form of creative professional experience one's own, personal, human emotions and feelings.

The most vivid emotions and feelings are given to a person by the urban environment. The ability to appreciate it, however, becomes, probably, a rarity among architects: they aspire "to divide visually" this environment into habitual fragments, to single out of the environmental syncretic familiar objects – buildings, ensembles, complexes, "small architectural features", etc. The environment bears its meanings in a syncretic form, it influences a person as a man-embracing objective reality. It is extremely important for us to emphasise once again: It is not the reality of architectural profession, it is the objective, human-wide, living, existential reality. That is why the means of creating (or altering) it are not evident, they are not given to the architect as instruments, on the surface of one's habitual practical experience. Here, so as to act conscientiously, one must, first and foremost, be aware of his or her perception phenomena, later they are to be referred to the subject plane of one activity, and only then one should work out (or select from the professional arsenal) this or that means, and this or that method. This scheme is, in principle, the newest thing that differs the present-day mechanism of occupying and assimilating the environment within the framework of architectural activities from the practice of traditional architecture. Traditional architecture attributed such active attitude to the process of perceiving Nature, at the same time everything that was not Nature could be regarded as the realm of Architecture and as such it did not require special efforts for its understanding and assimilation. the growing degree of environmental complexity, the collapse of traditional models of architectural work have led to such a state when the

immediate – "here and now" – experience of architectural profession is always lesser than the potential resource of the habitat, or the environment created by architects; moreover, it is always merely a part of a great potential of environment creation. This simple "quantitative" idea betrays its treacherous essence when we, keeping it in a mind, ask the question: how have we "here and now" mastered the method of regulating the development of all this diversified environment? The obviously little-consoling answer to this question (if, you, undoubtedly, answer rather honestly, having overcome your professional "architecturocentrism"⁰ informs the conclusion: one has to follow the environment like a wise Teacher who has the experience that is greater than ours. In so doing, we must study only such things that can develop and improve our creative method.

The content of the urban environment is nowadays a cumulative model of culture in general, since the environment makes possible the work of cultural memory mechanisms, and the manifestation of collective subconscious archetypes. That earlier constituted most fully man's traditional world outlook, today they survive as a "sense limit". Hence, it follows that symbolising any emotions, their sign-and-symbol modelling should be based, primary, not only on some complete symbols collection, not on the vocabulary or encyclopaedia of symbolic forms polished during centuries, but on a live personal feeling, on sensations experienced by the author-architect when dealing with particular environmental phenomena.

The question of emotional-and-psychological content of the environment, discussed here, if formulated as the question about a respective component of the architect's creative method certainly refers us directly to the theme of the architect's personal qualities as a special typological unit of the unbroken structure of the architect's creative method. In spite of the emphasised subjectivity, "unsafety", and changefulness of this unit, it cannot be eliminated from the content of the method. But the environmental properties and the subject's qualities are different things (though they are often close at the level of perception phenomenology), that is why the subjectivity here is supplemented by the objective plane; namely, by the knowledge about emotional-and-psychological content of the environment.

The last idea may be regarded as an indication of possible new directions for investigating the urban environment as a *developmental resource of the architect's creative method*. Linked with this view set of tools and concepts involves a cardinal revision of approaches to the analysis design thinking [9] and to the composition of its basic forms [8]. Up to now the environment has been predominantly studied in terms of its morphology and symbolism; only at the metaphorical level it has been studied in terms of its phenomenology; we are turning to

the question of elaborating methodological and educational form of integrating all parts of the environment into an entire activity-bound imagination (for example, by means of "matrix form" [10], reflective models [11], and other means devices).

4. Humanitarian Content of Architectural Education and the Concept of "the Region"

"What image of a human being lies behind such an approach, and what kind of a personality cultivates it?" – queried famous British architect Christofer Day, looking at the twin-towers of the World Trade Centre in New York [12]. "What anthropological project is there behind the act of ruining the World Trade Centre?" – this is what the mankind is trying to understand today. Lagging behind characterising the humanitarian understanding of things taking place in towns and urban living is especially notable at the background of high-level development of building-and production technologies of demolishing.

