SUSTAINABLE PRESERVATION-PERSISTENCE OF THE FORMER ARCHITECTURE IN OPPOSITION TIMES

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Abstract

The epochal era of modernity has been immersed in the era of transition in the post-socialist countries, with a number of social systems finding themselves on the threshold of re-discovering their own identity. The political and economic segments have joined the current forms of plural political systems and the liberal market. The architecture remained a trace of previous decades and political systems to testify about the history of the current society.

The architectural heritage determined the multilayer identity, in terms of its deconstruction created oppositions, and brought architecture to a new institutional position. This paper titled "The Persistence of Former Architecture in the Opposition Times" aims to critically elaborate its point of view, to examine and re-define the notion of the paradigm "preservation" of the former architectural heritage. Furthermore, labor through the concept of sustainability indicates the assumption that the architectural work differs from the historical work in the communicative value, i.e. it has no museological significance. From the positions of pluralistic social ideological systems, it is necessary to define the practice of preservation of the former architecture as part of anthropology and the effects on the political, cultural and institutional context. For this purpose, the paper "Persistence of former architecture in Opposition Times" through the re-thinking of the history of architecture examines the nature and contemporary epistemology of the notion **preservation** of the inherited architectural buildings and discusses the cultural, pragmatic, social, professional and ethical aspects of contemporary paradigm of **social and cultural** sustainability of former buildings.

I. PRESERVATION: (SUSTAINABLE PRESERVATION)

In the paper: Preservation: The contemporary paradigm of a former architecture (Post-industrial Imagery and Digital Networks n.d.), the author Jack Lipson, through the term dissociation (to separate from association or union with another, attempts to dissociate herself from her past), critically comments on the current way of attempts to preserve buildings, claiming that: "The ambition for historic connection often creates a physical disconnection, through which we ultimately lose the memory we are trying to protect or, to re-create (Lipson n.d.)". The building using a third element, which can be physically or administratively instrumental, is separated from the recipient in the immediate environment. This "mild" dissociation of the recipient from the physical structure can grow into a more serious psychological and sociological separation in reality as well.

In an effort to preserve the memory by preservation of the architecture of a former moment in time, the method of preservation in modern society sets boundaries that lead to stigmatizing the idealized one. The layering, reuse, and adaptability that had been inherent in pre-modern epochs in architecture have been pathetically changed with the need to maintain unnatural, idealized perfection.

With reference to the ethical aspects, regardless of whether the need for preservation of a building comes from nostalgia or respect, and finally the "sustainability" of cultural identity, it can be concluded that the "idea of preservation" reflects the modern methods more than the building of the past. With this we overcome the notion of "approaching the values" of that building. The building that needs to be preserved must tell two stories at once, its own presence in reality and its own history. It is a history that is subject to discrepancy and individual narratives, as it actually is (Ibid). In the paper "Forms of irrationality", Jeffrey Kipnis, states: "The idealization that uses the criteria of good, true and beautiful has reached the perfect representation in modern architecture. Is this the reason why today's architecture is so disturbing, so unsatisfactory? From this point of view, modern design is perceived in the persistence of presenting an insightful view of ourselves that we know and inevitably feel is fundamentally inadequate. However, post-modern architecture, with its seductive charm of fragments and a richer symbolic vocabulary, achieved nothing but offering a stylized layer on the same basic "text" in order to make it look better. (Kipins n.d.)

