Ethics and the Architectural Design Studio:
1+3 Ahistorical Metaphors

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The metaphor of education as a marketplace for ideas is not new in the post-modern era. This paper argues that the architectural design studio is not only a site for free, promiscuous and productive exchange. It is also a site for demonstration, showing, doing and making, as captured in the topoi of agora, gymnasium and dojo. What is the character of these creative heterotopic metaphors?

Introduction: Metaphors, Ethics, and the Design Studio

The last conference of the International Union of Architects -the highest forum for Architects internationally to shape thoughts on architecture- was titled 'Cities: Grand Bazaar of ArchitectureS'[1]. The premise of this innovative theme was one great metaphor; that architectural education is a *bazaar* of knowledge. This metaphor suggests in terms of place that the design studio, the core of architectural education, is itself a *bazaar*. This paper, will reflect on the extremely wide concept of Ethics in architectural design education, by challenging one particular view of this metaphor; the one that sees the *bazaar* as the place of free and promiscuous trading, where Ethics have no place.

In order to do that I will suggest a series of alternative metaphors: the design studio as an *agora*, as a *gymnasium* and as a *dojo* (the place for the education of Japanese martial arts). These metaphors will illustrate a schema with three different levels of discourse concerning Ethics that take place in the design studio; a schema that contrasts, in terms of ethics, the design studio as a *bazaar* against the design studio as an *agora*, a *gymnasium* and a *dojo*.

Apart from the first metaphor of the *bazaar* which is taken by the UIA congress' theme, the other three are chosen without any chronological, topological, geographical or historical order. For this one should not try to find in this paper an account of the function, the history or the architectural stylistic difference of these places, because I have focused on their general, common sense and usage in order to reveal hidden characteristics of Ethics in the design studio. The *bazaar* the *agora*, the *gymnasium* and the *dojo*, should be seen as abstract places that serve as models to enhance our understanding of the design studio itself. What holds them together is the narrative that I am going to unfold, hoping to illustrate in an interesting way the different Ethical layers that one can see in architectural design education.

The *ahistorical* understanding of the design studio that I propose here, is not trying to substitute any scholarly historical review of design education. Since Renaissance, the emergence of the design studio as part of the architectural education provides a long history of explicit teaching and learning that was taking place in didactic places beyond the construction site or the Lodges of the Free Masons. From *Academia Platonica,* constituted by Lorenzo de Medici and onwards, architectural profession constituted a new *ethos* that was reflecting (and reflected by) a new architectural education. Académie Royale d' Architecture, École Polytechnique, École Royale des Beaux Arts, Bauhaus, Illinois Institute of Technology, Cooper Union, Architectural Association are maybe the most important stops in the trip of architectural education over the last 500 years[2]. Nevertheless, a lot of issues –that are, I argue, fundamentally Ethical issues- remain still open. In various formal forums on architectural education, from the Oxford conference in 1958, until the recent UIA congress[3], architecture schools and institutions are still straggling to find their way for an education with impact to the build environment.

The *ahistorical* metaphors presented here; the *design studio as a bazaar*, as opposed to the *design studio as an agora*, as a *gymnasium* and as a *dojo*, are arguing for a need to *forgetting* history, temporarily, in order to *create new* understanding of Ethics in the design studio. The *ahistorical*, according to Nietzsche,[4] is beyond history; it is *suprahistorical* and its role of concealing things under the veil of forgetfulness, is as important as the need to roof them in the historical and the *remembrance* of being as part of the world. For this, the *ahistorical* metaphors are not caricatures of places, but representations of paradigmatic places deriving from a common understanding of the terms[5].

