The Architecture Aspect of Arise from Emmanuel Levinas' Philosophy Compared to Modern and Postmodern Architecture

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ABSTRACT: The present-day architecture of the present era represents the emergence of ethical issues arising from the ideas of the " Modern individual-oriented" and "Postmodern being oriented", such as the consideration of personal interests and the reduction of human relations. Therefore, the existence of such shortcomings requires the identification of an architecture that considers the individual and social morality of today's society based on transcendental values, such as Emmanuel Levinas' "attention to the other" philosophy, against the above ideas. The aim is to identify those architectural possibilities that, by providing the conditions for creating the moral relations considered in Levinas philosophy, resist some of the shortcomings of the ethical issues of modern and postmodern schools.In this research, Levinas' thoughts with Modern and Postmodern schools are discursive analysis through three dimensions of humanism, human rights, and ethics, as three points of reliance and position in them. Then, in the framework of these three criteria, modern and postmodern thoughts are traced in between the architectural expressions and by comparing these traces of the concepts with key concepts in Levinas' thought, also by utilizing the sources of visual literacy and body theoretical foundations, identifies the architectural appearance of it.
The result of the research shows that the architectural displays of Levinas' philosophy such as "impromptu", "centricity", "Attention to Family Scale" and "Kush" can be considered as possibilities other than the possibilities of modern and postmodern architecture, to improve some of the shortcomings in highlighting transcendental moral values.

Keywords: Architecture, Levinas Philosophy, Modern, Postmodern.

INTRODUCTION

Throughout history and the present age, architecture has always shown human thought and the architect has created its work based on the ideology of the value framework governing society. "The spires of a Gothic cathedral the Greek column can convey the notion of democracy, or, as in America in the early 19th century, the presence of civilization in a new world" (Ching, 2006). Louis Kahn calls the human mind as a factor in the creation of architecture in authentic styles. Therefore, since architecture can be the propagator of thought and the value philosophy governing the environment and transfer it to a person using the surroundings, to develop the transcendental values of human society, proceed physical aspect of excellence of transcendental values derived from the philosophy of Emmanuel Levinas necessary to be explored. This article tries to demonstrate architecture with features that characterize Levinas' "attention to another" idea than Modern and Postmodern thinking.

Levinas "gradually developed a post- phenomenological ethics that describes and defines itself in contrast to Husserl's and Heidegger's philosophy" (Olya, 2016). An idea that influences the transcendence of individualism or purely Postmodern existence consequences such as luxuries, capitalism, consumerism, disappointment, and on such individual and

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social issues. He chooses to defend another person instead of human rights in defining his humanism. In the philosophy of Levinas, the disappearance of the distance between "me" and the "other" is carried out by the face- to- face with "alien", and ultimately leads to an ethical dialogue that can lead the human community to none militancy and achieve lasting peace.

"Levinas sees Heidegger's anthology as a kind of violence that Derrida has described in the article " Violence and Metaphysics"" (Asghari,2016). Heidegger considers Dasein's origin to be distant from others and not to be under the influenced by their words. This type of rejecting by Dasein, according to Levinas, who considers ethics to be superior to ontology, is contrary to transcendental values (Poleshchuk, 2010). This type of Heidegger's thinking in the lack of dependence of "me" with "other", which even in his view becomes more apparent by death, is a shared aspect of contemporary humanism's thinking of aspect not being "alien".

So, it can be asked: what architecture aspect can Levinas' think of regard to "other" have in proportion to the "Modern's individual- axis" and "Postmodern's being- axis" thinking? To answer this question, Levinas's philosophy is firstly studied relative to the above schools in the three criteria of humanism, human rights and, morality. Then features of Levinas architecture are identified by considering the architectural features of Modern and Postmodern based on these criteria. That's while many books and articles have been published about the manner of forming architecture features and styles derived from schools like Modern and Postmodern, but in existing resources, so far, there has not been a direct study of the attention to "alien" or "other" of Levinas thought in architecture.

