

## THE CONCEPT OF INTERMEDIARY SPACES



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**Abstract.** *The contemporary context, which manifests itself as transcultural and subject to hybridization, requires an appropriate spatial-programmatic logic that has the ability to assimilate and examine relations at different levels and support the needs of the contemporary user. The contemporary development of the methodology of the design process is essentially related to the complex state of relations between different typologies and relations within specific typologies in the contemporary cultural - social context. Accordingly, the research forms the concept of intermediary spaces through a tripartite synthesis, linking and permeating three themes: the relation architecture - deconstruction, the relation type - hybridization, and the concept of transculturality. Synthetically intertwined and interwoven, they provided an appropriate conceptual and theoretical basis for the research. Principles have been extracted from areas that are tangential to the theory of architecture and the methodology of architectural design, with the aim of forming the concept of intermediary spaces and examining the role of intermediary spaces as a methodological tool in the process of architectural design of trans-typological architectural concepts, which are characterized by hybridization and/or the state of hybridity in the contemporary context of architectural thinking and creation.*

**Key words:** *intermediary spaces, design process, aesthetics, deconstruction, fragmentation, hybridization, trans-typologies.*

### 1. INTRODUCTION

The research deals with the concept of intermediary spaces and the role of intermediary spaces, as a methodological tool, in the process of designing spatial-programmatic trans-typological architectural concepts, which are characterized by hybridization and/or the state of hybridity. The research starts from the assumption that typologies through the concept of

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intermediary spaces open up for some new constellations that are subject to the process of hybridization, which is characteristic of the contemporary transcultural context. The paper assumes that intermediary spaces are a phenomenon that is most worthy to accept the role of a methodological tool of typological transformation due to its multivalent character. Multivalency implies that as such, an intermediary space, represents a complex spatial-programmatic manifestation, which possesses and achieves qualities at different architectural levels. The multivalence of the concept of intermediary spaces is seen at the design-functional and temporal-psychological level, which act according to the principle of permeation and extension. The concept of intermediary spaces tends to connect fragments/types through different levels, in different manners - sets of variations and transformations, by creating trans-relations, carrying out typological transformation, while at the same time achieving a constant flux of architectural conception, i.e., viewing the architectural conception as a continuous dynamic whole. In such manner, intermediary spaces, supporting the authenticity and divergence of diversity, as an integral part of the design intention, enable the rhizomatic *intermezzo* of spatial-programmatic configurations and induce the process of hybridization. The research finds a foothold in existing theories and concepts relevant to the topic of research in the framework of architecture and tangential areas of architectural design, philosophy, aesthetics and cultural theory, and is aimed at developing new knowledge within the framework of the architectural discipline. The justification of this scientific paper is reflected in the necessity of theoretical research in areas tangential to architectural design, in order to (re)examine and (re)define methodological techniques and tools in the architectural design process. The paper is conceived as a contribution to the methodology of the architectural design process and the examination of methodological research tools through the project. The paper presents a part of an ongoing doctoral research concerning the theoretical frame for discussing the concept of intermediary spaces in architectural theory and practice.

## 2. ABOUT INTERMEDIARY SPACES

The term intermediary [lat. *intermediarius*] comes from the Latin language and implies mediation, relation, relationship or connection between two or more things or phenomena [1]. In the seventeenth century, the French term *intermédiaire* derived from the Latin *intermedius* [lat. *inter-* among, between + *medius* – middle, central] and Latin *intermediate* [lat. *inter-* among, between + *mediate* – mediation, mediating], had an ambivalent meaning and as such referred to the position between, but also to an entity that intervenes [lat. *intervenire*: *inter-* among, between + *venire* – to come] between people, things or phenomena, in order to change the outcome or course of events. The intermediary character of space implies a qualitative feature of things or phenomena, which at the same time has the ability to participate in both the intelligible and the sensible world [2]. Morphologically, a closely related term is medium [lat. *medium*] which also has several overlapping meanings with the term intermediary throughout history. In addition to the fact that medium means both middle and mediation, it also refers to the entity through which the action is transmitted, and also to mediation as a process of mediating between the physical and the spiritual. In the Greek language, it also means a state between active and passive, that is, an entity that is at the core of a process and as such initiates and enables a relationship. The medium is also a means of communication [1]. Some of the compatible terms would be the space between,

interspace and mediating spaces, but none of these terms was sufficient to independently determine and support the idea of the presented research. It is important to point out at the beginning that all these terms in all their meanings are included in the term of intermediary spaces. The initial idea of the research was to unite all these terms under one synthetic term, thereby to build on and expand each other. Through interweaving and linking, we examine the previous ones and achieve the new meanings. Clear and precise definition of the term should not be an aspiration. The essence of intermediarity is that it is multivalent and as such open to different interpretations.

In relation to the above, the research finds the term intermediary as an adequate synthetic term that is multivalent and transformable in its meanings, which corresponds to the complete character of the research.

