

NEW CITIES: MODERNITY AND AS A CONTINUATION OF THE TRADITIONAL STAGE PERFORMANCE

Burim ARIFI¹

¹Department of History of art and architecture, Faculty of Philosophy, UKIM

**Corresponding author e-mail: burim.arifi@fzf.ukim.edu.mk, burim_arifi007@hotmail.com*

Abstract

Although the modernists' historiographical attempts to relate to their environment of technological architecture, Siegfried Giedion's *Stage Performance - Time, Space and Architecture*⁸⁵ (1941) and Rainer Banas's *Theory of Design in the Age of the First Machines* (1960) canonical texts for critics of After 1968, very deterministic, architectural theory did not offer its views on technology in the first edition of the field in which Sanford Quinter with Michel Feher managed to collect about twenty-three essays and projects aimed at characterizing the new "regime", the morphological difference or the physiological aspects of the classic works of modern architecture and urbanism and "sweet reurbanism", as Quinter later called it, he understands the city as an intermediate displacement for the circulation of simultaneity, information, goods and rumours, the complex formation of perceptual independence and the changed field

Keywords: modernity, traditional, stage performance, architecture and technology,

Introduction

Freed from the constraints of three dimensions or the distinction between exterior and interior, the architecture of the modern city is composed of elements - social, economic, biological and spatial - that mutually contain an internal and external overlap of the components of the main world in material and immaterial field. Besides the rhizomatic thinking of Gilles and Félix Deleuze Guattari, what enabled the emergence of architecture and the city was the convergence of the newly discovered chaos theory, global economics, non-Euclidean complex geometry, non-logmatic thinking.

Although the interpretation of Sant'Antonio Eliabi's projects⁸⁶, reprinted in this book, expresses the new regime, it also heralds a theoretical paradigm that today, a decade later, is used in similar architectural and theoretical practices.

Quinter's enthusiasm for the various connections between modernism should not be misconstrued as an uncritical endorsement that is inexorably in its favor. Because he argued (in a way that seems to parallel "weak thinking") that in addition to sweet urbanism, there is "the gentle tyranny of secret intervention and the deprivations that are closely related and necessary complementarities and the so-called advantages that are ready for our purposes".

Few would agree that our civilization, our ethics and our politics are not supported by technological development. However, the horror lies elsewhere, that is, in the fact that we, as human beings, as animals, as examples of ancient human nature and quite irreversibly, are technically deprived of the language that can express or evoke the memory of the historical transition to a destiny that is not called. The West - the necessary technological logic - will accidentally overcome nature and carefree weight - simply cannot be separated from the more general dream of the material and spiritual emancipation of humanity... Therefore it may be

⁸⁵ [Giedion, S. \(Siegfried\), 1888-1968](#), *Space, time, and architecture; the growth of a new tradition*, Cambridge, Harvard University Press,

⁸⁶ <https://www.artsy.net/article/artsy-editorial-the-futurist-architect-that-inspired-blade-runner-and-metropolis>

necessary to understand our technological, our condition as fate - therefore that we are not people like those before, and today we can hardly imagine what else will return, but in this modern type built on laryn.

Theoretical approaches, and scientific ideas

If linearity shows that small changes result in small effects and that the relationship between cause and effect is proportional, non-linearity claims that seemingly insignificant levels can transform the dynamics of a system. Manuel Castells, *The Information City* (Cambridge: Blackwell, 1989), the veiled place and geography displaced from the "space of flows" and the blurred urban condition correspond to the emergence of a new mode of information in development prompted by the restructuring of global capitalism⁸⁷.

Contributors include Remus Bruce Mau Koolhaas, *Small, Medium, Large, Extra-Large* (New York: Monacelli Press, 1995) and Lars Lerup, *Around the City* (Cambridge: MIT Press, forthcoming).⁸⁸

New scene plasticities

We are traveling through a phase of a long process to interpret the simultaneity and unities that humanity has been striving for for thousands of years.