Background Research

Set to architecture in the context of the school and ideology that led to a unique style in its features and practices, has always been considered. With the publication of the Futurist architecture charter by Sant'Elia (1914), the futurism style was officially introduced into the domain of an architecture with the approach of the Tommaso Marinetti futurism school which was published in the French Figaro newspaper (Ghobadian, 2007). Sant'Elia considered the moving and speed rather than old and classic style architecture. Eisenman (1980), in an article called the middle Border, while criticized Modern thought and architecture, following the Dickenstraction school of thought, introduced this philosophical topic into the arena of architecture.

Jencks (1995), in the book "The Architecture of the Jumping Universe", enter the scientific and philosophical theory of complexity in jumping Universe into the field of architecture. In this book, he described architecture as a condition for the current day of the current philosophy and summed it up by introducing architecture rules. These criteria include natural forms, complexity, unrest boundaries, contradiction resonator systems, collage patches, authentication of times,

and compulsory programs to pay attention to nature and green architecture, dual signs of beauty and ideas and regard to science contemporary, especially cosmic signs.

Also, on the background of the application of the foundations of visual arts and aesthetic elements of architecture in the formation of the body of architecture work, one of the proposed works in this regard is the book architecture: form, space, and order, Ching' work (2006). In this book, the main elements shaping the form and the space that follow the forms and principles of the foundations of visual arts are considered as the main tools of architecture design. This book showed the application of visual elements in case examples executed with a particular approach. The author also emphasizes the distinct principles of design knowledge and offers possible solutions to many issues. Another significant effect on this is the aesthetic book on the architecture of Grutter (2004). In this book, the basics of visual perception that are offered as a feature of the importance of aesthetics in architecture and presented in case examples are briefly expressed and thereby clarifying the ambiguities and complexities of the process of architecture perception.

In the part of the article approach, studies that considered Levinas philosophy as their research approach was studied. Also Kong(2008) in the article "Levinas' Ethics of Caring: Implications and limits in nursing" refer to the impact of Levinas' ethics on the responsibility of nurses to resolve the needs of the individual who suffer and describes sympathy with others as the moral responsibility of the nurse. The author explores the ethical features of nursing care via nursing theories and also reviewed aspects of Levinas' ethics against others as his research approach. Ultimately, states that observance of Levinas' ethics is a core task and, on the secondary level, must have its own independent morality.

On the context of Levinas philosophy with architecture, there is an article entitled "The space of Communicativity: Levinas and Architecture" by wiszniewski (2008) in which the author, about his understanding of Levinas philosophy concepts, concept of "communication space" as a space for Another introduced the possibility of realizing Levinas's ethics through architecture.

MATERIALS AND METHODS

In the first step, with the study of the library, Levinas entry Stanford Encyclopedia and other concepts of Levinas thoughts were identified from the books "An income on Levinas thoughts", "From existence to existing", "Another discovery with Levinas" and several papers in the above fields. Through this step, the three criteria of humanism, human rights, and ethics identified as the reasoning of thought in the above and was followed up the resources associated with Modern and Postmodern philosophy that were referred to it. Thus, the analysis of three conversations was performed and the results of this step were used as signs for providing the possibility of tracing physical phenomena in the third step.

In the second step, the features of Modern and Postmodern

architecture are identified from matching the results of analyzing the three above discourses with theoretical concepts of the architecture derived from the studies of the books "Aesthetics in architecture", "A Primer of Visual Literacy", "Modern Architecture from 1900", and "Architecture: Form, Space and Order" and several article that were referred to it. In third step, by the signs derived from the first step, with comparing the features of Modern and Postmodern architecture and in adapting and analyzing the proper physical concepts derived from the previous steps, and extracted and adapted from submitted sources in the field of visual literacy theoretical foundations of architecture, including "the basis of visual literacy", "aesthetics in architecture" and "a tour on architecture theoretical foundations", the architecture aspect of arising from Levinas philosophy was argued and suggested by providing features in the format of form, space, style, and spatial relationships.