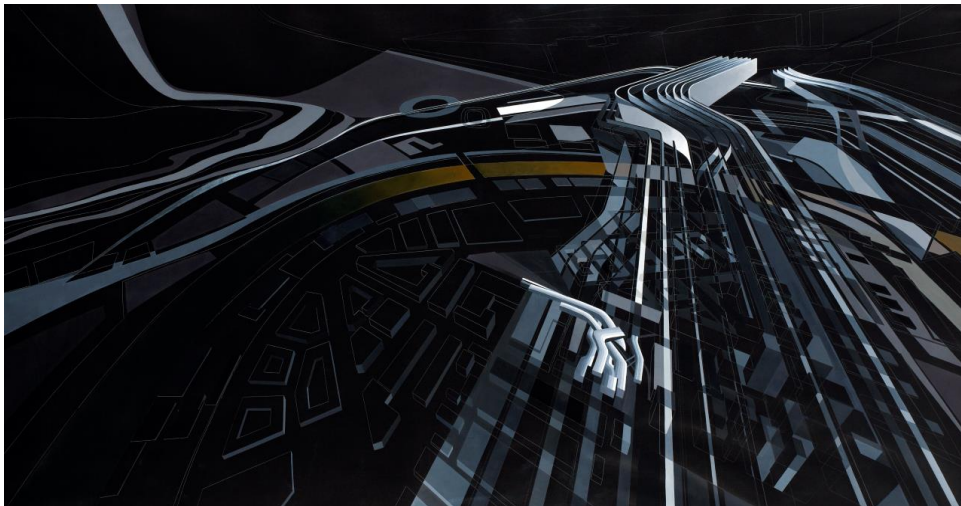
## 2.1. Derrida's influence

French philosopher Jacques Derrida criticizes Western metaphysics by constructing the term *deconstruction*. Derrida explains that deconstruction (which existed as a word in French) was an appropriate term to unify and represent the French translations of Heidegger's [*Martin Heidegger*] destruction and Freud's [*Sigmund Freud*] dissociation. However, he adds that at the same time with the terms he refers to, there is nothing Heideggerian or Freudian in deconstruction [3]. Deconstruction does not imply destruction or decomposition, but the destabilization of logocentrism, by examining different relations. In the essay *Limited INC*, Derrida explains that the prefix *de-* in deconstruction does not refer to the demolition of what is (only) constructed, but to what remains to be thought outside the constructivist and/or deconstructivist scheme [4]. In terms of operationalization, deconstruction is not another philosophy, nor a methodology, nor an analysis. Derrida also states that deconstruction is not a technique or a model, but regularities are possible in the manner deconstructive questions are asked. In such manner, deconstruction questions conceptual pairs that are accepted as a priori and as such limit thinking [5]. Deconstruction implies (re)examining of definitions, structures and principles, questioning of relationships. However, it cannot and should not be precisely defined. Defining deconstruction would imply questioning and examining deconstruction itself, which is paradoxical to the very concept created by Derrida [6].

Deconstruction is a continuous process of (re)examination, which always acts in the present time, because it is placed in the space between previous/existing and future/new frameworks. Questions of deconstructive type are always in the present moment, in relation to existing/previous frameworks - in order to construct new/future opinions, which remain undefined to the extent that they are open to new (re)interpretations. Deconstruction is a fluid concept that skillfully resorts to subtle indeterminacy and postponement of meaning, while possessing transformability within itself. As indeterminate, it is free to accept (re)examining of relations of different types, while the moment something is (re)examined through deconstruction it leaves its framework, thus deconstruction is not subject to manipulations of any kind. Openness of deconstruction is also reflected in the fact that one should not strive for absolute truths or final definitions, but for new frameworks open to new (re)examinations. What is also possible to say is that deconstruction creates new subjects of research for itself and is resilient as such. Deconstruction is always a contemporary concept, because (re)examinations are carried out in relation to the present moment and from current perspectives, which can also imply that deconstruction develops in parallel with society

and is part of cultural and social transformation. In the context of this research, deconstruction in architecture should be understood as a thought process of an intervening character, which constructs new insights and (re)examines the existing conceptual and methodological approaches to the architectural design process.

Principles observed in the philosophical postulates of deconstruction are transferred into the methodology of the architectural design process and positioned at the conceptual level of (re)examining and (re)defining the spatial-programmatic logic of the system. The principles taken from deconstruction and transposed into the architectural discourse: *destabilization of the totality, instability of the center/ periphery relation, disintegration/ layering of the boundary and fragmentation*, are transferred into the methodology of the architectural design process, with the aim of forming the concept of intermediary spaces as a methodological tool.