Mechanical technology

In two decades, starting in 1876, the appearance of the electric lamp, the telephone, hydraulic generators, skyscrapers, electric trams, subways and elevators and cinemas, X-ray and the first automobile is evident. Since 1903, the first spectacular mechanical hesitation zeppelins and scattered planes remain horizontal intact on the phenomenological and geopolitical space of the time before the First World War. The life of the world in Europe and America changed in depth - the incomparable technical charge of the perceptive human apparatus (innovations in transport and communication) redefined the body and its relationship with the world. The view was of a new configurational order that could be expressed either by power dynamics and relativism or by the nihilism of unnecessary conditions and destruction. Regardless of their final beliefs, the philosophy of Bergson and Husserl seems to form the axis of this configuration: Those of Bergson for his insistence on the non-discrete nature of the content of the conscious and systematic decomposition to form the fluid opener and multi-dure subjective intensity; Husserl because of his attempt to understand the dynamics of perception, expanding it in the form of the horizon of the inner vector consciousness of time, so that the imagined object (noema) - already defined as partial and random in space - was neutralized. more complex than the time held and the photo is expected.

1986 year of new architectural projects

The first systematic attempt to express these new guidelines appears in the field of aesthetics, especially in the theoretical program of Italian Futurism, but unequivocally expressed only in the work of one Eliab adherents and his Antonio Sant. The founder of the movement, Filippo Tommaso Marinetti, published his manifesto in *Le Figaro Daily Paris* in February 1909. Of course, as dozens of other manifestos would follow over the next seven years, Marinetti's texts *recapitulate* the same pattern in its organization and form that was meant to convey the real

⁸⁷ Michelle Feher and Sanford Kinter, "Forward," *Zone 1-2* (New York: Urzone, (1986), p. 12

⁸⁸ Sanford Kinter, "Architecture and the Technology of Life," *AA Files 27* (Summer 1994), p. 3

historical world around it. The introduction begins with a description of Marinetti's family home, precious and replete with its claustrophobic turkishness, *fin-de-siecle exotica* , Onward with slight variations in, pass tone heroic vision of the new culture created by industrial machines and "those who sweat before them.

"The text takes a long pause before confirming the general tendency of futurists and workers to solve it overnight, before moving on to understand the environment in which the tram moves, its display of artificial lights, and the ultimately unfavorable comparison," old architectural buildings covered with grassy weeds "in the city of healthy" looking cars "speeding in front of them. The episode goes on to show how Marinetti and his friends started the famous race with their car through the streets of Milan. And the race comes to an abrupt end, as part of Marinetti's car crashes into the pit, dumping it into a swamp of sewage debris that includes at least one "nutritional" slug before Veleka reappears, christened and relegated to futuristic world mechanical greatness.

Follow the main part of the manifesto that celebrates danger, movement, and the crowd is speed, as a new form of beauty, abstract mechanism and energy of all kinds, including automobile warfare, and deny museums, libraries, with thinking, the age of history . and stagnation in every form, until, once and for all, the end of the cycle and time is announced.

In many ways, this text is a turning point in the history of avant-garde culture. Not only because he sent a first appeal finally broke with the past and insisted that the techniques and subject matter of art should be drawn only from the present modern world around us, but for the first time this particular world was understood as inseparable from the industrial and scientific technologies that regulate regulated (albeit abstractly) in it. Moreover, the activities and attitudes expressed in the manifesto were devoid of references to aesthetic or literary practice. The artistic revolution was accepted only within the general program of transformation in all human experience. "Dynamization" was the whole movement *krilatica* 3 through it, it expressed a readiness to intervene politically, scientifically and aesthetically in the newly created space-time harmony of the already revolutionary social environment.

The most important technical innovations of the time, from skyscrapers to moving pictures and the automobile, were made possible by inventions - the electric motor (elevators), the electric lamp, the internal combustion engine, etc. - Who are themselves dependent on important inventions in the use of energy, mainly the electromagnetic spectrum. Wireless telegraphy and later wireless radio in the home, the electrification of private homes, streets and public spaces, the spread of the use of telephones and automobiles gave a different fluidity, a new stability to everyday space. What was previously considered unqualified or insignificant began to take on a new form, complete with wires and waves, kinetic flows and communication. It is from this understanding of space as a kinetic and essential plenum that a new plasticity emerges, both in aesthetics and in the theory of relativity that revolutionized physics in the years between 1905 and 1916.

Theory of relativity

In his 1905 paper, *On the Electrodynamics of Bodies in Motion*⁸⁹, Einstein presented his first special theory of relativity. The main features of the theory were mainly intended to preserve the principle of Galilean relativity. In accordance with this principle, the uniform motion of any inertial system (space-time frame of reference) can be known by reference to a point outside the system. In the same way, any motion in a system attracts its inertial value with respect to the points of that system. Finally, the laws which determine the values of any motion are said to be determined for all inert systems.