Architectural designing consciously and vigorously strove to limit the domain of its interest by the tasks and problems of servicing different sorts of world outlooks, to be "an instance of legitimisation" in the field of dominating configurations representing symbolic power, using the terms invented by Pierre Burdier. As a result architectural designing admitted as its content components only artisan skills artistic intuition, and engineering knowledge. These components violently and fruitlessly debated with each other for taking the upper hand in the model of architectural thinking and activity during the entire 20th century. But remaining in the background were the humanitarian knowledge and its methodology; to identify their work with such things was unattainable for architects for a long time, and, judging by the situation, they are hardly capable of doing this even today. Humanitarian knowledge and, in particular, the technologies of symbolic power, that were served by architecture, up to now remain the property of a very narrow group of intellectuals, and they do not hit the field of professional reflection, resembling a "blind spot", or on conceptual "non-knowledge" (P. Bourdier) of architecture. The education permanently produces this situation, being, at the same time, a captive of morally out-dated conceptions, orientations, and reflection forms accepted in architecture.

Ignoring the humanitarian dimensions of architectural activity was determined by numerous objective and subjective factors. Among them there is a well known typological division into scientific and humanitarian poles (or extremes) of modern culture, supplemented in the 1970-80s by the concept of *design culture* [13, 14], as a type of thinking, not coinciding with either pole. Referring to a "natural" projectivity of everything we do deprived us, architects, of alertness, and imperceptibly led us at the very beginning to subordinating architectural

creative components to values and aims of scientific and engineering progress, in general, and building complex, in particular, but later, in fact, to a complete loss of a constructive character of our aspirations.

The failure of numerous efforts to build "pure" or "separate" designing free from subject definiteness permits today to interpret designing culture as a real sphere of action in this or that common cultural context. In this sense, one may speak about the types of designing orientation as a special content realised in a model of author's designing self-determination. Such a content lies, primarily, in the opposing orientations of modern social and cultural life: the technocratic scientific, and, on the other hand, the humanitarian and, close to it, the artistic. But "the humanitarian" became an attribute of social and socially cultural criticism of architecture "from the outside", and that is why it is perceived by the professionals as something alien.

However, the humanitarian development of architectural science opens up the possibility of a new viewpoint on social-and-cultural problems of the existence of architectural activity. There appears a hope to shorten the distance between a professional and a user; and its subject plane means an attempt to make the subject of the architect's care not only the architectural morphology itself but also those ways of its appreciation, interpretation in which architecture, urban design and other components of urban environment become the targets of cultural perception.

The essence of the humanitarian in contrast to the scientific lies in the fact that it gives *education*, rather than knowledge, or training. Appreciation, reflection, and sensitivity to something different are fundamental projective qualities that are not reproduced within the limits of technical or "precise" sciences, simply they are banned there. It is not accidental that criticising the "training-the-cadres" ideologeme is directly connected with problematising the natural sciences style of thinking, rather firmly rooted in architectural activity and education.

Natural sciences thinking always "knows what to do", how to work with "an object" (but not how *to act* – it is indifferent and insensitive to the ethics and the energetic of *an act*, according to M. M. Bakhtin). So this thinking always

- has an objectivated view, always supposes an objectivation, and is its product (hence, it cannot solve and it has never possessed an ability "to grasp" and to express a creative essence, and, moreover, to teach it);

- require a respective engineering, or a sum of realisation means, instruments, skills and habits;
- easily reduces itself to practical-and-instructive recommendations, or immediately demonstrates this quality in a great majority of activity situations.

Social and cultural price of all these properties of natural sciences knowledge is well-known today, but there are few changes. Why? The answer is obvious: the type change of the basic knowledge in architectural activity is not only an uneasy affair, it is the most complicated problem of the world outlook. Today natural sciences knowledge itself is enthusiastically looking for the boundaries of its new-non-classical-paradigm, it is trying to retain its power and importance in the "demagicised" (M. Weber) world, the world in many respects (really or allegedly) depending on this paradigm. Within the framework of critical methodological studies long ago was stated the fiasco of "pedagogic of knowledge", it has been shown that not knowledge is the basic content of education, moreover, in "creative professions", their content is the technique of thinking, self-determination, reflection, and appreciation. All this leads us directly to the layers of culture that since the time of Roman military engineer Vitruvius have been hesitatingly put aside as "the information for general development" or as something "impractical".

