

**THE ANTHROPOLOGICAL DIMENSION OF ARCHITECTURE IN
THE PHENOMENOLOGY OF CHRISTIAN NORBERG-SCHULZ:
THEORETICAL PROBLEMS OF (ANTHROPO)CENTER IN
ARCHITECTURE THROUGH THE PERCEPTION OF
THE INTERIOR SPACE**

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Abstract. *The subject of this paper are postulates of Christian Norberg-Schulz within the theory of architecture of the second half of the 20th century which can be connected with the interpretation of a man and the interior space as primary determinants of architectural existence on the existential and functional level. In line with the impacts of other phenomenologists whose stances Christian Norberg-Schulz often quotes in his books, the research implies a wider framework in the interpretation of the paper subject. Therefore examining the impacts of the most significant figures for Norberg-Schulz's work on the subject of existence, dwelling, and a man's attitude toward space, such as Heidegger, Bollnow, Bachelard. The aim of this paper is the research of the anthropological dimension of Norberg-Schulz's theory of architecture, i.e. the architecture–body relation compared to architecture–place relation as the theorist's dominant standpoint expressed through the 'concept of place' phrase. Considering the primary aim, this paper is focused on the problem of interpreting the center in architecture, where a man is simultaneously defined as an integral component of architectural space or, on the contrary, as an independent perceptive figure. The research methods used in this paper are the reproductive synthesis, inductive method of agreement and difference, as well as the method of causal analysis.*

Key words: *Christian Norberg-Schulz, phenomenology, interior space, identity, man*

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1. INTRODUCTION

From the standpoint of dichotomous development of the modern architectural work and the overview of the changes in the man-space relation, it has been noticed that there is a certain gap significant for the essence of the architectural structure existence. The dissonance of an architectural construct refers to the separate view of the 'inside' and 'outside' and the shift of focus to the exterior of the architectural shell, whereas the interior, as a differentiated and inferior discipline, in its historical development, is most often interpreted through style determinants and equipment elements. In the introduction of his book *A History of Interior Design*, John Pile writes about the significance of the interior as an integral component of an architectural structure and states that we spend most of our time inside the object: "We sleep, eat, cook, bathe, and spend free time 'at home' – that is, inside [1]." The problem of the utilitarian feature of an architectural form, compared to the existential needs of its users, i.e. the life which occurs 'inside', and not 'outside', initiates a discourse on the relation man–interior, pointing to the importance of a house interior, as well as a man as a constant component and actor according to which it is defined, developed and modified. Allsopp (Bruce Allsopp) says that the phenomenon of architecture is the development of the phenomenon of a man [2].

As the first phenomenologist of architecture – the theoretical concepts created and developed during the seventies of the 20th century [3], Christian Norberg-Schulz advocated the return to things, the essence of objects contrary to the previous abstract mental images and the perception of space [4]. He pointed out that architecture as a human produce can be characterized as the 'thing' which possesses its visible and invisible features, and that as such it can be observed in phenomenological terms [5]. He divides a space to *concrete physical*, based on the elements of everyday life on the micro and macro plan, and *abstract mathematical*, as a human product and an instrument of the environment description. When defining the six main concepts of space derived from the relation with a man, the architectural space is interpreted as a visual representation of human needs and activities, i.e. as a "concretization of existential space" [6]. The discussion on the essence of architecture, in the case of Norberg-Schulz, opens the dispute about the inside and outside as a topological tension, fundamental for understanding the aspect of existence, and thus as a component of a man within the architectural product.

Accordingly, the subject of the research are elements of Norberg-Schulz's theoretical work which examine the relation of a man with architectural space through its interior, especially within the matter of dwelling, where the mentioned relation is the most direct. In accordance with the fact that the greatest part of his theoretical thought is directly derived from the discourse of other phenomenologists who Norberg-Schulz translates to the field of architecture, for the more thorough analysis and better argumentation, the subject of this paper will take a wider framework and create an overview of the concepts of the most influential figures such as Martin Heidegger, Otto Friedrich Bollnow, and Gaston Bachelard. The term 'center' is used in the paper for expressing the spatial and mental essence of an architectural space, i.e. the main constitutive motive related to the centrality of a man as a creator and user.

The aims and objectives of the paper include:

- research of the anthropological aspect of Norberg-Schulz's work within which the need for researching and understanding the human phenomenon is imposed as an important supposition for understanding the essence of architecture;

- examining the relation with modernism and the idea of the return of anthropocentricity in architecture, similar to the idea of the post-modernism created in the seventies of the last century as well;
- Understanding the connection of the users with the inner space along with the problems of defining of interior as a place. In his theses, Norberg-Schulz emphasizes interior importance, but he also neglects it in a certain way and focuses on the relation of architecture with the context [3], i.e. the symbolic and cognitive value of architecture compared to the instrumental one [5].