Levinas Philosophy

"Levinas played a significant role in the advent of phenomenology in France. Ricoeur described him as the founder of studies on Husserl in France, and Starter acknowledged that Levinas played a significant role in the discovery that had been made in her" (Davis, 2007). The phenomenology of Levinas is a kind of moral philosophy about "self" and "another" that by raising "third person", the private relation "I" with the "other" is disturbed, and therefore, when the subject doubts his position, social justice is formed, and society is based on the multiplicity of other. Levinas calls the need through suffering or pleasure to be the foundation of human existence and calls it a transcendent that always refers to something other than ourselves. The main reason for this human need is to get out of its current state, to wit, its existence. Being is not neutral, it is our existence, and "the sign of our existence is the need or do not give out to existence neutral" (Bergo, 2011).

 Human transcendence is the result of escaping from being and desire for something else. The emergence of transcendence in the face of another occurs intuitively, and the greater the power of will in "I" and the conversation, the emergence of transcendence becomes diminished. It is also not the transcendence of man in nothingness and death, but in seeking to escape from being and in the "another" thing. From Levinas' point of view, we are not dealing with another, like facing things, and while the other is given to us from our social status, it is considered to be a kind of essence in the universe. Levinas doesn't accept the social relation to Durkheim's definition which is something superior to a person and a social relation, of Heidegger's language, which is a population around the axis of truth, and ultimately in a single subject. He accepts a group of I and you, and does not consider it a kind of partnership around thing or a third person, but calls it a "face- to- face" (the same) and without intermediary relationship and explain it "asymmetric intersubjective" (Levinas,2014) that occur simultaneously closeness and duality, asymmetrically, and at

the same time the level. In this relation, the subject achieves transcend that remains productive in the same staying subject is and not have to return to itself.

In the phenomenology of Levinas, "the ability of the subject' knowledge in confrontation with something other than itself" in contrast to Husserl' phenomenology and the "abandonment of existence absolutism" contrasts with Heidegger' phenomenology. Therefore, "alien" or "other" is not dominated by "I". From Levinas' point of view, knowledge and experience belong to the "I" and cannot be recognized by "other", and since the one else in the world has a share, the freedom and authority of me will are questioned. Morality, itself, is the foundation of Levinas' work and other achievements of man, like cognition and philosophy, are arising from morality, and other moral values are provided as moral conditions and backgrounds. An ethical human relationship means give yourself an unconditional gift to others and perform moral right without expectation. The basis of ethic in Levinas's philosophy is the asymmetry of the moral relationship between subjects and the prohibition of any moral give and take. In the asymmetry of the relationship, all subjects are not included in the same principles and assignments.

An infinite notion of another is a pattern for the right relationship between the subject and the other, creating an infinite sense of responsibility for him. When "I" feel responsible for another, he approaches him. This proximity determines the sense of responsibility to one another. Levinas' intended social justice is also a policy where everyone is responsible for others, rather than pre-existing laws. Here, Levinas sees family justice more effective than justice and politics in government or civil society. The encounter of the subject with another is a rebirth and unpredictable and transcendental experience for him. If confrontation happens in the form of a "face- to- face" encounter that is intrinsically peaceful and friendly, it is the cause of conversation and the community that Levinas regards. Comparing the philosophy of Levinas with Modern and Postmodern philosophy and scrutinize their similarities and difference can provide a better understanding of his thoughts and clues to track it at the level of architecture manifestations (Table1)

Modern and Postmodern Architecture

"Architecture has always been a graph of a mental order, and that is why it has always been a style" (Grutter,2004). "The contents of visual communication toolkit, are primary elemental and the basic of compositions which are used in a visual phenomenon" (Dondis, 2012). "The aesthetic symbols, in addition to their objective meaning, are also symbolic and mental concepts" (Grutter, 2004) which give a distinct style, individual character and transforms it into a work of art. Visual and aesthetic techniques such as " geometry, order, simplicity, and no- decorating and the features of the "rational- centered" character of Modern philosophy (Boney, 2012). While "complexity and contradiction ambiguity and lack of use