**Fig. 1** Zaha Hadid Architects, MAXXI, Competition painting, Rome, Italy, c.1998, Acrylic on black card © Zaha Hadid Foundation

Source: <https://www.zhfoundation.com/collections/>

Derrida, relying on de Saussure's [*Ferdinand de Saussure*] theory of language as a system of differences, introduces another term - *la Différance* [6]. *Différance* is a deconstructive tool that is intentionally misspelled orthographically and is translated as difference or differentiation. Supporting de Saussure in that language is based on difference (one of the meanings of the term *différance*), so that the term always remains capable of acquiring new meanings and of being expanded and supplemented, Derrida in the spirit of deconstruction proposes the postponement of meaning (another possible meaning of the term *différance*), and not the creation of a final and absolute meaning of the term. In relation to structuralism, poststructuralism denies distinction between the signifier and the signified. Derrida's differentiation implies postponement and differentiation, slipping between words, where each word contains a *trace* of the word from which it differs [7]. Differentiation includes both of these terms and induces that meaning is never absolutely present, but is constantly postponed due to difference characteristic of

language. With difference not identity, Derrida focuses on the *interval* between terms and intervals between words, rather than the terms themselves [8].

By the same principle, the research focuses on intermediary spaces as an interval between types/fragments in the architectural configurations that are in the process of hybridization and/or the state of hybridity. The concept of intermediary spaces is a fluid concept that skillfully resorts to subtle indeterminacy and postponement of meaning, while possessing transformability and dynamism. As conditionally (in)determinate, intermediary spaces are free to assume the role of examining relations of different types within the framework of architectural concepts, while the moment something is examined through the concept of intermediary spaces, it leaves their framework, thus these spaces are not subject to manipulation of any kind and therefore cannot and should not be categorized. In this regard, the concept is applicable in different initial typologies and tends to trans-typological architectural configurations that are in the process of hybridization and/or state of hybridity.

## 2.2. Rhizomatic intermezzo

In post-structuralist critical theory, Gilles Deleuze and Félix Guattari in their work *A Thousand Plateaus* develop a rhizome model of organization in terms of non-hierarchical relations and trans-relations, which they apply to cultural phenomena [9]. Rhizome [lat. *rhizoma*] is a term that originally comes from botany and is a classification term for the growth and organization of tuberous plants that, due to the need for survival, have undergone a metamorphosis of stem or root. The essence of the rhizome model is the possibility of alternative opinion in relation to binary dialectical structures, fixed subjects and transcendent essences. Ideas of rhizome imply a heterogeneity of manners of thinking about active difference, change or pluralities [10]. The rhizome model implies a critique of the long dominance of vertical hierarchical structure (tree: root-trunk-branches), through a decentralized and non-hierarchical network structure (rhizome). Deleuze and Guattari do not deny the tree model, but see it as one of the possible manifestations of the rhizome model [11]. Tree is filiation, while rhizome is union; while the tree imposes the verb "to be", the essence of the rhizome is the weaving of the conjunction "and... and... and...", which is strong enough to undermine the verb "to be". [9] In Deleuze's philosophy, everything is based on links/connections. As Rajchman [John Rajchman] explains, art is in connecting multiple things with disjunctive syntheses, previous logical conjunctions, without the possibility of prediction or identification, according to the principle of selection or affirmation "*Only retain... what augments the number of connections*" [12]. One of the key moments in the interpretation of the rhizome model is the dynamism between things and phenomena, in order to establish the logic of the system. The position between, here is not a localized relationship, between one and the other, but intermediarity, as the essence and backbone of trans-relations and continuous flux in the spatial-programmatic logic of the system. Rhizome grows and develops in multiple directions, non-linearly, forming a decentralized open structure that further develops from all its interrelated parts, without a predetermined plan and without reaching a predetermined ideal development stage. As such the rhizome is a continuous and fluid, mobile approach to thinking that refuses to privilege the identity of a unity or subject.[11]. Rhizome has no beginning and no end; it is always an intermezzo [9].

Moreover, from the rhizome model we can extract three important points of view related to the concept of intermediary spaces and the role of intermediary spaces as a methodological tool in the architectural design process. The first is *the idea of trans-relations*, and the second is *the idea of constant flux*. Within the discussion of the rhizome, Deleuze and Guattari establish six principles that are characteristic for understanding the rhizome model, and which can be applied to the concept of intermediate spaces in relation to the previous explanation. *The principle of heterogeneity and the principle of connection* - each point must and can be connected to any other point/points (1)(2); *the principle of multiplicity* - the principle is effective when the substance is interpreted as "many" (3); *the principle of insignificant interruptions* - the rhizomatic network can be interrupted or damaged in any part, without losing its meaning as such, but to produce new flows and meanings through eventual ruptures (4); *the principle of cartography* and the principle of decalcomania - the rhizome is not subject to any type of model, neither structural nor generative, the rhizome is rather a map, open and capable of connecting through all its levels, reversible and subject to constant modifications (5)(6) [9].



**Fig. 2** Grafton Architects, University Campus UTEC Lima, Arena for Learning, photo: Iwan Baan

Source: <https://www.graftonarchitects.ie/University-Campus-UTEC-Lima>

The third important item refers to the *intermezzo*, as process infinity and openness to further transformations. The transformability and dynamism of architectural conceptions is realized through the concept of intermediary spaces due to the potential that through different levels, in different manners - sets of variations and transformations, intermediary spaces connect/network fragments by creating trans-relations, at the same time creating a constant flux of architectural conception, i.e., viewing the architectural conception as continuous dynamic liminal wholes. In such manner, intermediary spaces, as an integral part of the design intention, enable *the rhizomatic intermezzo of spatial-programmatic configurations*.