The research methods used in the paper are based on the causal analysis, with the aim of examining the cause and effect relation in Norberg-Schulz's theory of architecture, associated to the modernism idea of returning to the man, and theoretical impacts and rivalry on the inside-outside relation. Then, the method of reproductive synthesis breaks down Norberg-Schulz's work and examines it from the differentiated standpoint, in relation with the supremacy of the topic of his work – *genius loci* (the Roman concept of the being essence that Norberg-Schulz translates to the place phenomenon). Finally, the method of agreement and difference was used as an inductive procedure and represents the transition from the analytical to the synthetic method.

2. INSIDE AND OUTSIDE. THE QUESTION OF IDENTITY

Contemplating the phenomenon of place as a qualitative entirety of everyday life, Christian Norberg-Schulz presumes that the mentioned phenomenon can never be observed isolated. He concludes that, regardless whether it is the product of nature or humans, a certain place inevitably gets into the interaction with its environment, which results in the emergence of the problem of interior and exterior (Fig. 1a). Accordingly, it is emphasized that 'one inside' and 'one outside' are the main determinants of both existential and architectural space – created from the previous one [4]. Also, it is considered that the architectural space almost always represents the system of places, included or contained, and thus the emphasis is that 'to be inside' is the basic concept of any space, and of the architecture as an artificial structure as well [6].

"...the house bring us 'inside'. The essence of the house as architecture, therefore, is interior space [6]"

Using Heidegger's method of translating Georg Trakl's poem "Winter Evening", Norberg-Schulz characterizes the interior as an extension of the environment and a perceptible world of things, but also observes it differently in comparison with what its environment consists of. On condition that the exterior was created of natural elements only, which certainly is not the case in today's world, a man would be his own protection and interior. However, if what is outside is perceived as a synergy of natural and artificial elements, such as cities, settlements, or houses, it is those artificial creations that become our double shell and our interior [4]. Norberg-Schulz qualitatively formulates the term of interior by using the two main characteristics – *the principle of enclosure* and *the principle of concentration*.

In case of the former aspect, the emphasis is on the significance of borders (walls, floors, ceilings) which create that enclosure as well as on the openings which enable the

communication with the outer world. By citing Heidegger, Norberg-Schulz states that in the division between being inside and being outside, “a boundary is not that at which something stops, (...), the boundary is that, from which something begins its presencing” [4]. While the philosopher Mark Kingwell, with his theory of interior distinguishes the element of a threshold as the border [7], Norberg-Schulz favors the element of openings, primarily the doors through which the inside–outside interaction takes place [6]. Norberg-Schulz argues his position in the fact that only when entering the enclosed form, it becomes the interior. As Milena Kordić in her doctoral thesis states, the interior is the first next shell of our spiritual and corporal content, although this shell is not a ‘hermetic shell’ [8]. In other words, the system of openings in architecture creates the relation toward the environment and provides a practical framework for fulfilling the existential needs. The importance of the place closeness within dwelling is reflected in the primary feature of a house to protect, shelter, and keep safe, which is one of the ultimate instrumental requirements of architecture regarding human needs [5].

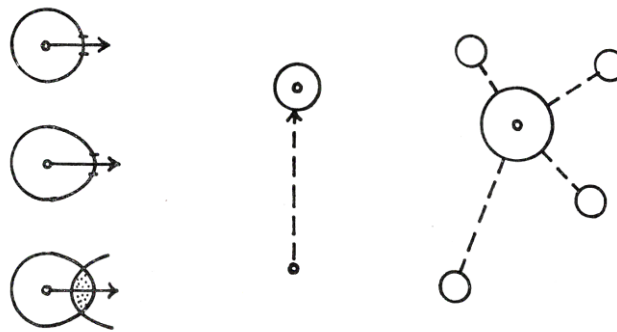


Fig. 1 a) Scheme of inside-outside relationship; b) Scheme of interaction between center, path, and domain; c) Scheme of the centers relationship inside the house as the primary center. Source: C. Norberg-Schulz, *Existence, Space & Architecture*, Praeger Publishers, New York and Washington, 1971.