⁸⁹ <https://doi.org/10.1093/oso/9780192849533.003.0005>, December 2021

To this theory - the cornerstone of classical mechanics, was added the second important function of relativity, the principles of the Lorentz transformation equations that provided a simple theorem for connecting and transforming the time and space coordinates of one inertial system into another. His radicalism was involved in the deformation of elastic bodies and the rapid extension of time. Adding the third principle to bring us back to James Clerk Maxwell's constancy of the speed of light in empty space, Einstein was able to formulate the special theory of relativity. His radicalism to save the time of its metaphysical and absolute character, and reduce it to a dependent (ie variable) in coordinated equations for the continuation of the new cinematography and transformation. The four-dimensional that developed this theory differed from that of classical mechanics as follows: time and space were no longer, at least not algebraically speaking, a heterogeneous, continuous four-dimensional manifold could not be divided into three-dimensional parts that evolved in one-dimensional time, with "simultaneous" events contained in the former, instead, each inert system can now express its time as a mutually established relation of events in the frame in which they are recorded.

, infinite and generalized three-dimensional, where points and figures are with their coordinates. If the geometric descriptions of the Positioning System can be traced to real objects (points, lines and planes) or aggregates and its derivative, the Cartesian system allowed "all fields to occur, the principle of equality, without the advantages of arbiters of linear structures." 7 In other words, space was now independent of solid bodies, which it preceded or contained.

Until the introduction of dynamics, the Greek system was sufficient for all the needs of geometrical systems (eg Brunelleschi, Desargues, Mercator, etc.), but the new Cartesian system became absolutely necessary for Newtonian physics, in which the equations of motion and acceleration play a key role. This is because acceleration can only be expressed or defined as a relation between two points, but only in abstract terms about space in general. The events that are now considered to have happened against a certain background, which also serves as their intact carrier.

This concept of space and the relationship between movements and organs began to change only in the 19th century. First heating (problems with the conduction of heat in solids), and then the discovery of electromagnetic interaction and the wave theory of light contributed to the first question to be treated as a continuum (or at least a continuous carrier of "intense" movements or changes from) and the provided the first evidence of the situation in free or empty space expanding in waves. In the first case, the question is treated as a system characterized by conditions of independent quantitative variables - thermal changes, volume, pressure - which can be expressed as a function of spatial coordinates and most importantly time. In the latter case, it is a simple transfer of those same mathematical - partial differential equations - for the propagation of light and magnetic phenomena. The transition from the field theory of mass (heating) to the theory of empty space (electrodynamics) means that classical mechanics had to be replaced by another.

Plastic dynamics and aesthetics

In aesthetics, no less in physics, the last years of the 19th century and the first years of the 20th century were periods of transformations in the concept of space. Starting with Hildebrand's Problem of Forms (1893) where space appears for the first time as an autonomous aesthetic concept, and more importantly as an uninterrupted and incomprehensible amount of solid bodies. All the way to his separation from Riegel and his identifier Kunststuen and finally to Panovski's synthesis.

Space appeared as a new item as an object of direct knowledge and experience. Historian liberates the appearance of the theory of space in the modern quantity influenced by the part. Modern Architecture in Humanism (1914) Geoffrey Scott's influential work linking the

psychological theory of Theodore Lipps and the Mixture Theory of Charles Blanc and Julien Guadet. However, this later development would not experience full integration into architectural practice until the 1920s, during which time Cubism (which took over) refined and greatly weakened them. The most important evolution of these problems and the evolution of the near-scientific movement which emancipated the physical theory of the old concept of matter and its reciprocal space. It was the basis of the new plastic theories developed by the futurist Umberto Boccioni his invoices for dynamism .

After the publication of Marinetti's manifesto, undoubtedly many of those writings of now-famous courts were a key part of the Futurist approach to public relations. However, more than any of the exponents of the movement, even Marinetti, whose style of public promotion and fair choice of phrases was then covered by a consistent thought - those of Bocconi were indisputable and offensive ideas that were formed in the composite system of concepts while nature of physical life.