In this sense, metaphor here is used as an *ahistorical tool* to force the production of new meaning. For example, when we read Shakespeare's words through

Romeo's lips that "Juliet is the sun", we can understand the metaphor without necessarily referring to the swift between the Aristotelian and the Copernican universe, or the whole discourse about heliocentrism, that took place at the same historical time[6] of the writing of the play (although such an interpretation would be very interesting, indeed). Through common sense, one can understand a palpable and poetic metaphor of love, as Juliet is compared to the sun, despite the fact that she has nothing physically in common with a glowing star and despite our historic knowledge of the order of the universe.

Moreover, postmodernism has emphasised on metaphor's power to reveal hidden characteristics, or to enhance understanding, usually not by clarifying, things but rather by enriching them, making them flourish through their difference. Especially in the Hermeneutic philosophical tradition metaphor appears to be a journey[7]. Leaving home to go to the 'other', the unknown; in order to come back again wealthier. In our case the home is the design studio and the other, the unknown, is the *bazaar*, the *agora*, the *gymnasium* and the *dojo*.

The design studio as a bazaar
A *bazaar* is a market, often covered, typically found in areas of Middle Eastern culture. The word seems to come to the English language through the Italian word *bazarra*, deriving from the Persian word *bazar* (Pahlavi *vacar*)[8]. The Oxford English Dictionary suggests that the *bazaar* is an oriental market-place or permanent market, usually consisting of ranges of shops or stalls, where all kinds of merchandise are offered for sale.

In this metaphor I would like to stand on the common sense of the bazaar that sees it as an ideal, prototype free market which is supposed to be ruled by the policy of *laissez-faire*, without ethical or commercial rules. The *bazaar* as commercial market is characterized by the extremely wide variety of merchandise and people. Potentially at the same place one can find the richest traders and the poorest beggars; the most delicate essences and aromas, blending with the smell of spices and foods; and even maybe from the fresh flesh and the blood of slaughtered animals.

Anything goes trying to persuade buyers and sellers of the existence of something interesting to trade. There,

in the *bazaar,* one can find the most bizarre things. The most exotic spices standing together with the most common ones; saffron next to salt; the most precious stone rings next to the *faux bijous*.

The colourful and lively environment of flux in the *bazaar* confuses the senses. One could feel dizzy, be afraid of the flow and the noise, try to get her/himself out of it. But the most common reaction for people is to through themselves into the stream without any hesitation, try to grasp any given chance; swim with or against the flow, start to commerce their merchandise, becoming hawkers and hagglers, without any ethical hesitation.

Fig. 1: Students queuing for Zaha

The core of architectural education, the design studio, appears to obtain these characteristics of the *bazaar*. It is very common to have at the same time teachers with extremely different academic interests standing side by side or in the studio next door trying to sell what they believe as 'true' architecture. The variety of the students also appears to be quite amazing. Especially in the famous Western design schools one can find people of literally every place of the world. All of them trying to find in the various 'Meccas' of design the key answers for being good architects or just certificates that can be traded at a good price in the design market when they will graduate.

Moreover a very common practice in the contemporary design schools is to organize panegyric[9] lectures inviting speakers from all over the world. The pop stars/idols of architecture fly from the one school

to the other in order to reflect their wisdom upon the problems of architecture and the solutions they propose. Radical, Cutting Edge, Fractal, Folded Anti-Theory and generally 'Out there'; putting before the making of good architecture the 'Wow Factor' or the 'Sustainability Agenda'[10]. A parade of ideas and styles that even if it is not taking place literally in the design studio it tries to sell itself for application in it, looking for followers and supporters.

This flux of an extremely wide variety of people and ideas makes the design studio seem as if everything goes, as in the *bazaar*. Even in a closer look, OED suggests a second definition for the *bazaar*: "A *fancy fair* in imitation of the Eastern *bazaar*.... Also used of a shop, or arcade of shops, displaying an assortment of *fancy goods*"[11] (see quot. 1889). But is the design studio one of these shops? Is the trading in the design studio a fancy fair selling fancy goods? Can *anything go* in the design studio? Is the design studio a place without rules, where Ethics have no place? My answer is 'no'.