On the other hand, the principle of concentration emphasizes the importance of the content of the interior. Therefore, mentioned inner space creates a unique identity, both in relation to a man and in relation to the environment. Norberg-Schulz believes that things at the lowest existential level possess the most direct connection with a man and thus reflect a part of the inner spiritual life of a user. At the same time, he states that things, i.e. objects and furniture in everyday use, bring the exterior closer to its opposite, and thus the interior becomes the link of the identities of the outer world and human beings [9]. Historian and theoretician Charles Rice supports this thesis as he uses the historic-etymological analysis of the term *interior* to perceive its original purpose for the description of the man’s interior state and the character individuality, and not the interior of a building [10].

“Only when man defined what is inside and what is outside, can we really say that he ‘dwells’. (...) inside of space becomes an expression of the ‘inside’ of personality. ‘Identity’, thus, is closely connected with the experience of place (...)” said Norberg-Schulz [6].

It is noticeable that with the aspect of concentration in the domain of dwelling, to be 'at home' does not mean only 'to have a roof over one's head' and be protected, but to have a feeling of a deep connection with the features of a certain place [11]. Moreover, the things we concentrate/gather within a home are not only natural, but a human product as well, and thus an additional interaction is created with the environment through the process of humanization.

3. INTERWEAVING OF THE HOUSE AND THE BODY. THEORETICAL IMPACTS IN THE INTERPRETATION OF A CENTER IN ARCHITECTURE

By creating their own spaces, individuals explore personal and social identities, interchanging both themselves and the space they dwell in through the processes of adaptation, assimilation, and accommodation.

"Take the portrayal of human figures and take house plans from a given time and place: look at them together as evidence of a way of life, and the coupling between everyday conduct and architectural organization may become more lucid" wrote Robin Evans [10].

However, the connection between a house and a human being does not only include the identification with the characteristics based in things, but also the orientation in a space that those things make up. While identification, in the general structure of housing, is related to physicality and the question of 'how', orientation refers to spatiality and the question of 'where' [9].

When formulating existential and architectural space, Norberg-Schulz creates an organizational scheme within which he detects three main topological elements common for both mentioned spaces, whose further combination creates the concrete image of human existence [6]. They are: the *center*, based on the principle of vicinity; *directions/paths*, based on the principle of continuity; and *domains/areas* which are characterized by closeness. As the most significant element, the center represents safety and a starting point where essential activities are conducted, a known surrounding that belongs to each individual in a certain way. In that sense, a home can be characterized as a primary center connected with the earliest childhood, a place from which other places conquering starts [11]. It is the personal center of every person – wherever headed to, in order to come to another place, human sets off from home, wrote Norberg-Schulz [6]. With the development of an individual, the element of directions/paths enables the connection of the primary center and other places (areas or places that are not home), which makes those the new hubs, orientation points, and spaces of designed activities. (Fig. 1b). The connection between a man and a place through events is also noticeable within the term 'take place' which is analogous in certain European languages. Terms such as German *stattfinden*, Italian *avere luogo*, and English *take place* have the same connotation – 'happen', whereas the Italian literal translation would be "have a place" and the English "take a place" could be related to existential activity [6, 11]. Through material elements persons orient themselves and identify with, a house interior becomes their primordial center and the primary place of architectural intervention. Accordingly, a question could be raised on interior neglecting regarding the splendor of architectural shell and what is outside. The reason for historical inclination toward architectural exterior and a 'home outside home' Milena Kordić finds in the relation of gender and space [8]. She perceives the

orientation of a man toward social relations, and thus to the symbolic exchange which architectural form achieves in the outer world, which could be one of the reasons for the dominance of architectural shell in relation to the interior, i.e. a home which belongs to a woman (Fig. 2). The same argumentation could be implemented for Norberg-Schulz's perception that almost all the life goals are achieved outside home [9]. Consequently, our attention is directed toward leaving the 'interior' and the orientation toward other places, in this context perceived as the exterior.

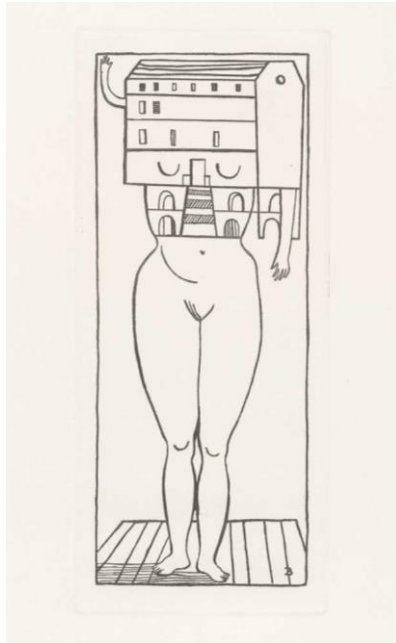


Fig. 2 *Femme Maison* (Woman House), Louise Bourgeois, 1947.