### 3. CONTEMPORARY CONTEXT OF ARCHITECTURAL DESIGN

#### 3.1. Occurrence of contemporary society – transcultural theory

Transculturality, defined by Wolfgang Welsch, goes beyond the concepts of interculturality and multiculturalism [13]. Namely, both concepts, although they are advanced, remain tied to the outdated traditional concept of individual cultures, which Welsh explains, among other things, through Herder's [*Johann Gottfried von Herder*] *concept of culture*. Herder's concept of culture implies that every culture is the culture of a people and that as such it is separative by nature, because it must be differentiated and must remain separate. This concept implies social homogenization, ethnic consolidation and intercultural demarcation [14]. The concept of *multiculturalism* strives to overcome the problem of coexistence of many diversities in the same space, within the framework of one society. However, it manifests itself through the strengthening of intercultural borders and induces greater autonomy of cultural pluralities, thereby encouraging a kind of boundary homogeneity, ghettoization and separation of cultures. Although it goes beyond social homogenization and uniformity, it is not a suitable representation of today. *Interculturality* basically implies the coexistence of diversity, that is, the simultaneous existence of cultural multiplicities - cultural pluralism [15]. The essence of interculturality is the mutual dialogue between two or more different cultures, where they manifest as separate spheres. We can also say that the concept of interculturality implies tolerance and acceptance of the other, someone else's in relation to one's own, but it does not imply permeation, i.e., syncretism, nor hybridization [15]. According to Welsh, when we talk about different cultures, today they are no longer defined and closed entities. We are actually talking about political or linguistic communities, and not current cultural formations. It is important to separate cultural identity and national identity, because they are not the same terms. Exposure to different cultural influences, transposition of transcultural components is one of the primary tasks in forming the identity [13]. The contemporary cultural and social context, today, is certainly characterized by complexity, indeterminacy and dynamism. The concept of transcultural networks, which is based on dynamism, on constant change and mutual influence of global and local, networking and permeation of diversity, explains the intertwining and mutual superstructure of cultures today. Material and non-material means of communication are one of the factors of networking and permeation of different cultures, as well as population migration. The problems and states of mind that we can recognize in different cultures are fundamentally the same: ecological awareness, economic interdependence, questions of style, various debates about rights, movements of various kinds, trends [13]. As the concept of transculturality goes beyond the concepts of interculturality and multiculturalism, it also goes beyond the concepts of globalization and particularization. Globalization and particularization represent exclusive categories within dualism, thus one-sided alternatives, either-or. However, the concept of transculturality deconstructs the either-or relation into an and relation which implies both global and local at the same time. In relation to the above, within the concept of transculturality, ambivalence persists, on the one hand globalist, general tendencies and on the other hand survival of local, specific cultural forms. In relation to the previously discussed different concepts, it can be said that the transcultural concept of the contemporary cultural and social context is characterized by hybridization. Hybridization, which is reflected through the assumption, derivation or recognition of cultural and social relationships, as syncretic, plural and heterogeneous networks, pointing out differences, but also mutual overlaps. Hybridization, according to Welsh,

implies that for, so to speak, each culture, other cultures have become *internal content or satellites* [13]. In the context of global-local/regional relationships, Frampton [*Kenneth Frampton*], referring to Ricoeur [*Paul Ricoeur*] emphasizes that regional cultures are constituted as *local forms of world tendencies*. Furthermore, the strength of regional culture lies in the ability to assimilate and interpret external influences, through artistic and critical potential of the region [16]. According to Welsh, regional specificities are an aesthetic notion. The fundamental reason for the spread of aesthetics is that, under the influence of globalist tendencies, everything must be according to international/global standards, and originality is reflected through the aesthetics of regional interpretation [13]. The concept of transculturality sees the paper as an adequate representation of the contemporary cultural and social context with the aim of resilience and general civilizational progress. The contemporary cultural and social context is characterized by complexity, indeterminacy and dynamism. Theory of transculturality is based on dynamism, on constant change and mutual influence of global and local, networking and permeation of diversity. It supports the intertwining and mutual superstructure of cultures today. Transcultural theory does not imply a new definition or uniformization of a new sort, but an examination and (re)interpretation of relations, types and cultures. The concept of transcultural networks is based on factors of different types. It is created according to the principles of networking and interweaving of different threads, but also in different manners. Value of transcultural networks is also reflected in the fact that networks always have something in common, while pointing out differences, they also point to mutual overlaps. Furthermore, they remain flexible and changeable, for the formation of new examined and reinterpreted transcultural networks, which represent new diversities, which are networked and permeated again and again [13].

The contemporary context, which manifests itself as transcultural and subject to hybridization, requires an appropriate spatial-programmatic logic that has the ability to assimilate and examine relations at different levels and support the needs of the contemporary user. The contemporary development of the methodology of design process is essentially related to the complex state of relations between different cultures and relations within specific cultures in the contemporary cultural - social context.