2. THE EPISTEMOLOGY of Rationalism and Empiricism

The epistemological meaning of the term preservation can be established by interpreting the relation of rationalism and empiricism. The two ideological discourses may be in fundamental opposition to the knowledge of one notion, the rational mathematical-logical thinking in terms of empirical Hermeneutical or quantum knowledge. These two opposing directions will serve in defining the key assumption that the method of preservation as mentioned above can start from the presumed ideal rational model, but in reality, it represents the empirical application of knowledge in terms of the culture of building and its significance for a certain cultural and sociological environment. In current construction practice and pedagogy, as well as in the treatment of historical buildings, the rationalist approach is often emphasized in a way that diminishes the importance of empirical methods. Epistemological debates between empiricism and rationalism are particularly important in the field of shaping the structure of buildings. Rationalist engineering methods are often referenced by "scientific" views (where "science" is based more on the theoretical sciences that are highly mathematized and focused on the modeling of idealized states). Engineers like architects, for example, who work more with empirical principles, use methods from applied sciences such as sociology, cultural studies, architectural styles, whereby the idealized conditions of the explanatory methods are checked against the conditions in the real world. Regarding the epistemological meaning, when it comes to understanding a particular structure, for example the construction of a building, the empirical methods are just as successful as those that are focused on the opposite, practicing rational elements such as modeling. When it comes to the pre-modern era of architecture, the empirical way of designing the buildings relied on an experience that reflected in simple rules without attempts to develop or rely on theoretical achievements, and is noticeable throughout all periods of building history.

With reference to the implication or logism of the nature of the materials and their properties incorporated in a particular structure, the experiential informs us as much or perhaps more than our (referencing) reliance on the rational model.* Roman and medieval buildings, for example, were designed on numerical or geometric shaping principles acquired experientially over time, without referring to the theory of mechanics.* An example of this Roman architecture is the application of the arch as a constructive system on the one hand, but also the application of a sand aggregate, Calcium Oxide, and water and volcanic tuff as a hydraulic additive in the construction of most buildings, including the Pantheon in Rome. If the fundamental laws (laws of physics) are correct, they should provide the correct result that happens under certain conditions when they are applied.

However, they do not provide such a result. If we follow their consequences, we generally see that the fundamental laws are wrong; then empirically adjust to the decisive correction of applied physicists or engineers researchers.*

If we want to classify, the classicism, which epistemologically like Hellenistic and Roman philosophy, relies on empiricism, which in its structures represents the conception of **nature**, is regulated by durable and objectively recognizable laws. The ideology of the Modernism or more precisely modernist movement represents the rationalist theory which by its composition is **unnatural** and represented on the logical structure of "consciousness", whereby the consciousness itself is separated from its own content of knowledge with a certain intention. This "intentionality" of Modernism, sets the architecture away from the pure phenomenology that manifests itself in the natural sciences, underlines Stephen Holl (1994). When we observe (perceive) a built architectural work - whether it is disturbing, intriguing, or banal, the mental energy it produces is incredibly small if the work is not articulated. The relation between the experiential qualities of architecture and generative concepts is analogous to the tension between empirical and rational. Here the logic of pre-existing concepts (phenomenology) encounters the contingency and particularity of the experiential, i.e. they quantify. We can rationally be satisfied with the structure purely as a physical-spatial entity, but intellectually and spiritually, we need to understand the motivation behind it. This opposition (duality) between intention and phenomenon is like a "play" between the objective and the subjective or the thought and the feeling. The challenge of the architectural work is to stimulate the inner and outer perception of the recipient, emphasized by Stephen Hall, but also to strengthen the phenomenological experience while simultaneously expressing significance and developing a duality in the reaction with the multilayered location and circumstances. (Ibidem)

SPATIAL NARRATIVES/ Architecture as communication / Sub codes
- Gothic arch
- The presence of the absent — Umberto Eco
Nicolai Hartmann — Layers in architecture pp. 148-150, 256-259.

In the process of their "observation", the cultural layers convey meaning to the natural world consisting of the "presence", i.e. the transformation of the presence in significance for that particular cultural layer.

In order to explain this external presence, Peter Eisenman (n.d.) using the notion (Anteriority) tries to define the external influence in the sense of a pre-existing idea whose presence exists before the design process. The notion of (Interiority), on the other hand, reflects the internal syntactic principles of the architectural form that in the Modernism have remained without contact with the cultural layers of the outside world. This level of abstractness and self-reference as an inherent paradigm of Modernism is a motive for re-thinking of the history of architecture.