Source: https://www.moma.org/s/lb/collection_lb/object/object_objid-136096.html

As a category of existential space, a house is determined by corporal functions, and its interior is regulated in relation to human activities and the outer world. It is a place and the center, but in its structure, it recognizes several places (Fig. 1c), centers, and lower existential levels which closer determine its character – objects and furniture as spaces of arms and bodies. Christian Norberg-Schulz, in his book *Existence, Space & Architecture*, discusses several centers of a house in relation to the anthropological significance, symbolism, corporal functions. At the beginning, he states the importance of a fireplace as a symbol of a hearth, warmth, gathering place of the family members in the form of a circle. Contrary to that, when quoting Bollnow, he emphasizes the importance of a bed as probably the most outstanding center, taking into consideration that a bed is the initial and the final point of everyday activities, and of the overall human life as well (Fig. 3). Furthermore, Schulz highlights Bachelard's interpretation of cupboards and drawers as the centers of order [6], and he also overviews Heidegger's perception of a table as a focal point of the interior, a place of gatherings, of having meals and conversations [4]. By summing up all the aforementioned, it is highlighted that the center is the point of

creation or the focal point of the environment, regardless of the shape of their material and perceptive appearance. Thus, it can be concluded that the center of a space could be a man. The man could be his own mark or goal because we go toward him or go away from him, noticed Norberg-Schulz with reference to Dagobert Frey [6].

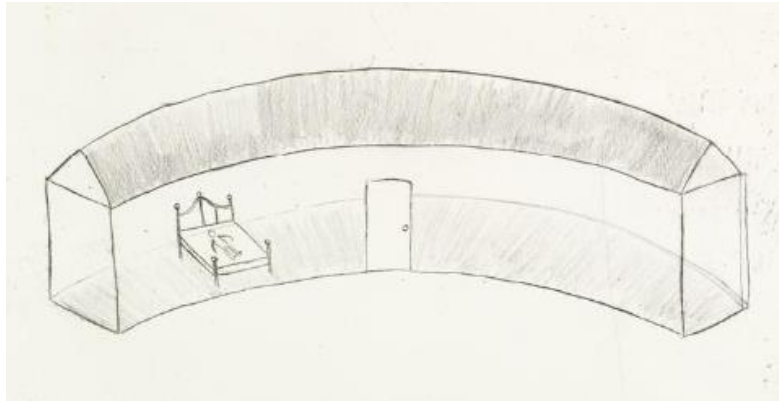


Fig. 3 *The Curved House*, Louise Bourgeois, 2010.

Source: https://www.moma.org/s/lb/collection_lb/object/object_objid-197110.html

Since Norberg-Schulz often points out the observations of other authors in his studies, the next segments will contain the discussion of works that had the greatest impact on this theoretician in the interpretation of the center in man–house relation. They are Martin Heidegger with his works *Building Dwelling Thinking* (*Bauen Wohnen Denken*, 1951) and *Being and Time* (*Sein und Zeit*, 1953); Otto Friedrich Bollnow and his work *Human Space* (*Mensch und Raum*, 1963); and Gaston Bachelard with his book *The Poetics of Space* (*La Poétique de l'Espace*, 1957).

3.1. Martin Heidegger – existence, dwelling, being

In his phenomenology, Heidegger was striving to understand beings, by making a distinction between the terms of being and be – to be [12]. He was among the first who concluded that the “existence is spatial”, which will be used by Norberg-Schulz in defining space in general, as well as the man–space relation.

“You cannot divorce man and space. Space is neither an external object nor an internal experience. We don't have man and space besides...[6]”.

In architecture discourse, Norberg-Schulz is the first and the most significant translation of Heidegger's philosophy, primarily through his aspiration to dignify the human condition [13]. It can be said that by translating Heidegger's philosophy into the field of architecture, the interpretation of architectural building points to a man himself as an essence and the interior as a center. By using the analytical approach to the language and the interpretation method, Heidegger concludes that being and dwelling could be observed as equal. Actually, he determines that the Old-German word *buan* which signifies ‘building’ also means ‘dwelling’, and that *bin* means both ‘dwell’ and ‘am’ [14]. Accordingly, *ich bin* means both ‘I am’ and ‘I dwell’, so that dwelling becomes the main principle of being, which is why Norberg-Schulz

calls a house “the central place of human existence” [6]. Along with the previously mentioned, Heidegger points out that buildings which are not apartments are also defined in relation to dwelling as ‘inactivity’ [14]. He also perceives that building as an act means constructing/making (*aedificare*) and nurturing /preserving (*colere cultura*), as well as the fact that both of the mentioned processes are contained in dwelling as a process of personal and collective ‘wandering’ [9]. From the previous statements, Norberg-Schulz derives that ‘to be in the world’, in the sense of orientation, initiates the question of the center as a known spot and the spatial benchmark (whether on a wider level of place – ‘I am a New Yorker’ or within a concrete existential space) [4].