The design studio as an agora
In an attempt to support this answer I introduce the metaphor that sees *the design studio as an agora*. The comparison and the contrast of the previous metaphor that sees the design studio as a bazaar and the new one reflecting to each other reveal a first ethical layer of the design studio.

The ancient Greek *agora* was not only the locus of trading like the *bazaar* but also for governing. It was "a large, open public space which served as a place for assembly of the citizens and, hence, the political, civic, religious and commercial centre of a Greek city."[12] The *agora* was the first step for the constitution of the early Greek states-*polis*[13], as opposed to the barbaric. "The uncivilized condition of the Cyclopes is characterized by their wanting such an assembly"[14]. The power and the rights of the people that participated in these assemblies are not clear especially in the early stages[15]. It is clear though that there was a change and an evolution during the Homeric, archaic, and classical periods and every ancient Greek polis interpreted the institution in a different way. The highlight of classical times is the Athenian *agora* mainly because of the democratic government.

The law courts were located there, and any citizen who happened to be in the agora when a case was being heard, could be forced to serve as a juror; the Scythian archers, a kind of mercenary police force, often wandered the agora specifically looking for jurors.[16]

The Athenian *agora* was at the same time the place for trading and decision making, both a market and a place of governance. The presence of politics in the most central and open place of the city was not only a functional characteristic, but mainly a symbolic statement of the way that the city was ruled. Furthermore, Despotopoulos suggests that the primitive *agora* was the core around which the city developed[17]. This dual character of the ancient Greek *agora* was balancing the individual interest of the market with the common good of the city. The equal presence of trade and politics constituted the citizens' ethos forming both their rights and duties.

The presence of decision making as ethical duty has not always been part of the architectural agenda. Especially the last "...three decades of postmodern,

Fig. 2: Code of Ethics & Professional Conduct, American Institute of Architects, 2004

poststructuralist, and deconstructive experimentation"[18] architecture seemed to have marginalized the question about the duties of the architect. One could also argue that the rights that were discussed, were only the rights of a formalistic exercise or an aesthetic game, a *phantasmagoria*[19]; "…an architecture treated as playboys treated life, jumping from one sensation to another and quickly bored with everything".[20] The last years there is an increased concern about the ethical aspects of architecture.

The most common concept of ethics, opposing the common perception of the design studio as a *laissez-faire bazaar*, focuses on the duty of the student as a potential professional and consequently on the *professional ethics* of architecture. In order to define the rights and the duties of architecture, codes of practice are constituted. Governmental and non-govermental, organizations construct Canons, Rules of Conduct and Ethical Standards[21] in order to formalise an ethical behaviour among the profession.

> *Members of The American Institute of Architects are dedicated to the highest standards of professionalism, integrity and competence. This Code of Ethics and Professional Conduct states the guidelines for the conduct of the Members in fulfilling those obligations.*[22]

This formalisation even though it forms a law itself, it is beyond the laws that prescribe a building's technical details, regulations about the fire escapes, the height of the buildings or the minimum standards of a corridor. Professional ethics try to define an ethically 'good' or 'right' way of practising architecture -as opposed to a 'bad' or a 'wrong' one-, by describing what the architect responsibilities and the obligations that the architect has against the public, the clients, the profession and the architectural colleagues[23]. Principles like "honesty, integrity and competency, as well as concern for others and for the environment"[24] are expected to form the values for 'good' practice.

Professional ethics is the first layer of ethics that apply in architecture, affecting the design studio, mainly in an indirect way. More and more in the future, the students will be asked to incorporate in the design studio such 'codes of practice which are going to impose themselves as an imperative rule. It is obvious that the descriptive and absolute account of standards for the qualifications of the future architect raises problems of applicability of rules and freedom of thought.

The design studio as a gymnasium

Through the metaphor of *the design studio as a gymnasium*, a different kind of ethics shows itself, which will turn out to be much less technical and transcendental to architecture than the professional Ethics of the *agora*. But let's see first what the gymnasium is.