In *the Technical Manifesto of Futurist Sculpture*⁹⁰ where the first manifesto was published only through his name, Bocconi radically constructs the relationship of the object to its environment: Sculpture allows me to experience the object by how I can make the boundaries of space tangible, plastic or systematic, because now no one believes that the object ends where it begins and that there are no objects around us: the bottle, the car, the tree, the house and the street, which he does not intersect with arabesques and makes circular lines (Ar. I, p. 69).

The same reports expressed in another text, already elaborated in the language of atomic physics:

The parts between one object and another are not empty spaces, but continuous matter of varying intensity, which no longer reveals visible lines that do not fit into any photographic truth. It is in our photographs that we do not have objects and empty spaces, but only more or less intensity and strength of space. (Ar. I, p. 143, additional italics).

Discarding body/non-body oppositions, space is also not characterized in terms of two or more interrelated fields:

Absolute motion is a dynamic law that is based on an object. In the plastic construction of the object, the most important thing is the object inside it, whether it is at rest or in motion.

I make this distinction between stillness and movement just to be clear, because there is no such thing as peace; there is only movement, the rest is relative, a matter of phenomenon. This plastic construction obeys the law of motion that characterizes the body in question.

It is the plastic potential that sustains the object itself, closely related to its substance and affected by the general characteristics: inalienability, decisiveness, elasticity, etc., or its characteristics; color, consistency, shape (frame, head, convex, cube, cone, spiral, elliptical, spherical, etc.). (SPF, p. 80)

Beauchon's system reveals the dual nature of space: on the one hand, a specific and extended environment or metric dimensional properties and other fluid and stable field intensities (eg forces, velocities, temperatures, colors) The similarity of Bergson's two diversities, numerical (discrete) and qualitative (continuous) or in general should be said about space and that of *Durée*, it is again worth mentioning here. Of course the main difference between the second type of Bergson's dynamic difference formulated in the *Essay* and that of Beauchon, that in the latter there is no a separate domain or a privileged interior. It is precisely the problem of this division that is the starting point for Beauchon's work. What remains if this difference is the task of giving systematic expression to the modern world in terms of continuous diversity.¹⁹

For Bocconi, such an understanding of the world was implicitly sustained through what I posit below as three interdependent hypotheses:

⁹⁰ Boccioni, Umberto, 1882-1916, Milan, Italy : Governing Group of the Futurist Movement, 1912-04-11.

1. *Hypothesis of clarification from a larger object* According to this hypothesis, the world is simultaneously a multitude of separate parts and a materially separated whole. The basic driving current here is the attack on perspective space²⁰ and the correlative "scientific" geometry, which is created in an optical model.²¹ Traditionally, the statue falls and is calculated according to the atmosphere of the place from which it appears," writes Bocconi; that there we will use the facts, the sculpture will use the "facts" of the landscape and environment that simultaneously affect the figure and the objects "and " devotes itself to the plastic capacities to [these objects] that have bold force. hitherto separated and inviolable" (Ar I, p. 68). This thought led to positive formulations such as "interpretation of surfaces" (Ar. I, pp. 68, 72), an idea borrowed from Marinetti, for (the imagination of) senaphiles ("wireless as under radio and "wireless") and "absolutely and the end of the final lines" (ar. If 70).

The third formulation deals with finite lines and closed forms, elements that can be cut off from the fluid law of events ("the law of the community of universal motion" [FM, p. 94]) This law comprehends the formation of matter that is with a goal, a constellation of momentary and metastable forces (or lines of force) that originate outside of it and transcend it.

The whole world will collapse upon us, uniting... the foot, hand, or object has no value only as elements in the general plastic rhythm and can be eliminated, not because we try to imitate the works of the Greeks or Romans. but for the sake of harmonizing with the overall harmony the artist is trying to create. (Ar. I, p. 71) The essence of the world can be divided or integrated into pure material or forms. Instead of the final changes and fluctuations in and out of formal arrangements Boccioni calls "plastic zones", they become arrangements of materials in a general sense, formless, random and as short as possible. Now there is only the world essence - aggregated and a-centered in various material units - no more transcendent "ideal forms" embodied even in "higher" or noble material:

Destroy the traditional literary "dignity" of the marble and bronze statue. Insist that twenty (20) different materials can be used for an artwork to achieve movement in the sculpture. To name just a few: iron, cement, fiber, leather, clothing, mirror, electric lamp, etc.