In the attempt to preserve the "rest" as an intermediary that would constitute the work before announcement, each "presence" is understood as an "absence" (Anteriority), which we continually explore to extract a "new meaning" that would be present precisely in its indefinable ability to induce semantic processes or new critical consciousness. Regarding the absent structure, Umberto Eco points out: In fact, the aesthetic "presence" and the aesthetic "absence" are reduced to an attempt to preserve the "pure reality", the narrative of the art of that period, in the concrete historical process through which the people interact. (Еко, 1973)

Nicolai Hartmann (1979), regarding the layering of architectural significance, points out that the home is the primary expression of human self-awareness. The house is built to last for the generations and thus acquires the character of a monument (Monumentum).

The architectural work is related to real life, it represents unity in the whole, where it does not represent a theme for itself, but is realized as part of the objective reality and makes an impact upon it (Anteriority). When observing an earlier architectural work, its character is not exhausted only by his usefulness or the spatial dynamics of form and constructive logic. The work expresses much more than that, it expresses both the character and the common essence of the builders who created these forms in the course of time. Characteristically for those architectural works is that they do not arise as an invention of an individual, but develop gradually into a longer tradition (Interiority). (Ibid)

But why is that so? When it comes to social reality, the house co-determines the image of the city, and regardless of the private owner it is public, it affects the social reality. As long as building is rooted in the taste or style of its time, it becomes part of the memory of that time. It becomes a kind of "Monumentum". The significance of this ontology is in the spirit from which the form emerges and from the very beginning is a common (objective) spirit, which has a touch with the historical

distance. The tradition of form and the feeling for it is maintained only because tradition is firmly keeping the feeling for the form (Empiricism). If an individual attempts to arbitrarily separate himself/herself from that feeling, and does not know otherwise, and if he/she attempts to imitate a different /another, becomes disoriented and can easily misunderstand the other's form and mistake it for her own. (Ibid)

Stylish narratives

With reference to the criticism of the nineteen-century paradigm of realism for the so-called "linear structure" of the narrative and time (temporality) of architecture, Mark Rakatansky notes that any other strategy that was different from the "natural" convention of linear development from the beginning to the end was considered for an anti-narrative. However, contemporary research in linguistics and theory of literature in relation to realism point to much more complex, undetermined meanings of linear development. This is in relation to the beginning that has no definite source, and the end that does not foresee definitive closure (Rakatansky, n.d.). In an effort to find the "meaning", societies encounter great difficulties with coding narratives: "the reluctance to establish their own codes is characterized by both bourgeois society and mass culture, asking for signs that do not look like signs (Barthes, n.d.) ". Hence, anti-narrative strategies (editing, meta-narratives, etc.) always continue to retell or confirm how narratives are constructed from discontinuous series of meanings. Anti-narrative strategies, in other words, are not non-narrative, stresses M. Rakatansky. (n.d.)

In addition to the linear structure, another aspect is important according to M. Rakatansky regarding the architectural narration and this is the temporal dimension in relation to the linear narration of the beginning, the middle and the end. The usual narrative that architectural buildings are "frozen in time" implied that our spatial experience of the building exists only in relation to time. Architect Giuseppe Terragni was often cited as a "processual" example where the linear narrative in relation to spatial experience was followed by the beginning, the middle and the end. However, the greatest criticism between the connection of time and the architectural building does not consist in the spatial experience of processual moving through the building, but in the "institutionalized practice" inscribed in the architectural space.

Bill Hillier (1984) calls this "practice" of the transfer of social information, the internal structural necessity of the abstract model of user communication, defined by the basic syntactic parameters. Our understanding of approximately stable typologies of institutional spaces (office, school, museum, hospital, etc.) consists in the fact that, once we experience the typology of such an institution, we know what we can expect in the next approximately same institution. This principle of production and reproduction confirms the aspect of quantifying the experiential (Empiricism).