### 3.2. Coexistence of plurality in the contemporary context – theory of symbiosis

In the book *The Philosophy of Symbiosis*, Kurokawa [*Kisho Kurokawa*] talks about the plurality of life, plurality represented by multitude of genes; genes that are proof of the existence of life as we know it [18]. This interpretation of the plurality of genes overlaps with the heterogeneous feature of the contemporary context, which is based on the diversity of cultures, traditions, languages and arts, but also directions, ideologies and theories [15]. As Kurokawa explains, survival of plurality in the contemporary context is achieved through the symbiosis of multiplicity [18]. Symbiosis is different from the simple union of plurality, balance, amalgamation or eclecticism. However, we can say that symbiosis, in this context, is characterized by heterogeneous occurrence and hybridization, as well as conditional syncretism. The first prerequisite for achieving symbiosis, as Kurokawa explains, is respect for the sacral zone [18]. Respect for the sacral zone implies respect for diversity, through appreciation and recognition of different and opposing elements, i.e., individual boundaries and authenticity. Respecting the sacral zone of someone else's individuality or regional cultural traditions is one of the

prerequisites for extended dialogue, mutual exchange and symbiosis of multiplicity. Another prerequisite for achieving symbiosis is the existence of intermediary spaces, that is, spaces for mediation [18]. Intermediary spaces enable the subordination of two different elements of dualism to common rules and enable mutual exchange and understanding. Space for mediation is always dynamic, never final in form, inclusive of difference and changeable [18]. Western space is interrupted, by paying special attention to the wall as an architectural element, which divides the space into internal and external. In Japanese architecture, there is a tendency to harmonize the relationship between the artificial and the natural, by achieving spatial continuity between external and internal space, thus the Japanese space is continuous and unique [18]. Dualism [lat. *dualis* – dual, double, after duo - two], duality or dualism is a term that means composed of two elements. In Western philosophy, it is an opinion that starts from two primordial substances, equal and irreducible categories of reality. Irreducible categories or two constitutive principles of everything that exists are not explicitly positive and negative, but the understanding of existence as the unity of opposites. It can be seen vividly in the perception of grey color. Namely, as Bergson [*Henry-Louis Bergson*] explains, the interaction of black and white is unthinkable if grey is not shown. However, it is very clear that grey can be seen from two aspects, from the point of view of white, but also from the point of view of black color [19]. Furthermore, if one tries to see it as an independent entity, it is seen as neutral. Therefore, although grey color is a category for itself and can exist as such, it is unthinkable to observe it as self-sufficient. In perceiving, we constantly refer to the gradient from white to black color. In Eastern philosophy, more specifically Taoism, the existence of everything is interpreted through Tao [*tao* – right path] sign. Tao is composed of yin (female, passive, negative principle) and yang (male, active, positive principle), as the principle of dualism of the nature of things. However, the essence is not in highlighting two different categories, but in the principle of constant variability, where differences/dual pairs/opposites persist in the constant transformation of one category into another and vice versa. In line with the above, this understanding of the existence of diversity gives intermediary spaces an essential role, as a potential tool of transformation. If we look back at Bergson's interpretation of the grey color, we see one fact, Eastern philosophy does not emphasize the product of antinomies, but it does not negate them either, but forces the process of transformation, emphasizing constant balanced persistence of the transition from one category to the other and vice versa. In addition to the concept of balance, the concept of repetition/cyclicity, as well as the concept of fluidity, can be introduced here. As change persists in time - through repetitions/cyclicities, it can be said that balance is established in space. Actually, through synthesis of these two points of view, we can interpret dualism as a dynamic continuity of the balanced dual occurrence of the world and persistence of the constant transformation of binary categories in the space-time continuum, at the same time clearly emphasizing the difference between mutual processes among the categories and the persistence of authenticity of differences. In relation to the concept of emptiness in Buddhist philosophy, which is interpreted as a very real immaterial existence and the concept of a street in a Japanese city, Kurokawa also states that intermediary spaces do not have to have a physical occurrence [18]. In the context of a sacral zone of someone else's individuality or regional cultural tradition, as one of the prerequisites for extended dialogue, mutual exchange and symbiosis of diversity.

#### 4. CONNECTING FRAGMENTS

##### 4.1. Hybridization and/or the state of hybridity

In relation to the complex state of the cultural and social context of architectural design, typologies are seen as an open field of action. With regard to this, the research has examined the type-hybridization relation through the concept of intermediary spaces. The research starts from the assumption that typologies through the concept of intermediary spaces open up for some new constellations that are subject to hybridization, which is characteristic of the contemporary transcultural context. The design process, in which the concept of intermediary spaces is used as a methodological tool, can be viewed as a process characterized by hybridization, induced by the concept of intermediary spaces. In the context of the process of hybridization, which is realized through the concept of intermediary spaces, the research observes initial typologies as a contingent of knowledge and experiences, i.e., as specific archetypes, which possess information that is mediated through the concept of intermediary spaces in order to open typological patterns for some new constellations, i.e. new trans-typological [lat. *trans-* prefix in compound nouns as a preposition for meanings: *above, before-, over, on the other side*; lat. *transire* - to pass, the spiritual state of hypnotic sleep through the medium; rapture, ecstasy, elation] configurations. Trans-typological configurations as such cannot be classified according to previously defined criteria.