The universal motion hypothesis extends the continuum theory of the object field, which is more fluid than the rigid three-dimensional continuum of the time axis. As we can see, essence is related to (absolute) motion, just as (relative) motion is related to "velocity." The world essence (abbreviation many), now animated, describes the field of vectors with different qualities and properties. If the "plane interpenetration" formula correctly expresses the principle of continuity in the object field, it is not enough to express vector quantities in the velocity field. Only one line to express differences or changes in the force field; the line is intended as a line, as a vector, not as a shape separator. Thus, the hypothesis of universal motion is based on the basis of the object and its relations. He describes a completely different universe, the essence thought through time is speed, ontologically pure and without substratum (pure "d" in dx/dt). However, these speeds are grouped, fun and to change the quality and create object-effects outside the scope of the form: "An object does not have its own shape, the only thing that can define it is a line that shows the relationship between the object's weight (quantity) and its distribution (quality)." The object is realized in plastic in the amount and component of force which in turn depends on the qualities of the area - here, gravity and centripetality. The lines, or "lines of force" (linee-forze) describe the nature of the object (the character and quality of the field) and not its movement as such (as opposed to the basic fixed displacement of the form). The lines of force are quite different; they indicate a state of pure interface or transmission without a holder: appearance – line and appearance of matter²⁶ and becoming – immanent to both.

This is the fundamental meaning of dynamism, and it is also the reason why cinematography, chronography, separation and delay have nothing in common with futurism and mainstream

physics. The ill-fated experiments led by Giacomo Balla⁹¹ in 1912-1913 are no exception to this rule. Dynamism does not characterize the activity of objects in space, but describes the quality of the field of immanence of appearance, where the world, in Beauchon's words, "is understood as an infinite delay of the species of evolution" (FM, p. 95).

Time and space are complete and have a plastic consistency. This third hypothesis logically depends on the previous two. As can be seen, Einstein's special theory of relativity represents the inert concept of physical theory and with it I absolutely change the time and space of classical mechanics in the field concept. Although the laws of classical mechanics apply in an inert system, they do not apply to events occurring outside of it. Thus, local events appear to obey Newtonian principles, but they are themselves always embedded in a fluid space-time frame, where events can only be related through a Lorentz transformation, not through fixed or universal coordinates. The main innovation in this theory is twofold: first, space, events and mechanics ceased to function as substrates for each other and were established as non-hierarchical interdependent features of the field, and second, the four-dimensional continued without stopping life in the three. spatial coordinates, which evolve in a time of one-dimensionality, and remain unrealized because the goal of four-dimensionality in the four coordinates takes their positions, without privilege or sizes in difference.

New cities – modern stage performance

The last pre-recruited member of the Futurist Brigade (the composition of the ideological tendencies and credibility of the group would change radically after the war), Sant Antonio was Eliabi, the architect of Lombardy. Born in Como in 1888, Santa Eliabi studied in Milan and Bologna, where he earned a degree in 1912, before returning to Milan to soon begin his work, then in collaboration with a group of architects known as Tendese. NEW. Santa Eliab's early work (before Milan, 1912) was influenced by the highly decorated Liberty style, whose popularity was only then beginning to fade.²⁸ In the two years following his transfer to Milan, he produced numerous drawings and studies of urban concepts, , largely speculative in nature, which were first grouped under the title Milan 2000 and later publicly exhibited with the Tendenza NUOVE group in 1914 under the title La Citta Nuova [new cities]. including in the preface the tasks of modern architecture important to Eliabi Sant.

Although Sant Eliabi was not yet an official member of the Futurist movement, this article entitled *Messaggio* was clearly wshwtw Futurism in inspiration, and a few months later it was adapted, with very few changes, as the *Manifesto Futurist in Architekture*⁹².

Messaggio begins dramatically, creating from several transpositions and a traditional thought object in a more complicated, abstract and with authentic configurations. Let's look at the following threads with two opposing views on history:

To remove what is difficult, grotesque and inappropriate for us (traditional, style, aesthetics and proportion), to raise new forms, new lines of existence, only from the special conditions of contemporary living and its design as a value, our aesthetics and stability.

Such architecture cannot be subject to any law of historical continuity. It must be as new as our state of mind and the unpredictability of our moment in history.