In the further interpretation of terms, Heidegger says that *friede*, a German word for serenity/peace, also means the protection from a damage and danger, primarily due to closing – *umfriedung*. Related to the above mentioned, Norberg-Schulz comes to the conclusion that dwelling actually means gathering in a concrete thing or a structure, and that the archetypical act of building is essentially connected with closing and what is inside [4]. He overviews the example of a jug or a bottle which provides a shape to its content, but the very content of that bottle is also the essence or the core, and not its wrap as a container [9]. So, in the inside–outside relation, the center becomes what is inside, something that protects and keeps, gives identity. “When we are inside, we are finally at home”, wrote Norberg-Schulz [9].

3.2. Otto Friedrich Bollnow – spatiality of human life

With the overview of Bollnow’s work, Norberg-Schulz states that the center is the point where an individual stops and lives in a space. Namely, he identifies the center with the goal, i.e. with the places where actions of primary importance take place within multiple spatial levels such as: (1) habitats as the centers of an area, (2) squares as the centers of the habitats, (3) public buildings as the centers of the built tissue, and (4) houses as personal centers [9]. For Bollnow, however, *mitte* (center) is the zero starting point that we come back to on daily basis. It could be said that, for him, the goals are the temporary stops for fulfilling existential needs, and the center is the complete opposite – a place of departure and arrival, the starting point and the rest stop. In that way, Bollnow makes the difference between a place of temporary existence and the place to which we essentially belong [15].

“The double movement of departure and return divides space into two concentric domains, an inner and an outer: the narrower inner is the domain of the house and homeland and from there man advances into the wider outer domain, from which he also returns [6]”.

According to his opinion, a house is the concrete center or the *axis mundi* of an individual, the hub of the closest and furthest distances. Furthermore, he finds its anthropological significance in the provision of peace, protection, freedom, and safety [15], the values equal to the quality of Schulz’s closeness and concentration (in terms of distances and inside–outside determination), as well as to the safety and identification related to the elementary features of a home. By defining the three forms of individual space, *the space of one’s own body*, *the space of one’s own house*, and *enclosing space in general*, Bollnow perceives a house a bit metaphorically as well, as any enclosed or individual area outside a body, the first following shell layer within which a man can move and be free [15]. He is thus suggesting that a house

or a home as a center does not have to be a space where we live, but a space of our second interior related to the protectiveness of the third level (e.g. a city).

Moreover, Bollnow also poses a question on the existence of our center on the in-between level compared to a house or a body, i.e. whether it is possible to determine a center of the living space within a house. In that context, he neglects the hearth as a literal spatial hub, taking into consideration that its centrality is questioned with the development of a kitchen. Also, he rejects the significance of a table and the dining table which could be family hubs, but with the fact that in a modern world people rarely live alone, a need is imposed for defining an individual center outside a body. As it was pointed out in the previous chapter, the answer to Bollnow's question is found in the element of a bed. He considers that a bed fulfills the accepted definition of a center as a place of protection and safety, because we need to feel serene in order to have a good sleep. Also, he highlights the fact that besides the comfort and warmth it provides, the element of a bed has a specifically private character, and as such, it is most often positioned in an intimate part of an apartment, away from the visitors. The discussion about a bed as a hub can be extended to the change of the body position that it ensures, and within which a dilemma arises – whether it frees from the efforts to resist the gravitation forces, or it actually takes away the man's characteristic position [15].

3.3. Gaston Bachelard – dialectical space *I* and *non-I*

Using the methods of space reading, Bachelard cautions that phenomenological research must not give in to the seductiveness of the outer beauties which externalize every aspect of intimacy [16]. Consequently, he finds the most convenient being for the study of spatial essence in the interior of a house. Its significance as a continuation of the component of a man is pronounced through a metaphorical image of a mollusk which 'exudes its shell' [16], i.e. excretes and gradually builds according to its own *I*, as well to the *non-I*, i.e. its exterior. Thus, it can be concluded that Bachelard perceives the interior or the inside of a house twofold:

- 1) As a *non-I*, when he perceives it in relation to a man (*I*). Under such circumstances, the *non-I* is our shelter and shield which blocks the uncertainty and enables a peaceful sleep [16].
- 2) As a *being* (*I*), if he observes it in relation to the exterior of a house as a *non-being*. In this case, the mentioned dualisms get into some kind of exchange because, as he points out – by enclosing into the being, there is a need to keep getting out of it; and as soon as getting out of it, we will always have to get back into it [16].