Gymnasium is a place or building for the practice of or instruction in athletic exercises; a gymnastic school[25]. Literally it means the place to train naked *(gymnos)*. Gymnastics, physical exercise, was extremely important part of a young's education in Ancient Greece and it was continuing in all ages. Of course there were differences in the way that different states understood these terms. The Dorians were seeing *gymnasium* as a place to harden the body and train in military discipline, while "the Ionians and especially the Athenians, they had an additional and higher object, namely, to give to the body and its movements grace and beauty, and to make it the basis of a healthy and sound mind."[26]

Fig. 3: Education in the gymnasium. Musical instruments and scrolls or books indicate the strong presence of subjects beyond athletics.

Ancient Greece's citizens tried to prepare young people for the *agora* (political and professional). This education, both mental and physical took place together in the *gymnasia*. Athens in particular possessed three great gymnasia -the Lyceum, the Cynosarges, and the Academia. It is well know also that these three gymnasia constituted the three main branches of the classic philosophy; the Aristotelian, the Stoic and the Platonic tradition. For the same reason the word *gymnasium* tended also to mean "philosophic school"[27].

The design studio is also the place where philosophy is taught, as in the *gymnasium*. 'Philosophy', not as a separate marginal course in architectural education that is used to 'expand' horizons or provide a better understanding of architecture as humanistic discipline. But rather philosophy as the essence of *philo-sophia* (the love, study, or pursuit of wisdom [OED]), the fundamental examining of the world in order to understand it.

The new metaphor of the design studio as a *gymnasium* challenges the relationship of architecture with the concepts of right and the duty, giving a different notion of ethics, than the professional ethics seen in the agora. This time ethics as part of philosophy are incorporated in the design studio. Maurice Laugeaux argues that architecture raises ethical issues because it "produces an obligatory framework for social life"[28], allowing or not people to come together, or prescribing the way that they perform socially. The design studio is the place in architectural education where these ethical problems are supposed to be raised, discussed and solutions to be proposed.

Harries in the *Ethical Function of Architecture* while wondering on the role that philosophy can play to architecture, argues that "uncertainty has spilled over into our schools of architecture"[29]. This uncertainty does not only come from the difficulty of giving answer to Ethical problems. Part of it, comes from the inherent difficulty of communication between the teacher and the student of the potential propositions that embody ethical meanings.

Early Wittgenstein, in *Tractatus Logico-Philosophicus*, made clear that from now on the philosophical discourse will always be embodied into the language. Distinguishing every possible proposition to Logic, Aesthetic and Ethic, he made explicit that *"ethics cannot be expressed"*[30] meaning that ethics are not part of the logical use of language, which is the only one that can be expressed. He also ended this work with his famous enigmatic quote that *"Whereof one cannot speak, thereof one must be silent."*[31]

How is it possible then the communication of the philosophical propositions concerning ethics in the design studio? How can one exercise/discuss in the *gymnasium* of the design discourse about the rights and the duties of architecture as they revealed in this new layer of ethical discourse? How can the teachers and the students communicate with words about the 'obligatory framework' that is going to enclose, construct or produce our social life?

The design studio as a dojo

Trying to answer this question I will introduce the last metaphor that describes *the design studio as a dojo*. This new metaphor brings to light a final layer of Ethics, which is so internal to the architectural design education that one can see them as inseparable.

Dojo is a Japanese word that means the place for practising mainly the traditional martial arts. OED suggests that *dojo* is *"a room or a hall in which judo is practised"*, but this is a rather narrow or inaccurate definition. Actually the *dojo* is not necessarily an enclosed space; it could be every site or physical location where a practise could take place. At the same time it is not restricted only to the practise of judo but it is used specifically for every kind of martial art (like *kendo* and *aikido*); and generally for every art.