In the contemporary context of architectural design, typologies are not strict or exclusive. Typology can refer to the procedure, which is based on categorization or classification of architectural buildings, basically, according to the following criteria: programmatic criterion (function, purpose, program, event) or formal criterion (shape, sign, character, symbol, code). According to Steven Hall, hybrid architecture is an anti-typology, which, due to the increased concentration of social activity, distorts and expands the pure type of the building. He also states that the hybrid building, as a kind of new type, redefines the urban public space [20]. Essence of hybrids is that they try to avoid categorization, because in order to classify or typologically determine something, a user/observer should have a dominant value criterion according to which he classifies a certain entity. Hybridity, as a phenomenon in architectural concepts, can be observed through the design process that uses fragments of initial typologies, previously defined, in order to form dynamic transformable wholes that are not typological, but trans-typological and cannot be classified according to previously defined criteria. The paper assumes that intermediary spaces are a phenomenon that is most worthy to accept the role of a methodological tool of typological transformation, i.e., an inducer of hybridization in the process of architectural design, due to its multivalent character. In relation to the above, the concept of intermediary spaces as multivalent, is applicable in different initial typologies and is free to draw information from different initial typologies, in an effort to create trans - typological architectural configurations, which are in the process of hybridization and/or state of hybridity. In order for something to be classified, typologically determined by a user/observer, it should have a dominant value criterion according to which it classifies a certain entity. However, the intermediary space is in a continuous process of transformation, manifesting itself as an interval, thereby postponing the classification by manipulating a user. The concept of intermediary spaces is a fluid concept that skillfully resorts to subtle indeterminacy and postponement of meaning, while possessing transformability and dynamism. As conditionally (in)determinate, intermediary spaces are

free to assume the role of examining relations of different types within the framework of architectural concepts, while the moment something is examined through the concept of intermediary spaces, it leaves their framework, thus these spaces are not subject to manipulation of any kind and therefore cannot and should not be categorized. In this regard, the concept is applicable in different initial typologies and tends to trans-typological architectural configurations that are in the process of hybridization and/or state of hybridity.

We shall draw an analogy with Kurokawa's terminology: Etymologically, the term type [gr. *typos* – figure, shape; trace, imprint], represents the idea of a model with certain characteristics related to an individual entity. Kurokawa uses the term gene [lat. *genus* – genus, species; gr. *genos*]. For the credibility of type – gene analogy, I shall expand the explanation through the term genome and the coinage word genotype. Genome [lat. *genus*, gr. *genos*], implies the total potential of all genes, hereditary traits, which can be transmitted to a future entity. By transmitting characteristic information, new different genotypes are formed [gr. *genus* – genus, species; *typos* – figure, form], which are primarily invisible and internal information. Genotype resilience in a sea of diversity is possible by increasing the adaptive value. The adaptive value of the genotype is manifested through a phenotype. Phenotype [gr. *phainomenon* – phenomenon; *typos* – figure, shape] represents a set of all visible and external features of the genotype, which were created by an interaction of the genotype in an environment and environmental conditions in which the given whole develops. The specificity that separates one type from the other, making it essentially what it is, is an internal category, and that is what is authentic and unchanging. Manifestation of a type through interaction with other types (one or more) has infinite alliteration, as it is further conditioned by aspects of the environment in which the interaction occurs. The concept aspires to infinity. The essence is therefore in the interaction of differences, i.e., transmutation, where the interaction manifests itself as an effect between types, which either increases the adaptive value for both or more types in interaction or creates new differences.

According to Jean-Luc Nancy, the ambivalence of fragments is reflected in the fact that a fragment can be seen as a witness of the past, i.e., a part of past wholes/types and/or a fragment as an idea of a future whole/type, i.e., what it could become [21]. The specificity that separates one fragment from the other, making it essentially what it is, is an internal category and that is what is authentic and unchanging. The potential of a fragment for combining and the modalities of its manifestation in complex systems represents its changeable value and readiness for transformation. The process of hybridization with the concept of intermediary spaces can either increase the adaptive value of both or more interacting fragments or create new diversities. We can also say that a fragment as a part is a subject of memory, and a fragment as an idea is a subject of imagination. Certainly, both are actually the subject of creation, that is, the creative process. Taking over a fragment of typological, cultural and stylistic heritage implies deconstruction, (re)examination and (re)definition, further assumption of new trans-relations at the level of spatial-programmatic logic of the system and at the level of temporal-psychological experience. The undefined is a prerequisite for ambiguity and multidimensionality. In order to ensure these conditions, it is necessary to leave space and time for a user to interpret wisdom of the meaning, to complete it in his own manner. In such manner, the spatial-programmatic system and a user are connected in yet another manner. This is made possible by an implied, reduced meaning rather than a clearly defined one; and thus leaves the possibility for various interpretations of an observer

himself. More precisely, all this is made possible by the design of intermediary spaces within the framework of a trans-typological architectural configuration that is in the process of hybridization and/or is in a state of hybridity. According to Adorno [*Theodor Adorno*] the category of fragmentary is not a category of unintentional particularization, but a fragment of a particle that resists totality [22]. Backbone of transformability and dynamism of the trans-typological architectural conception are intermediary spaces, which are a dynamic field of strings, which holds the fragments in the system, while at the same time allowing them autonomy and specificity.