Discarded from the beginning is that history which is sedimented and carries the evolution of taste and styles, the narrative of heritage, memory and submissions. This story about " *formal differences*" . . . *soggetta a una legge di continuita storica* " is rejected in the name of an authentic and comprehensive history rooted in " *condizione dell'ambiente* " and " *contingenze del nostro momento storico* ". In the one case, as in the other, the valorization of life, contains and the character of the aesthetic phenomenon; *the metaphysical telos of history opened the way*

⁹¹ [Giacomo Balla, Street Light](#)". *Humanities LibreTexts*. 24 December 2022. Retrieved 12 December 2023.

⁹²[Il vestito antineutrale : manifesto futurista](#), Direzione del Movimento futurista, 1914

to a reality that was and indeed must be created from within and anew at every moment. For the Futurists, "the new privilege should not privilege reality or beings: its history and time cannot be separated from the history of material or unstable power. Tradition was not considered harmful to life, in the words of Nice, but only false; it offers the metaphysics of infinity where in reality there are only natural laws, the bourgeois academy of representation where in reality there are chaotic and insignificant circumstances of force and the mysticism of direct continuity - influence, transmission, origin, - instead of conjunctural immanence, instability and simultaneity. Historical consciousness began to lose its metaphysical infrastructure - developing equally with the replacement of classical time in physics - only to confirm by insisting on a deeper historical consciousness of the past, a consciousness historical of the world and life as such, rather than the submissions of the ^{naraji} bearers themselves.

Not surprisingly, the rest of *the Messaggio* concerns the concrete discovery of these forms of compromising historical representation:

we have lost our sense of the majestic, the massive, the static, while enriching our sensibility with a sense of light and that practice. We no longer feel that we are the people of the cathedral and the ancient debating halls, but the people of the grand hotels, the railway stations, the vast roads, the colossal ports, the covered markets, the eateries, the restoration areas and the ghetto reconstruction spheres.

We must do away with the grandiose and the ornamental, we must choose the problem of modern architecture without discovering the pictures of China, Persia, and Japan, or agreeing to the rules of Vitruvius... We must diminish the importance of facades, carry the questions of taste outside the field of small molds the most important small towns. It is time to put an end to commemorative memorial architecture; architecture must be more fundamental than this, and we will begin to get there as we largely unravel this evidence.

The tendency towards cinematic relief and plasticity offers traditional architecture as the magnitude of forces, requiring exploratory forces to give it a compatible configuration. Architecture is compared and tested with the new state of importance and techniques, as well as with the demands and desires of (material, political and spiritual) where it simultaneously assumes its artistic role: true architecture is not a barren combination of practice and validity, but stands, to apply to art, namely synthesis and dissemination. Although Sant Elia failed to realize any construction (post-libertarian) for the time of its realization, he created a number of eloquent researches and drawings which, together with MESSAGGIO and the manifesto, show the rigor and the new programming concept of architecture and experience. urban planning, its influence can be observed for decades, which implications can be realized even today.

The drawings from this period (1913-1914) will be analyzed in two main groups, the morphological researches that look for the unique architectural structure - lighting, turbines, hangars, bridges and other non-specific constructions entitled Building and architectural dynamics - and those that develop more explicitly within different cities and in other regions. In the first group, we can see the elaboration of the formal vocabulary, where themes and implications are realized in the second degree or molar plane - the city which is the concrete truth that constitutes it, but its formations and final organizations do so. does not present it in any way.

Conclusion

The art of scenic construction, architecture in general over time has managed to develop and pass from one style to another, preserving unchanged the general character of architecture, because throughout history there have been numerous changes in taste created by changes in religious beliefs, the legacy of political regimes, but some have caused essential changes in our living conditions, changes that discard or reorganize the old conditions, as was the case with

natural conditions, the improvement of technical methods, the rational and scientific use of materials.

We have emphasized that the problem of modern architecture is not a problem of the arrangement of lines; the problem is not that new mouldings, new arches, for doors and windows are being created; it is not to replace the columns, pilasters or consoles with caryatids, the problem is not to leave the facade of bare bricks or to paint it with plaster and stone; in short, it has nothing to do with defining formalistic differences between new and old constructions. But to raise a new structure based on a meaningful plan, using science and technology, fortunately some questions are asked about our habits regarding the constructive spirit.

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