The word *dojo* in Japanese language consists of two characters *do-jo* (道-場) that means *way-place*. Literally *dojo* means "the place of the Way"[32]. The two characters are borrowed from the Chinese script where they pronounced *dao-chang* and have the same meaning as in Japanese. Furthermore it seems to correspond to the Sanskrit word *bodhimanda*, the "place where one cultivates the Way, or one's spiritual Path. The original Wayplace was the spot under the Bodhi tree where the Buddha became fully enlightened. The term 'Wayplace' includes monasteries and other auspicious sites where people, either singly or together, put the Buddhadharma into practice."[33]

Returning back to the Japanese language, *dojo* is every place where a particular *way* is cultivated (*kendo* -the way of the sword-, *aikido* -the way of the balance of the spirit- etc). For this reason it is used referring also to the tea ceremony (*sado* -the way of the tea-) and the art of calligraphy (*shodo*- the way of writing). *"A speciality (e.g. studies, arts), a manner according*

to a field"[34] is constitutive part of the *dojo*. At the same time "a *dojo* is a practical kind of place, used not only to foster lofty ideas, but to realize them in some physical or at least palpable way"[35]. Hereafter by *dojo* I will mean the place for practising martial arts because I am particularly interested in it's educational character based on the explicit existence of students and teachers, which is less profound in the other ways like the *sado*.

One could understand better the concept of *do-way* by understanding some points of the education in the *dojo*. A very brief description of the sessions should include a very short time of meditation followed by some warming up stretching. The main course consists of a number of demonstrations of the way, performed by the teacher, that the students every time have to practise individually or in pairs. The sessions end again with meditation and a quite ritual way of thanking each other.

Fig. 4: Education in the *dojo*

In the *dojo* the teaching and equally the learning is ideally a voiceless procedure. The *dojo* is a relatively quite and spiritual place where, especially in the beginning, the amateur student literally imitates the others. The whole education in the *dojo* is happening through *gestures* that designate the appropriate movements should be done without relying on the voice as a means of explanation. The understanding in the *dojo* is happening slowly and evolutes during the exercise of practice. Although someone has straight from the beginning an overall view of the way, since it is very common that students from every level practise

at the same time, the understanding gets broader, wider and deeper through time.

Gestures in the *dojo* are not only literal movements of the hand or the body. Metaphorical gestures also exist that symbolise things and provide a *tacit* understanding and thus knowledge. For example before and after the performance of an exercise between two students, they bow to each other. This is not only an embodied gesture that means 'thank you', a quite common way to show respect for the other in Japanese culture. It can also be seen as a theatrical figure that cultivates an understanding of the performance itself as something abstract. It shows the awareness that what is going to take place is an imitation, that there should be not real hostile feelings and real anger since this performance is a *mimesis praxis*.

One can read the whole educational practice in the *dojo* through these gestures that do not focus only to teach mere skills to student, but mainly cultivate a particular *ethos*. The way is not described (or prescribed) by speech but it *shows itself* through the constant practice.

The concept of gesture in the *dojo* provides a colourful paradigm for design education. In the design studio (as in the *dojo*) one can understand a considerable part of the educational practice as being full of this kind of *gestures*. Furthermore it is interesting that these gestures always embody ethical meanings.

If we will see the *gesture* in relation to the question of the possibility of communicating ethical propositions, it seems that we have reached close to a possible answer. As we have already seen in the *gymnasium*, Wittgenstein would not 'allow' us to communicate ethical beliefs through the logical part of language. This concept of *gesture* seems to overpass this problem, since Wittgenstein himself suggests that "There is indeed the inexpressible. This shows itself; it is the mystical"[36]. Acknowledging at the same time that "What can be shown cannot be said".[37]