#### 4.2. Interface

At the core of the intermediary spaces, we see ambivalence and/or polyvalence, where the hegemony of one fragment/type over another fragment/type is denied. As equivalent in relation, the fragments/ types remain consistent, i.e., authentic, persistent and permanent. The concept of intermediary spaces enables communication and coexistence, while on the other hand it prevents assimilation and reduction of plurality. In this way, the concept of intermediary spaces is the initiator of the hybridization process within the architectural configurations, that are in a state of hybridity. In the spatial sense, and in the context of hybridization, two or more different typologies, which are subject to hybridization in the design process, should not be juxtaposed. The aspiration is to achieve spatial continuity through communication, through the concept of intermediary spaces, and form a dynamic whole. Spatial continuity in relation to the dynamic whole is achieved primarily through instability of the center/ periphery relation, disintegration/layering of the boundary and (re)interpretation of portals.

Connecting fragmentation with Kurokawa's theory that intermediary spaces do not necessarily have a physical occurrence, the essence is also seen in the omission, or rather the choice not to show something, in order to leave space and time for new (re)interpretations of connections. Compared to the above, we also see the concept as an interval. We interpret interval as a kind of gap or distance; remoteness in space and time; relation as an intermediary space between fragments and/or relation as an intermediate time. As an interval, intermediary spaces enable relativity in both the spatial and temporal terms. As an interval, intermediary spaces enable placing space (three dimensions) and time in the same plane and the perception of that transformation. Placing them in the same plane enables the transformation of one category into the other category, i.e., the transition of space into time and vice versa. The perception of the spatial-programmatic manifestation of intermediary spaces is directly conditioned by duration of the transformation from one experience to the other. If we interpret intermediary spaces as *intermediate space*, then we can also interpret them as *intermediate time*. In relation to the above analogy, we come to the conclusion that intermediary spaces become a tool in building continuity, manifesting as a fluid dynamic space, not necessarily by adding new content and certainly not by forming intersections, i.e., creating nodes, but by projecting and stretching time. Therefore, the essence here is not only the absence of content or the simple addition of a new one, but the postponement of meaning and the duration of transformation from the previous experience to the next one. Within the framework of the hybrid architectural concept, intermediary spaces are characterized as liminal states. In this context, intermediary spaces have a constitutive role in the formation of the relationship between opposing categories of dualism and hold pluralities within the

framework of the whole. Furthermore, as liminal states, they are treated as voids, in the sense that they are released through ambiguous perception to receive new spatial experiences. This implies a hint of plurality within the framework of intermediary spaces, an introduction or a break from one category/ type to another. In this way, the dynamic whole persists as a spatial manifestation in the process of hybridization. Observing the architectural configuration as a dynamic whole coincides with the idea of hybridization as a process, rather than striving for a final hybrid product. This idea implies programmatic transformation as an integral part of the design strategy, not as a design problem or as a pre-defined state. In the focus of this strategy are intermediary spaces that are not a by-product, but an integral part of the architectural concept that is subject to the process of hybridization. In relation to the terminological apparatus and the aspiration for the continuity of the dynamic whole, the intermediary spaces are in a constant process, they simultaneously carry out transformation while, at the same time, they themselves are in the process of transformation. The idea of the duration of the hybridization process overlaps with the idea of intermediary spaces as an infrastructural system of architectural configuration that is subject to the process of hybridization. In the book *Architecture and Disjunction*, Tschumi [Bernard Tschumi] explains the following: (...) *Transformation sequences tend to rely on the use of devices, or rules of transformation, such as compression, rotation, insertion, and transference.* (...) Through them, specific sets of variations, multiplications, fusions, repetitions, inversions, substitutions, metamorphosis, anamorphosis, separations can be manifested [23]. Transformations can also be seen through the system of envelopes and vectors [24]. The envelope is defined by the spatial-programmatic system, while the vectors activate it. The potential of this concept allows intermediary spaces to be treated as vectors, i.e., interface, with the fact that they do not only have a dynamic and binding role, but also participate in the program [24].