According to the exchanges that continuously happen on the mentioned relations, which Bachelard calls the forces of division and separation [16], it can be concluded that actually there are no clear borders between the inside and the outside, i.e. between being and non-being. In relation to stated, Norberg-Schulz introduces the existence of so-called *transition area* [6], initiated by a two-way exchange of both entities, so that the non-being takes the characteristics of the being, and the inside to the outside and vice versa.

Furthermore, the ambivalence of Bachelard's reading of the space refers to the determination of the center of human spatiality as well. On the one hand, he emphasizes that the real center does not exist, and due to the lack of stability, the house is becoming an illusion. In this way, it is the 'germ' of central happiness, a vertical being who provides advice of continuity and without which a man would be dispersed [16]. The verticality of a house as a benchmark is also examined by Norberg-Schulz when writing about the simplest form of

existence, made up of one vertical line and a horizontal plan with the network of paths (Fig. 4). Contrary to the previous interpretation, Bachelard perceives that a house in its complexity and concentration can offer concrete focal points, such as the already mentioned wardrobe (*armoire*) as the center of order and intimacy, due to the fact that it is not open for everybody [16].

4. THE RELATION WITH MODERNISM AND THE IDEA OF THE RETURN OF ANTHROPOCENTRICITY. THE PROBLEM OF INTERIOR SPACE

The consequences of wars and a new geopolitical reality have reflected on the way of thinking about space in relation to a man and human survival in general. After the end of the Second World War, architecture entered a 'new phase', with the intent to create a more humane space, separated from historicism, and as Norberg-Schulz wrote, with an idealistic intention of an individual to improve a man's environment [5]. Performed through the principles of stylistic articulation, mass production, and functionalism, the idea of modern movement includes the turning to a 'new man' [17], and the care for a human being [9], seen through the meeting of the essential dwelling needs. In search of the essence, the intention was to focus on the interior of apartments and houses, and on forming buildings using the principle 'inside toward outside', with flat, stripped-off facades without any decorative plastics. Using various modular and proportion principles, the building was directed to meeting human measures (Fig. 5) – an apartment of an ordinary man, and availability for everyone. One of the best-known examples of the mentioned articulation is Le Corbusier's Modulor (*Le Modulor*, 1948; *Modulor 2*, 1954), conceived as a means to readjusting to human measure in relation to the abstractness of the metric system [18].

Contrary to said above, and according to the opinions of some authors, modern architecture distanced even further from a man and focused on abstract geometric variations which are becoming the subjects of criticism [19]. With the overview of the post-war modernism, Norberg-Schulz emphasizes that the search for the minimal and precise measures only confirmed the need for economical and efficient outcomes, without stabilizing the wavering anthropocentricity as the initial idea [5]. Thus, the narrowly set constructional task of humanization satisfied only the instrumental aspect of architecture, while neglecting its symbolic significance. In other words, he emphasizes that the need for architecture cannot be based only on forming the utilitarian framework compared to a place where that utility is performed in the form of dwelling [9]. It can be concluded that in the case of Norberg-Schulz and the creation of post-modern atmosphere, the question of function and interior as the essence of an architectural object is becoming differentiated from the interpretation offered by the modern/international movement (despite the probably equal starting point).

The phenomenology in architecture coincides with the time of crisis of high modernism in the developed societies and its post-modern criticism [3]. It is also noticeable that Norberg-Schulz in his theoretical work uses the books by Heidegger, Bachelard, and Bollnow, written in the period of modernism. In relation to that, the problem of 'homelessness' of a modern man, which Heidegger wrote about, Norberg-Schulz sees as the problem of mobility, alienation, and 'the lost center' [19, 6]. He believes that one of the main shortcomings of the idea of functionalism regarding the

return to the man is obvious in the exclusion of identification as the main aspect of elementary scheme of dwelling and existence. In this way he emphasizes that the challenge a modern man faces in the given time context is not of economic, technical, or social nature, but a humane problem of the preservation of the identity [6]. He points out that a modern house built in the twenties and thirties, despite the fact that it contributed to the improvement of living conditions as practical and healthy, does not possess figural features, such as belonging and the organic connection of the interior and exterior [9].