Another important aspect of the *dojo* is the fact that Ethics are based on a totally practical philosophy or a philosophy that exists only through *praxis*[38], on the contrary of any over-imposed transcendental theory. This practical character could also be seen in the

design studio. Despite the fact that the design studio seems to be full of theories and schemata, philosophy as such cannot be separate by design praxis. This means that, in terms of ethics, the wisdom acquired in the design studio (as in the *dojo* too) is not a theoretical wisdom, transcendental to what is happening *in* the studio. On the contrary it is a practical wisdom that someone can get only through the practice of design. Practical wisdom *(Phronesis)* was very important on the climax of virtues for Aristotle. Standing in the middle of the intellectual virtues[39], *phronesis* keeps the balance between the reasonal-practical logic and the philosophical-theoretical intuition. Nowadays, philosophers like Gadamer and educationists like Gallagher[40] has emphasized on the role that phronesis can play in interpersonal understanding and interpretation. They suggest that it is not possible to stand out of a given situation in order to see it in an objective way. Knowledge of a situation is always imperfect knowledge gained *within* the situation. This is the case in the design studio as well as in the dojo. The design studio is the place where design practice conciliates every other theoretical and practical skills and knowledge acquired during architectural education. It is where the design practice meets the philosophical query not only at the same place but into the same *praxis*. This procedure problematizes and involves Ethics in a new perspective. A perspective that sees Ethics inherited in the way that things take place in the design practice.

Conclusion

The original question faced in the *bazaar* 'Is the design studio a place without rules, where Ethics have no place?' has justifiably now got a response that Ethics definitely have a place in the design studio.

This paper, revealed three different layers of this implication. In the *agora* we saw the possibility of an indirect application of Professional Ethics in the design studio. In the *gymnasium* we came across the Moral philosophical argument that the design studio proposes the construction of 'the obligatory framework for the human social life'. And finally in the *dojo* we understood Ethics being embodied in the way of practising the design through the everyday praxis of the design studio.

A question seems to raise after this summary. Is it

possible to choose one of the notions of ethics that we described between the metaphors of the *agora*, the *gymnasium* and the *dojo*? My answer is that despite ones specific interests, these three layers of Ethics in the design studio are *not* isolated and separated. All of them co-exist and function at the same time in a way that someone can only focus to one of them but cannot dismiss the others. For this reason the design studio is not a *bazaar* (the way that I presented it), since Ethics are inherent into it.

Nevertheless, this paper has been stigmatized by the metaphor of the *bazaar*. One can read the paper itself as a *bazaar of metaphors* for the design studio. The *bazaar*, the *agora*, the *gymnasium* and the *dojo* are all metaphorical shops, on our way to understand the role of Ethics in the design studio. This paper is also a *bazaar* because it participates in the 'academic market' enhancing the author's cultural capital and because it asks from the reader to 'buy' it. So, intellectual haggling seems the appropriate thing to follow.

NOTES TO THE FIGURES

Figure 1: " 'Students queuing for Zaha' Photo from the website of the AA School of Architecture" (photo: Valerie Bennett/Architectural Association) http://www.aaschool. ac.uk/chair/schedule.shtm [20. 06. 2005]

Figure 2: "Code of Ethics & Professional Conduct, American Institute of Architects, 2004" document available online at: <http://www.aia.org/SiteObjects/files/codeofethics.pdf [05. 03. 2007]

Figure 3: "Education in the gymnasium. Music instruments and scrolls or books indicate the strong presence of subjects beyond athletics." Red-figure kylix by Douris, ca. 480 BC Berlin Staatliche Museen -Preussischer Kulturbesitz, Antikensammlung, inv. no. F2285B (photo: Johannes Laurentius)

Figure 4: "Education in the *dojo*" (photo by the author)

NOTES TO THE TEXT

[1] An earlier version of this paper, titled "Heterotopic Metaphors of the Design Studio: Bazaar, Agora Gymnasium or Dojo?", was presented at the XXII World Congress of Architecture of UIA 'Cities: Grand Bazaar of Architectures" in Istanbul, July 2005.