Table 1: Description key concepts for three Modern, Postmodern and Levinas concept

The axis of thought	Humanism		Human Rights		Ethics	
	Difference	Likeness	Difference	Likeness	Difference	Likeness
Modern	man of the transcendental subject: - individual/ rationalism - being overseer (Cahoone, 1998)	human transcendence	- equal rights (follow the ethical rules) (Cahoone, 1998) -universality (Gough, 2004)	human rights defender	- present rules (Cahoone ,1998)	seeking ethics
Postmodern	Transcendence of man: Understanding being by Dasein (Davis, 2007) - Attention to feeling (Grutter,2004) - Being shepherd (Cahoone, 1998)		- unequal rights (due to different human) (Cahoone,1998) - local (Gough, 2004)		- Respect for personal independence (Cahoone,1998)	
Levinas	transcendental human: attention to another - intuitive perception (Bergo, 2011) - escape from existence (Olya, 2016)		- infinite imagination (Davis, 1997), (Levinas, 2014) - the superiority of family justice and politics (Bergo, 2011)		-asymmetric intersubjective (heterogeneous and at the same level relationship) (Levinas, 2014) face- to- face relationship (Davis, 1997),(Olya, 2016), (Bergo, 2011)	

of geometric and regular forms represent the position of the theory of "rebellion against modern rationalism and attention to feeling" in the architecture structure of Postmodern thought" (Grutter, 2004). Considering the key concept of humanism, human rights and ethics in Modern, Postmodern and Levinas schools, as set in Table 2, may distinguish the features of Modern and Postmodern architecture to the ideas associated with each one, and provided a platform for reasoning and identifying the architecture features of Levinas' thought (Table 2).
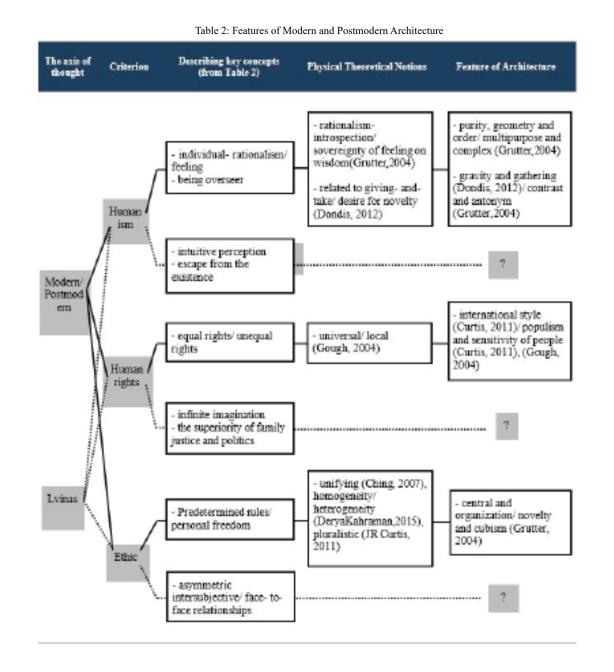
RESULT AND DISCUSSION

Features of the Levinas Philosophy Architecture
Intuitive Perception and Sidestep From the Being in Levinas Humanism

Unlike rationalism- individualism of Modern Philosophy, in which human intellect is the only way his transcendence, and as an individual position, its intrinsic qualities are important, also, in the face of the Postmodern human' sense of what perceived of existence, intuitive perception in the Levinas philosophy is taken into consideration which is the same as "facing the other intuitively as a result of the diminution of the will of "I" versus the "other" (Bergo, 2011). Intuitive perception is a