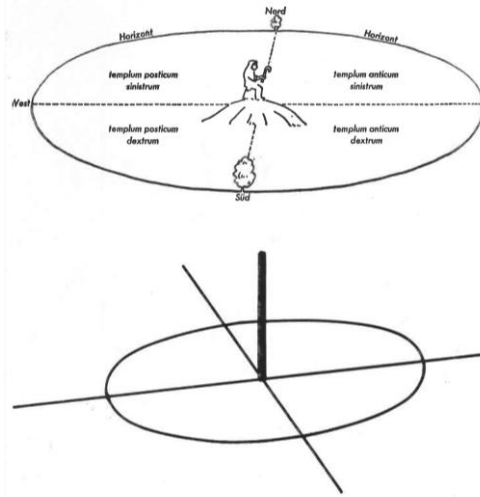


Fig. 4 The development of the 'vertical' and the structure of the existential space (in relation to the Roman division into quarters). Source: C. Norberg-Schulz, *Stanovanje, stanište, urbani prostor, kuća*, Građevinska knjiga, Beograd, 1990.

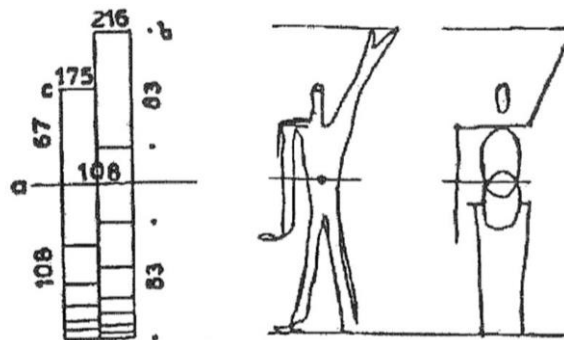


Fig. 5 Le Corbusier's sketches for Modulor. Source: Le Corbusier. *The Modulor*, Faber and Faber, London, 1973.

Moreover, when talking about earlier studies on space conception (such as Walter Netshe or Christopher Aleksander theory), Norberg-Schulz notices that they have a tendency to get around or exclude a man by using abstract geometry, and to reduce the architectural space to the impressions, feelings, and effect studies [6]. In such atmosphere, the theory of architecture

turns to the concepts offered by Siegfried Giedion, based on the separation or communication of inner and outer space [20]. In his formulation, Giedion notices that the modern architecture offers a completely new, third concept, based on the principle of permeation of the inner and the outer space, which Norberg-Schulz as Giedion's disciple also writes about [20]. Theorist Theodor Adorno sees the stratification of the boundary determinant concept in the inside-outside relationship as an intention to separate the population from home confinement and thus face the environment in the real world. [21]. The special significance of Giedion's newly-created concept, Norberg-Schulz sees in the fact that its appearance ceases the fixed use of paths and goals in favor of continuous "flows" without strict zone limitations [9]. In the interpretation of this concept, he especially emphasizes the examples of Wright (Frank Lloyd Wright), who creates a 'centrifugal base' as the architectural representation of freedom, and shelter [9]. Wright recognizes a special importance of a fireplace, which provides a greater significance to the hearth, as the lost figural center of the house, whereas the rest of the structure makes up the so-called 'flowing spaces', formed from the rooms which are attached and as such, they can be used separately or conjointly. The tendency of a similar approach, along with the development modification, is also noticeable in other architects, such as Ludwig Mies van der Rohe, who designs houses with a composition of several walls, the central core and the surrounding free space, with which he erases the clear border between the outside and the inside. However, as Norberg-Schulz points out, the open plan, in its further development, led once again to the alienation [9], and thus he concludes that the concepts on space division cannot be reduced only to the element of walls as the outside-inside cut. What is considered extremely important is the way an object is standing on the ground and forming a relation with other objects. He values contextuality and the relation with the surrounding. The previous statement is supported by the fact that he considers the concept of place as a primary phenomenon of his research, rarely using images of the interior in his books.

At last, Norberg-Schulz believes that with the development of technologies, a man has a possibility of leaving the place of his primary dwelling and becoming alienated, so he observes the return to a man through the return to figural and symbolic values of a house and a place. According to the belief that concentration is an important element of the interior and centricity, in this process, he pays special attention to the concrete things and elements of the equipment of an apartment, bearing in mind that with the appearance of open and free spaces, those elements are lost. In this way, Norberg-Schulz balances between a doubt that housing is even possible due to the increased mobility of man and the aspiration to create human-scale architecture. It can be supposed that he also connects the problem of alienation with the formation of uniform spaces, without any authentic elements of space, with the lack of clear borders, and with open plans, and thus, we are distancing from existential schemes (which also include the question of a center), and consequently from a man as well.