[2] Broadbend, Geoffrey, 'Architectural Education', in Martin Pearce and Maggie Toy, eds, Educating Architects, London, Academy Editions, 1995

[3] The UIA congress in Istanbul had a separate strand dedicated on 'New Forms of Architectural Profession and Education'.

[4] "...the antidote to the historical is called- the unhistorical and suprahistorical. ... With the word 'the unhistorical' I designate the art and power of forgetting and of enclosing oneself within a bounded horizon; ..." Nietzsche, Friedrich. "On the Uses and Disadvantages of History for Life." In Untimely Meditations, p.p. 57-123, Cambridge et. al.: Cambridge University Press, 1983 p. 120 [italics in the original]

[5] In the earlier version of this paper mentioned above, I had described these places as heterotopias. Foucoult describes these places with the following lines "There are also, probably in every culture, in every civilization, real places - places that do exist and that are formed in the very founding of society - which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality" Foucault, Michele, Of Other Spaces, Heterotopias (Des Espace Autres), 1967, First published by the French journal Architecture /Mouvement/ Continuité in October, 1984, based on a lecture given by Michel Foucault in March 67, Translated from French by Jay Miskowiec, http://foucault.info/documents/heteroTopia/foucault.heteroTopia.en.html, [10. 07. 2006]

[6] Copernicus' De Revolutionibus Orbium Coelestium (On the Revolutions of the Celestial Orbs), was published in Nuremberg in 1543; and at least until Kepler's Tabulae Rudolphinae (Rudolphine Tables), published in 1627, a huge discussion took place in the astronomers' circles. Shakespeare's Romeo and Juliet was first performed at the last decade of the 16th century (probably 1591) and it was published on the turning of the 17th (dates vary depending on the Quarto edition), while The First Folio of Shakespeare was published in 1623.

[7] Snodgrass, Adrian. "Random Thoughts on the Way: The Architecture of Excursion and Return." Architectural Theory Review 6, no. 1, April, 2001: 15 [pp. 8-10].

[8] Online Etymology Dictionary http://www.etymonline.com/index.php?search=bazaar &searchmode=none [15. 04. 2005.] Wikipedia also suggests that etymology goes back to the Pahlavi word baha-char meaning "the place of prices" http://en.wikipedia.org/wiki/Bazaar [15. 04. 2005.]

[9] The word 'panegyric' (πανήγυρι) in the Modern Greek language has also the meaning of the bazaar.

[10] "If I will not be cutting edge and Radical, Fractaled, Folded, Anti-Theory and generally 'Out-There', and if I will not put the delivery of the 'Wow Factor' or the 'Sustainability Agenda' before making good architecture; Can I at least be Simple and Decent" Malcolm Fraser, Lecture for the EUSAS at the University of Edinburgh at 25. 03. 2005.

[11] Oxford English Dictionary, [15. 04. 2005] [my italics]

[12] Perseus Encyclopedia http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus%3Atext%3A1999.04.0004 &layout=&loc=agora [15. 04. 2005]

[13] Δεσποτόπουλος, Ιωάννης Η ιδεολογική δομή της πόλης, Εκδόσεις ΕΜΠ, 1997 (Despotopoulos, Ioannis, The ideological structure of the City, Athens, NTUA Press, 1997 [my translation from the Greek]) p. 20

[14] Peck, Harry Thurston, Harpers Dictionary of Classical Antiquities (1898). [Online hypertext edition, part of the Perseus project] http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus%3Atext%3A1999.04.0062&layout=&loc=agora [15. 04. 2005]

[15] ibid

[16] http://www.explore-places.com/greece/A/Ancient_Agora_of_Athens.html

[17] Despo, Jan. Die Ideologische Struktur Der Stadt: Mann Verlag, 1973

[18] Harries, Karsten. The Ethical Function of Architecture. Massachusetts: Massachusetts Institute of Technology, 1997, p.2