The architectural building through its spatial concept acts as a "syntactic structure" and functions in a way that it can further reflect the social appearance in its own typology of space. In this sense, the building is a spatial articulation guided by the rule of mutual interaction of users in the space arising from social and cultural necessity, as Bill Hillier notes: "Social significance is related to the patterns of organizational principles that are recognized in society, where often the building is the concretization of these principles." (Ibid)

If the building functions as an institutionalized space then that space represents an intermediary of certain ideologies. Hence, like narratives, institutions and ideologies are "constructs" - they are neither natural, nor universal, nor timeless, but artificial structures created by shifting historical circumstances, stresses M. Rakatansky (n.d.).In modern plural societies, it is quite common, perhaps without exception, the phenomenon where certain institutionalized spaces are associated with certain ideological constructs. This state is evident at the beginning of the 20th century, in the transition of the monarchist system into modern plural social systems.

Aspiring to the critical attitude of the former architecture, we can point out that the institutionalized program through the "mask" imposed by architectural practice creates the same as "service" to certain ideologies. It is this social and political characteristic that deserves attention of history and criticism from the aspect of the formal analyses of the former architecture. In the case of Giuseppe Terragni, apart from the aspect of temporality, his works are often analyzed as close to the metaphysical experience of Italian art.

The idea of a city built from fragments that are correlated with the classical order can be recognized in them. Design rules and elements that the architect adopts are timeless (atemporal) fragments of the wholeness that no longer exists. They are explicitly in relation to a language that can only be

justified by using different shape grammar (Schumacher, 1993).When it comes to his unrealized Danteum project, Giuseppe Terragni is aware of the opposition between the physical reality of historical relations, which are established with different styles and eclecticism, which is essentially non-historical. (Ibidem)

The Danteum building, which is designed according to strict formal and dimensional relations with the preexisting physical context, presupposes a metaphysical dimension that passes beyond the physical space. When we find ourselves in the internal logic established through shapes and spaces, we appear in the state of Dante's hell, purgatory and paradise that are not fully defined, institutionalized spaces, but are non-places.

Apart from the metaphysical component of timelessness, Giuseppe Terragni's architecture places us between neoclassicism, in terms of restoring order, and classicism, through the intent of language inherent in the "new order" that Fascism wanted to establish. Giuseppe Terragni's rationalism is a "true" classicism, based on purity, absoluteness, proportion, mathematics and the "ancient spirit". In the Danteum there is no need to invent ideological content (narrative), but only to convey meaning. Giuseppe Terragni's architecture assumes a certain order, in which purity exists in advance. (Schumacher, 1993)

In the former Soviet Union on the other side "builds" a new ideology which, according to Henri Rousseau, the desire of people to look freely in the hearts of each other is not a release from social differentiations, but rather a way to achieve a "feeling" of social brotherhood in order to maintain the existing social order (Rakatansky, n.d.). Another constructed ideology realized through the service of architectural practice brought the "social capacitor". Presented through the Constructivist Movement, the architecture of Moisei Ginzburg was intended to transform the relations between citizens in three areas of the new socialist state: collective housing, clubs and factories. (Aurora, 2011)

We mentioned that architecture structures and is structured by the institutions of ideologies. The design practice from postmodernism until today, to accommodate different programs in the same space because the program is a complexity independent of the architectural space became common. In contrast to this disparity between the program and the space, there is a similarity between the structure of the institution and the architecture. Conceptual and temporal "gaps" between ideologies

and the constructed form are analogous to the relationship of ideologies and material culture. Nostalgia towards former architecture can result in "contextualism" that simultaneously uses the architectural past and the present to problematize the context with the building or the building with the context.