Generally speaking, pointing to the humanitarian as a special type of cultural content, special ideology and methodology, we already become trapped by definitions established during recent several decades, not in the least, thanks to "neo-positivist" inclinations to classifications. But it remains a fact that "quanting" of thinking types has occurred, the humanitarian has become independent and acquired its own apparatus that contains not so many resources for providing us, the architects. Concrete historical configurations of knowledge are established and not to the benefit of architectural activity. The ancient syncretic of creative thinking in which the architect occupied the exclusively high position, collapsed long ago, and its fragments slowly moved on the trajectories that were far from the values of synthetic and non-breakable architectural thinking. It is known that the so-called "freedom of choice" in reality always means the demand to admit as final the fact of the division of the essences, that occurred, the essences between which we are forced to make our choice. The true freedom lies in reshaping the essences, and in creative attitude to them. It is the humanitarian but in no way the scientific-and-engineering that has preserved and cultivated its openness to reshaping; it has not lost its connection with the primeval sensation of unsolved

character of Man in the World; the sensation that, in fact, engenders the demand for thinking and creative work.

Practicality is acquired by the humanitarian as a result of the fact that people encountering it become different, they change. They think, feel, and act differently. They have got new ideas, these ideas have formed for the first time. This means acquiring the openness to the world and its needs, that has long been non-existent in professional architecture, that has persistently been instilled in architects by the essayists adhering to Heidegger, the first of them being Chr. Norberg-Schulz.

Here in question is the practicality in the original and true meaning of this word – in inseparability from the thing that Hellenian thinkers called *praxis* and that was for them a synonym of the highest activity of which only Man is capable. Let us remember that "praxis" is an activity that does not require any justifications from the outside, it is not measured by the quantity of products, and "poesis", it does not have an industrial character. It is *the practicality of the humanitarian* rather than "the poeticity", to which aspires all the natural science knowledge – equally the meaning of the concepts itself – that was energetically perverted by the culture of scientific-and-engineering progress, "the civilisation of provision" as it was named by M. Heidegger. Architecture became fully involved into providing-and-producing processes, speedily losing its right to be named by the word so popular – due to the low of compensation – among professionals, that word in practice.

The most important organisational principle of production – oriented activity and "training the cadres" system that serves it was, as is known, the territorial-and-economic division into districts. The concept of "the district" was widely accepted by the centralised systems of providery economy, and it was the concept of the corresponding management theory; it is connected with such institutes of administrative-and-distributory system of national economy as "territorial-and-industrial complex", "economic district", etc.

The concept cannot be "innocent", behind any concept there is the activity using it. That is why an activity strategy change has to be followed by the revision and reform of category concept apparatus and terminology vocabulary of an activity. When we nowadays pronounce the word "environment", and follow the habitual strategy of creating formalistic "beauties"; when we pronounce the word "region", and imply the long-established scheme of territorial-and-economic and administrative division into districts, we, primarily, pass by the resources of understanding and transforming our own activity. Humanitarian culture is useful and good

because it teaches to carefully treat words, and behind words to see concepts (hither to a very rare thing).

Unlike the district, *the region* is "a reproduced structure on the world ways of development", "a cone or a niche of development" [15] in which unique, vernacular qualities of this or that culture obtain a powerful stimulus of constructivity, making them the world-wide property and wealth.

The processes of regionalisation are usually connected with forming a new type of mentality that is self-determining, energetically acting, enterprising, open to innovations and possessing to ability of purposeful self-reformation, or self-developing. It is to this type of mentality that are oriented the works on pedagogical regionalistics.

The entropy of natural sciences "space-time" may be opposed by the stratified environment for human habitation, and the levelling trend of modern globalisation may be opposed by exclusively projective intention of region-shaping, both oppositions are from the humanitarian oriented designing. This means, in fact, the appearance – in the field of an immediate, direct architectural activity – of such an opportunity that was long ago and so pathetically announced us the creation of humanist architecture overcoming the facelessness of "physical" space, and turning it into the awareness of the existential space, into the environment filled with ideas, concepts, and significances. However, on this way there appeared new barriers: the lowering intellectual level in architecture, ruining or reducing the institutes of theory and criticism, castrating the contents of architectural education, and common servilistic spirit among professionals. At this background the humanitarian-oriented architects' and designers' making projects may be thought about only as *an alternative region* of new creative practice like the practice of "New Design" in Italy, that led the designing activities there to a new culture-friendly level. The task or the problem is not simple, but no other acceptable varieties have been noticed so far.

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