**Fig. 3** BIG Architects, BIG HQ, Interconnected levels

Source: <https://big.dk/projects/big-hq-11526>

Vectors represent connecting threads between fragments of spatial-programmatic systems, with the fact that a user is in the intermediary space and is in a state of liminality. A user is given time to contemplate the space through multi-meaningful spatial-programmatic experiences and to orient himself further. A user always follows the principle of empathy. Here we are talking about the architect's intentions that by incorporating modern tendencies in the space-event-experience relation, he causes the sensitivity of the effects in the space. In the programmatic terms, we shift the focus from exclusivity and indeterminacy to reduced indeterminacy, i.e., the suggestion of a certain. Variability of the program, which is important above all for utilitarianism and persistence over time, is based on the relation between the possible and the existing. Persistence in the framework of variability takes place in general through the principle of multifunction. *Multifunctionality is based on the variability of the relation between the existing and the possible. (...) Therefore, value in the multifunctional terms is not only the value of the existing but also the possible* [17]. This raises the need to assume and suggest programmatic situations at the design-functional level of intermediary spaces, with the aim of multiple spatial possibilities, and not just one unique scenario or the loss of dryness in an unlimited number of assumed possibilities.

## 5. CONCLUSION

In relation to the above, the research came to the conclusion that the concept of intermediary spaces is multivalent, applicable in different initial typologies and free to draw information from different initial typologies, in an effort to create trans-typological architectural configurations, which are in the process of hybridization and /or state of hybridity. In order for something to be classified, typologically determined by a user/an observer, it should have a dominant value criterion according to which it classifies a certain entity. However, the intermediary space is in a continuous process of transformation, manifesting itself as an interval, thereby postponing the classification by manipulating a user. As an interval, intermediary spaces enable relativity in both the spatial and temporal terms, i.e., enable placing space and time in the same plane and perception of that transformation. In such manner, a user is given time to contemplate the space through multiple spatial-programmatic experiences and to further orient himself. The research also came to the conclusion that intermediary spaces are becoming a tool in building continuity, manifesting as a fluid dynamic space, not necessarily by adding new content and certainly not by forming intersections, i.e., creating nodes, but by designing and stretching time. In addition to the physical occurrence, the research ties the continuity of the space to a user's perception. Therefore, the essence here is not only the absence of content or the simple addition of a new one, but the postponement of meaning and the duration of transformation from the previous experience to the next one. Temporality is manifested, precisely, through the postponement of meaning and the duration of transformation from the transitional to the next fragment within the spatial-programmatic logic of the system. Taking over a fragment of typological, cultural and stylistic heritage implies deconstruction, (re)examination and (re)definition, further assumption of new trans-relations at the level of spatial-programmatic logic of the system and at the level of

temporal-psychological experience. The undefined is a prerequisite for ambiguity and multidimensionality. In order to ensure these conditions, it is necessary to leave space and time for a user to interpret wisdom of the meaning, to complete it in his own manner. In such manner, the spatial-programmatic system and a user are connected in yet another manner. This is made possible by an implied, reduced meaning rather than a clearly defined one; and thus leaves the possibility for various user interpretations. The interpretation is achieved by both an architect and a user, so that the value is reflected in the refraction of the subjective component carried by each individual artistic expression and all the complexity of the cultural, social, political aspects of shaping the meaning of the architectural work.

Based on these results, further research can be developed, related to the mapping of manifestations of intermediary spaces throughout the history of architecture. Furthermore, the theoretical and practical application of the concept of intermediary spaces for the re-examination of more rigid typologies, in order to open them up and provide a future response to the contemporary context of architectural thinking and creation. The recommendation for further research is the methodological continuity of transdisciplinary exchange, with the aim of improving the modality of architectural thinking and creation, further expanding theoretical and practical knowledge, (re)examining and (re)defining methodological techniques and tools in the process of architectural design.

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## KONCEPT INTERMEDIJARNIH PROSTORA

*Savremeni kontekst koji se manifestuje kao transkulturalan i podložan hibridizaciji, iziskuje odgovarajuću prostorno-programsku logiku koja poseduje sposobnost da asimiluje i preispita relacije na različitim nivoima i podrži potrebe savremenog korisnika. Savremeni razvoj metodologije procesa projektovanja suštinski je vezan za kompleksno stanje relacija između različitih tipologija i relacija unutar posebnih tipologija u savremenom kulturno-društvenom kontekstu. U skladu sa tim istraživanje formira koncept intermedijarnih prostora kroz tripartitnu sintezu, uvezivanjem i prožimanjem tri teme: relacija arhitektura – dekonstrukcija, relacija tip – hibridizacija i koncept transkulturalnosti. Sintezno isprepletane i protkane, pružile su odgovarajuću pojmovnu i teorijsku osnovu za istraživanje. Iz oblasti koje su tangentne teoriji arhitekture i metodologiji arhitektonskog projektovanja ekstrahovani su principi, u cilju formiranja koncepta intermedijarnih prostora i preispitivanje uloge intermedijarnih prostora kao metodološkog alata u procesu arhitektonskog projektovanja trans-tipoloških arhitektonskih koncepcija, kojima je svojstvena hibridizacija i/ili stanje hibridnosti u savremenom kontekstu arhitektonskog mišljenja i stvaranja.*

**Ključne reči:** *intermedijarni prostori, proces projektovanja, estetika, dekonstrukcija, fragmentacija, hibridizacija, trans-tipologije*