The repetition of the institutional space expressed through typologies creates a danger of entering into stereotypes that can lead to repression and resistance. This "conservative cry" that seeks to isolate certain memories in architecture such as elements, institutional forms, typologies and styles from the past, try to restore the past, repeat what is remembered as a pleasure, as Heimlich points out M. Rakatansky. The building intercepts, reveals, and sculpts into the spatial experience by a recursive path - to find the building again, to repeat the building. However, that building is not the same the subject intercepted. In other words, the subject will never succeed in generating a substitute building. The past is irreversible-unrepeatable, emphasizes Jacques Lacan, (Rakatansky, n.d.) for the fact that conscious memory does not only remember the form, but also its repressed, signified meaning. The building can not be re-produced, setting the stage of the former history of wishes as a construct, requiring a methodology that is able to distance itself from the past in order to accept it as a construct - and hence not only to re-produce it in the objective reality. As Brecht points out, such a methodology that treats social situations as processes implies that each occurrence is a variable, is in disharmony with itself. In order to make a distance with the past, it is necessary to de-naturalize, defamiliarize the past. The goal of non-appropriation of the past is not a reproduction of the memory nostalgia, but a creation of critical possibilities for counter-memory, Brecht emphasizes. (Ibid)

The analysis of architectural narratives is aimed at determining the boundaries of architectural memory, based on social change and the possibilities of global hegemonic culture to absorb critical strategies derived from social opposition

3.   SUSTAINABILITY: (SUSTAINABLE PRESERVATION)

If we assume that the "pure reality" is the aesthetic code of the architectural work of the time that is absent, complementing that "residue" would be a "semantic process" that aims to juxtapose the critical review and the aesthetic code of the narrative of the former architectural work at the present time. This correlation between the meaning of the aesthetic code of the earlier architectural work and the present time of objective reality is a semantic process of social sustainability.

The key aspect of social sustainability depends on the situation in the society at its local level. In that sense, Philip Sutton notes: "sustainability" is not about the integration of environmental, social and economic issues, nor is it about the extension of consultation, nor about improving the quality of life. Sustainability is in sustaining or sustaining something." (Sutton 2000)

One of the recent sustainability definitions established by the Brundtldan Commission in the 1980s of the United Nations Conference on Environment and Development (UNCED) states: "Sustainable development is a development that meets the needs of the present generation without compromising the ability of future generations to meet their needs". (World Commission on Environment and Development 1987)

Integrating a community requires a model where the focus is placed outside the scientific approach of rationalism. As mentioned earlier, scientific methods are a priori doctrine of sustainability and can not solve problems at the local level. In that direction, Jane Jacobs prefers a "healthy" psychological state and social cohesion juxtaposed to environmental sustainability. The empirical comparative knowledge that preserves the original social and economic activities maintains the key social cohesive properties of the community at its local level and influences the persistence of the identity of the particular social community. Through multiplication of meanings, the community at the local level will produce catalytic social processes.

Niklas Luhmann's autopoietic system

Niklas Luhmann's social system is based on the phenomenon of communication. Considering that architecture is a autopoietic system that transmits information through the denotative and connotative properties of the architectural sign, it is also a communication system. Hence the transfer of information within the architectural autopoietic system has significance for a community if it is derived from the same system. Autopoietics of one system points to the principle of reproduction of specific elements.

What the concrete elements will produce at a given moment is determined by the structure of the system (the system in this case is structurally determined). The structure of the autopoietic system is not predetermined in structuralist theories, but they are the product of the inherent correlations of

the system. In its reproduction, the system produces and reproduces its own reproductive structures, a principle of self-organization. What makes this system correlative (i.e. recursive) is the concept of structural influences from its surroundings. External events can cause / initiate internal processes of the autopoietic system that are determined by the structure of the system itself.