[19] phantasma+agora "A name invented for an exhibition of optical illusions produced chiefly by means of the magic lantern, first exhibited in London in 1802. (Sometimes erroneously applied to the mechanism used.) In Philipstal's 'phantasmagoria' the figures were made rapidly to increase and decrease in size, to advance and retreat, dissolve, vanish, and pass into each other, in a manner then considered marvellous. (But the inventor of the word prob. only wanted a mouth-filling and startling term, and may have fixed on - agoria without any reference to the Greek lexicon)."OED

[20] Giedion, Sigfried. Space, Time and Architecture. 5th ed. Cambridge: Harvard University Press, 1974. p. xxxii

[21] The American Institute of Architects "2004 Code of Ethics & Professional Conduct" http://www.areforum.org/guest/Pre%20Design/code%20of%20ethics.pdf [Accessed 19. 06. 2005]

[22] ibid

[23] ibid

[24] RIBA "Code of Professional Conduct" January 2005 http://www.riba.org/fileLibrary/pdf/code_of_prof_conduct.pdf [Accessed 19. 06. 2005]

[25] Oxford English Dictionary

[26] Peck, Harry Thurston, op. cit.

[27] "of a philosophic school, ek tou autou gymnasiou Pl.Grg.493d" Liddell-Scott, op. cit.

[28] Lagueux, Maurice. "Ethics Versus Aesthetics in Architecture.", The Philosophical Forum XXXV, no.2, 2004: 117-33. p. 122

[29] Harries, op. cit. p. 10

[30] Wittgenstein, Ludwig. Tractatus Logico-Philosophicus. London, New York: Kegan Paul,Trench, Trubner & Co., LTD., 1922, proposition 6.421

[31] ibid, proposition 7

[32] Wikipedia, http://en.wikipedia.org/wiki/Dojo [15. 04. 2005]

[33] http://online.sfsu.edu/~rone/Buddhism/BuddhistDict/BDW.html

[34] Dictionary of Japanese (Nihon Kokugo Daijiten)[ranslated by Dr. Yuka Kadoi]

[35] Davis, Winston. Magic and Exorcism in Modern Japan. Stanford, California: Stanford University Press, 1980, p. 1

[36] Wittgenstein, op.cit., proposition 6.522

[37] ibid, proposition 4.122

[38] Compare also to the concept of practice introduced by MacIntyre in his attempt to re-establish an Aristotelic notion of vitue Ethics. MacIntyre, Alasdair. After Virtue: A Study in Moral Theory. 2nd (Corrected, with Postcript) ed. London: Duckworth, 1985 (1981).

[39] For Aristotle phronesis is placed between Scientific Knowledge (Epesteme) and Art (Tecne) in the one side, and Intuition (Nous) and Theoretical wisdom (Sofia) in the other. Aristotle, Nicomachean Ethics, Book VI, 1139b

[40] For Gadamer phronesis is a key to understand the process of interpretation. He clarifies the difference between technical and moral knowledge and he claims that phronesis involves a kind of self-knowledge that is not present in technological knowledge. Gallagher also argues that phronesis applies to situations that resembles to a mystery rather than a problem (using the terms as defined by Gabriel Marce) in a way that the person cannot stand out of a given situation in order to see it in an objective way. Gallagher, Shaun. Hermeneutics and Education. Edited by Dennis J. Schmidt, Suny Series in Contemporary Continental Philosophy. New York, Albany: State University of New York, 1992, p.152

In The postmodern Condition a concept of phronesis developed by Lyotard, appears as the only way out of the paralogy of the postmodernism. Phronesis as a purely prescriptive, case by case judging, without appeal to theoretical criteria, stays independent of any big narrative. And despite the disagreements[41] for its radical role there is no doubt for the importance that it has in our times. Gallagher, Shaun. "The Place of Phronesis in Postmodern Hermeneutics." Philosophy Today, no. 37, 1993 (1990): p. 298-305.

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