5. CONCLUDING CONSIDERATIONS

With the overview of Norberg-Schulz's work, along with the interpretation of the context in which he creates and the theoretical framework he uses, an insight is provided into his relation toward the interior space and the essence or to the centricity of architecture toward a man. The conclusions that could be drawn, open an additional discussion and questions regarding the subject topic:

- With the dominant viewpoint that the interior in its wider sense is the essence, either of a human being or of a house as a visual presentation, it is noticeable that Norberg-Schulz uses the inner space in a limited way, which raises the question of the importance of the interior in a bit of a conflicting position. While the interior is perceived as shelter in the functional and as a personality appearance in the symbolic sense, the focus of this research is moved to the phenomenon of the place. For Norberg-Schulz, to be inside primarily meant to belong to or identify with a place, either at the micro or the macro level.
- When talking about the question of architectural center as a spatial determinant, Norberg-Schulz leads the discussion in the direction that it can be a man, but also that architecture offers concrete spatial hubs using things or elements of existence. On many occasions, he also writes that architectural space can have its centers independently of a man, and thus puts the anthropological side of his research to a see-saw of constant questioning, without clear or final answers.
- In relation to modernism, what can be noticed is the presence of an identical idea of the return to a man, as well as the difference in the essential perception of that idea. While architects of the modern movement considered the reaffirmation of the topics of a man and dwelling primarily from the aspect of orientation, i.e. instrumental and utilitarian function of a house, Norberg-Schulz does it from the aspect of identification.
- The question remains about the direct connection of a man with a house and its interior – is a man the central figure of the creation and development, or the house itself is our center? In the case of Norberg-Schulz, and with the overview of other philosophers who influenced him and the time framework in which the subject discussion is taking place, this question has not been completely defined yet. Discussion guided by authors such as Heidegger, Bachelard, and Bollnow, searches for concrete centers within a house as human extension and center. Consequently, the importance of a human being is emphasized as the essence toward which the spatial hubs are defined. In the context of modernism, the set paradigm leads in the direction of examining the centers of architecture with the intention of pointing out the initial importance of the component of a man as a user.

What can be established as a common element of all examined aspects within this paper is the fact that in the theory of interior and the interpretation of the inner space, even today there remain important standpoints based on the philosophy and phenomenology of dwelling, created in relation to the development of modernism and the authors such as Heidegger, Bachelard, and Norberg-Schulz [22]. Opposed to the philosophical-psychological discourse conducted in the work, the interpretation of the interior as a crucial architectural space component can be extended in future research by the applied-psychological method.

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ANTROPOLOŠKA DIMENZIJA ARHITEKTURE U FENOMENOLOGIJI KRISTIJANA NORBERGA-ŠULCA: PROBLEMATIZACIJA PITANJA (ANTROPO)CENTRA U ARHITEKTURI KROZ POIMANJE UNUTRAŠNJEG PROSTORA

Predmet rada su postulati Kristijana Norberga-Šulca, u okviru teorije arhitekture druge polovine 20. veka, koji se mogu dovesti u vezu sa tumačenjem čoveka i unutrašnjeg prostora kao primarnih determinanti arhitektonskog postojanja na egzistencijalnom i funkcionalnom nivou. Shodno uticajima drugih fenomenologa na stavove koje Kristijan Norberg-Šulc neretko citira u svojim knjigama, istraživanjem se zauzima širi okvir u tumačenju predmeta rada te se, u skladu sa tim, razmatraju uticaji najznačajnijih figura za Norberg-Šulcov rad na temu egzistencije, stanovanja i odnosa čoveka prema prostoru, poput Hajdegera, Bolnova, Bašlara. Cilj rada je istraživanje antropološke dimenzije Norberg-Šulcove teorije arhitekture, tj. relacije arhitektura-telo u odnosu na relaciju arhitektura-mesto, dominantno i najviše tumačeno stanovište navedenog teoretičara izraženo kroz sintagmu „koncept mesta“. Podsredstvom primarnog cilja u radu se problematizuje tumačenje centra u arhitekturi, gde se čovek ujedno definiše kao integralna komponenta arhitektonskog prostora, ili suprotno tome, kao nezavisna perceptivna figura. Metodi istraživanja korišćeni u radu su reproduktivna sinteza, induktivna metoda slaganja i razlike, kao i metoda kauzalne analize.

Ključne reči: *Kristijan Norberg-Šulc, fenomenologija, unutrašnji prostor, identitet, čovek*