While living systems are reproduced on the principle of life, social systems such as architecture are reproduced according to the principle of communication. (Seidl, 2004)

Regarding the social system, Niklas Luhmann emphasizes: "Social systems use communication as their particular mode of autopoietic reproduction. Their elements are communications which are recursively produced and reproduced by a network of communications and which cannot exist outside of such a network". (Luhmann, 1986)

This principle implies transformational processes whereby new human needs arising from objective reality (operational environment) affect the autopoietic system of production and reproduction. According to N. Luhmann communication is not determined by the intention of the meaning derived from the message, but on the contrary, the recipient determines the communication through the understanding of the message "is not the speaker, but the recipient who decides on the meaning of the message, i.e. the set of possible meanings of the message, no matter what the speaker had in mind"(Baker 2001: 66) This approach to hermeneutics is the principle of the empirical concept. The autopoietic principle is crucial in the attempt to critically approach the process of recognizing architectural styles. The style as the carrier of the communication code allows to identify the historical and identity layers of a certain cultural community (the author emphasized).

4. TRANSCRIPTION - Historical sustainability of the former architecture

Italian Rationalism by Giuseppe Terragni

In favor of defining the term sustainability, perhaps the best example is Giuseppe Terragni's "connotation architecture". The Italian Movement of Rationalism summarizes the logic and rationalism

of the modernist movement of the 1920s. It also summarizes the substratum of classicism and the spirit of the tradition of Roman imperialism in the form of transcription (Schumacher, 1993). The pluralistic division of architecture stemmed from the political situation in Italy in the 1930s and was beneficial to the current state of the major social and military losses of the nationalist military ideologies of Fascism. The persistence of "stile littorio", based on the neoclassical style, was the identification of the fascist regime. That style was largely propagated by Marcello Piacentini.

Although the efforts of Italian Rationalists to convince Mussolini that reformist modern architecture may symbolize the fascist revolution, its system and hierarchy, the neoclassical style "stile littorio" prevailed, which still reflected the political situation following the example of Hitler and Stalin. "What started out as a revolutionary political movement, drawn from revolutionary architecture, ended up as imperialism, attracted by traditional architectural values." (Schumacher, 1993)

The problem of rationalists, such as Giuseppe Terragni, has remained, to maintain "modernism" with regard to the formative grammar of the architectural form, without accepting the machine aesthetics of Le Corbusier, which is trying to "devour" the national characteristics (Ibidem). Casa del Fascio in Como (1932-36) by Giuseppe Terragni, the most fascinating modern building in Italy is "overwhelmed" by abstract aesthetics.

It can be noted that Giuseppe Terragni's rationalism is a kind of counter-reform movement of the neo-classical style of "stile littorio" by Marcello Piacentini, since he does not completely abandon the symbolic intention in the architecture of Casa del Fascio. The ideology of populism is embedded in the building, pointing out: "The Mussolini concept is applied here where Fascism is a glass house in which everyone can look, without barriers and obstacles between the political hierarchy and the people". (Ibid)

Regarding the historical correlation of the Danteum design, made in 1934, it was designed at a location designated for the seat of the National Fascist Party. In the immediate surroundings there were historical buildings such as the medieval tower Torre dei Conti, the Basilica of Maxentius and Constantine, important symbols of ancient Rome. The composition of Danteum, was generated from two figures: a rectangle in a golden section and two overlapped squares. The golden section of Terragni was associated with the ancient eras of Assyria, Egypt, Hellenism and Roman architecture. The

application of the proportions and manipulation with overlapping squares was supposed to achieve the value of "absolute" geometric beauty on the overall structure of the work

Discontinuous variations

The well-known Marxian modernist maxim "everything that is firmly established and transformed into smoke" was postulated upon the second hypothesis of dialectical materialism, and that is the law for transforming quantitative changes into quality changes. Namely, it was about the claim of discontinuous variations, with all changes in the world being gradual and not occurring in one dimension, and in a large number of cases a new phenomenon that has no similarities with the previous phenomenon occurs and can not be considered a continuity of previous changes . In this way, the Marxist ideology assumed the moment when quantitative changes would reach a certain point in their stadium as the cause of the emergence of qualitative types of change. That is, when in society the differences and opposites grow to a certain point, revolutions begin. (Yazdi, n.d.)