kind of without intermediaries' perception without the need for proof, conscious reasoning, and is unpredictable. This kind of human perception can be used in the form of an unpredictable form and space in architecture, using the visual technique of "impromptu" (Dondis, 2012), meaning improvisation and unpredictable. Thus, the impromptu species framework in architecture can be considered as a representation of intuitive perception in the Levinas philosophy, which is in contrast to the parity, order, and geometry employed in Modern architecture. Modern architects, pursing a purely individual-centered intellect, were looking for a controlled and predictable lad to the emergence of purity, geometry, and order in architecture form and space. To excite this kind of dull scheme, postmodern architects, following the principle of the sovereignty of senses on wisdom, created multipurpose forms and spaces that could be predictable (Sarfatti, 1993). The complexity and several-purpose of architecture derived from the attention to the Postmodern feeling is the ability to use an impromptu technique but it is not necessarily in the position of improvisation.

Modern humanism has chosen humans as "Being overseer" in a give- and- take, and utilitarianism relationship in the encounter with other humans and the world. The give- and- take the relationship in the composition of the elements of

Table 2: Features of Modern and Postmodern Architecture

The axis of thought	Criterion	Describing key concepts (from Table 2)	Physical Theoretical Notions	Feature of Architecture
Modern/ Postmodern	Human ism	- individual- rationalism/ feeling - being overseer	- rationalism-introspection/ sovereignty of feeling on wisdom(Grutter,2004) - related to giving- and-take/ desire for novelty (Dondis, 2012)	- purity, geometry and order/ multipurpose and complex (Grutter,2004) - gravity and gathering (Dondis, 2012)/ contrast and antonym (Grutter,2004)
		- intuitive perception - escape from the existence		?
	Human rights	- equal rights/ unequal rights	- universal/ local (Gough, 2004)	- international style (Curtis, 2011)/ populism and sensitivity of people (Curtis, 2011), (Gough, 2004)
		- infinite imagination - the superiority of family justice and politics		?
Lvinas	Ethic	- Predetermined rules/ personal freedom	- unifying (Ching, 2007), homogeneity/ heterogeneity (DeryaKahraman,2015), pluralistic (JR Curtis, 2011)	- central and organization/ novelty and cubism (Grutter, 2004)
		- asymmetric intersubjective/ face- to-face relationships		?

design, shows itself in the form of gravity and assemble, which creates control, order and simple unity in the composition of the Modern architecture form and spaces. The human being of Postmodern humanism as the "Being shepherd", the individual that completely distinct from the beings or objects, is "I" involved in the existence that inevitably returns to himself and placed far from the novelty of contrast and contradiction.

Therefore, to stimulate this dwelling and harmonious mind, through "the adaptation of complexity and contradiction in architecture" (Cahoone, 1998) trying to bring the environment to life through contrast and contradiction. Levinas' "escaping from being", requires attention to something else. Escaping from the "self" in Levinas' thought can lead to the composition

of form and space in the form of centrifugal. Also, novelty characteristics of form and space in architecture can be emphasized considering the novelty that comes from contrast and contradiction between "self" and "other".

Infinite Imagination, and the Policy and Justice of the Family Institution in the Levinas Human Rights

Equal rights in Modern Human rights, with the universalization of different tastes and cultures and turning it into a single trend, created architecture like the international style. And the architecture of populism and the sensitivity of popular art came from the theory of unequal rights, due to the importance of different humanist tendencies by locating tastes and cultures

Table 3: Comparing of the architectural features of the three thoughts

Features of Architecture		
Modern	postmodern	Levinas
purity, geometry, and order	multipurpose and complex	impromptu
		centricity
international style	(populism and folk art (local	(populism and folks art (family
		International
central and checkered organization	novelty and Cubism	(populism and folks art (local
		novelty and Cubism
		contrast and contradiction
gravity and gather	contrast and contradiction	Kush

in Postmodernism.

In Levinas's human rights, responsibilities are based on a hierarchy such as father, son, and grandson, while each person in the family is personally responsible for others, and the architecture derived from it can be based on the responsibilities that are its duty such as function and aesthetics. In this type of architecture, a building that has an international application, can fit into the relationships of the world' people as a family with word-class tendencies. Also, the popular architecture and sensitivity of humanism art can be created for people like a family in a district or parish or even in its smallest form, favoring a typical multiplayer family.