The modernist movement at the beginning and the first half of the last century in architectural creation was an indirect tool for ideological political transformations on the European soil. Regarding the geographical and cultural spheres of the Republic of Macedonia, in this period the socialist political system was influenced by the communist ideology. The architectural work in the period of the Early Modernism was an institutionalized spatial form for the social transformation of the population that, immediately after the end of World War II, was transformed from a largely agrarian into industrial production workforce. Apart from social transformation, the population was ideologically and socially politically transformed as well. In such social purposes, architecture was intended to become a phenomenological emanation of ideology. Such an intention is most apparent in the program and spatial correlation in the Railway workers' building,

Late modernism from the second half of the last century was an architectural and design practice for the application of standards and norms, with the user representing a nominal value and calculated as an amount. Regarding the architectural program, the users were distributed as members of certain collectivities. Personalization was considered a qualification of the class difference, and the population was needed to become"classless". In the architectural expression (style), the abolition of classical

ornamentation resulted in the formation of a new geometric abstract figuration emerging from the modern way of building and applying new building materials and techniques,

The institutionalization of the space in the architectural creation of the Modernism has resulted in architectonic language as a construct, a mass phenomenon largely visible in today's post-socialist countries. Nevertheless, why does Marxist dialectical materialism that leads the course of history toward communism represent pseudoscience? The pseudoscience of Marxist hypotheses can be critically confirmed in hermeneutics or the quantum theory of physics today.

One of the postulates is the change in quantity into quality. It claims that when the temperature rises, the water turns into steam. However, the quantitative change does not apply to water, but to temperature. With a quantitative increase in temperature, water is the one that qualitatively turns into steam. Regarding social changes, with the emergence of capitalism as the heir of the feudal society, it is not the bourgeoisie that becomes a proletariat, but the social and economic injustice forms the proletariat. It can be concluded that there is no comprehensive law of the mutation of quantitative transformation into qualitative change.

In the Marxist theory, it is emphasized that through the changes of the previous state we need to strive for a more perfect stage. The second Marxist postulate is called negation of the negation. This dialectical principle is only a change from one state to another, but we can not agree that the change is necessarily more perfect than the previous one. Whether the uranium that turns into lead by radiation is more perfect than the previous state of uranium. A number of such examples point to the fact that this postulate can not become a general law.

Like psychoanalysis or religion, Marxist teaching also represents pseudo science because there is no way to be scientifically disputed, that is, everything that happens in its postulates can be considered valid only in its own theory, i.e. it exists only in its own concept of Marxism.

It may be concluded that architecture becomes institutionalized tool of propaganda with aura of social realism. Today in post-transition societies, the urban landscape is not only a composition of different parts, but also opposites that lead to a critical unity. O. M. Ungers' concept of the archipelago as a

city made of radically different parts juxtaposed in the same space that compose the city are meant to oppose each other and are thus bound to the dialectical principle that something is united being separated. (Aureli n.d.) This architecture of singularity is not a mimetic one, but an absolute form defined in its limits of the autopoietic system, quite opposed of the image-typology relation,

CONCLUSIONS

Sustainable preservation creates a new historical dialogue with former architecture. To preserve the singularity (limits) of Autopoietic system as an ideological institutionalization (style), is one of the crucial aspects of architecture as a communication system. To sustain its' ideology a (pre)existing form relies on collective spirit which has communication with a historical perspective. Therefore sustainable preservation, based on a theoretical case defining architectural transcription as a method, should strive for a historical sequence inherited by that spirit.

Considering dialectical approach applying the method of transcription presuppose creating a strong bond with an object's narrative (Desmoulines, 2005). The materials and techniques available in that time should be considered, with the advantage of knowing their outcome in the future. Creating a historical sequence in the process of transformation must also rely on persistent program content. The redesigning strategy first of all presuppose verifying the historical identity of a building, which later on is a subject of modification and reconfiguration of new program and additional volume.

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