Whereas Levinas has an infinite notion of humans and endless responsibility towards them and finds it in politics and justice of the family, the architecture derived from this idea can also be found on different levels of the family, such as the international style, the style of the people the local and even the style emerged from the wishes of a small family. Therefore, it has common ground with Modern international and popular and local Postmodern style, while it accepts a peculiar architecture derived from the tendencies of every ordinary small family and maybe emerge in the homes of each family.

Asymmetric intersubjective and face- to- face relationship in Levinas' ethics

In Modern predetermined ethical rules, the desire for unity and homogeneity in heeding the moral rules of relationships between individuals is seen which features its architecture is the central organization of unifying spaces and the organizing of the chess, by the homogeneity of the space. Following these rules occurs "a class breakdown…in which a particular class or group dominates others" (Garcia, 2003). In the central organization, the central element has a superior role to the elements that it has joined, and this is a symbolic image of political power. The chess organization represents order and power and has been promoted by Modern architects such as CIAM and Le Corbusier in urban planning. Regarding the personal independence of Postmodern ethics, people are faced with a plethora of heterogeneous laws because of the provision of goal laws that each person derives from his understanding of dealing with another which eventually emerges with plenty and newness in moral relations.

Characteristics of the body that affect such relationships can show itself in relationship between space irregular geometric forms, as well as the "simultaneous perception of plurality of levels" (cahoone, 1998), such as Cubism Characteristics of the body that affect such relationships can show itself in relationship between space irregular geometric forms, as well as the "simultaneous perception of plurality of levels" (cahoone, 1998), such as Cubism about the Postmodern architecture communication of spaces. the Postmodern architecture communication of spaces.

Levinas calls an asymmetric intersubjective as a moral relation the results from heterogeneous "I" and "other". Inhomogeneity in architecture, such as Postmodern, leads to novelty and Cubism in the relationship between spaces. There is also an intersubjective relationship is in the form to face- to- face. Levinas regards the "face" as an indissoluble puzzle that always precedes "I", and in architecture, it can show itself as "Koosh" (Memarian, 2007) so that put up facades and entrances of public buildings in an open space that looks like an irregular field, against each other.

In sum, the features of Modern, Postmodern and Levinas architecture can be identified in table 3, according to the above arguments. The gray color shows similarities.

Table 4: Features of Levinas architecture

The axis of thought	Architecture property classification	features of architecture
humanism	form and space	impromptu, centricity, contrast, and antonym
Human right	user styles with different scales	international, local, family
ethic	spaces and the type of communication between them	novelty and Cubism, Kush

CONCLUSION

"Humanism", "Human rights" and "ethic" as three criteria for discourse reasoning and analysis, presenting respectively, "general characteristic of form and space", "the style derived from user groups at different scales", "space and the type of relationship between them" for Levinas' architecture compared to Modern and Postmodern architecture. The concept of humanism in Levinas' architecture shows itself as "impromptu", "centrifugal" and "contrast and contradiction" which is in Modern opposition with gravity and gather purity, geometry, and order, and is in common with contrast and contradiction in Postmodern architecture. The concept of human rights in Levinas architecture resembles with "international style" of Modern and " popular sensitivity art on a local scale" of Postmodern, with the difference that the "family-scale" joins it. The concept of ethics in architecture derived from Levinas' ethical thought suggests "kush", and as Postmodern architecture, has "novelty and Cubism", and is different from the central and chess organization of Modern architecture. Table 4 illustrates the architecture of Levinas philosophy according to the three criteria mentioned above and the classification of the architecture features of arise from it.

The results of the research show that, in compensating for the inadequacies of the transcendental values of individual and social morality by Modern and Postmodern architecture, the architecture manifestations of Levinas' philosophy such as "impromptu", "centricity", "attention to scale of family", and "Kush" can be considered.

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