

**Василски Д.**

**ЧУВСТВО ПРОСТОТЫ КАК МОДЕЛЬ СМЫСЛА  
В КУЛЬТУРНОМ ЛАНДШАФТЕ. ТЕМАТИЧЕСКОЕ  
ИССЛЕДОВАНИЕ: МИНИМАЛИЗМ В АРХИТЕКТУРЕ®**

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*Аннотация.* Основное внимание в статье уделяется чувству простоты как семиотическому моделирующему коду культуры. В ней представлены понятия чувства простоты, переживаемые в минимализме (в архитектуре) и рассматриваемые как адекватная модель смысла в культурных ландшафтах Японии и Средиземноморья. Чувство простоты становится продуцентом когнитивного кода культуры и моделью значимости для архитектурного мира, в котором мы живем. Возможно, причина, по которой минимализм стал знаком нашего времени, заключается в его стремлении сделать мир лучше.

*Ключевые слова:* чувство простоты; культурный ландшафт; минимализм; архитектура.

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**Sense of simplicity as a model of meaning in cultural landscape**

**Case study: Minimalism in Architecture**

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*Abstract.* The paper focuses on the sense of simplicity as the semiotic modelling code of culture. It presents the notions of sense of simplicity as experienced in minimalism (in architecture) considered as an adequate model of meaning in the cultural land-

scapes of Japan and the Mediterranean. A sense of simplicity becomes the producer of the cognitive code of culture and the model of significance for the architectural world in which we live. Maybe the reason why minimalism has become the sign of our time is its effort to make the world a better place.

*Keywords:* the sense of simplicity; cultural landscape; minimalism; architecture.

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## Introduction

*If you can't explain it simply, you don't understand it well enough*  
Albert Einstein.

Our sense of simplicity is generated by movement, which means by time. However, simplicity is foremost a multimodal experience: visual, tactile, auditory, fragrant and delicious. There is also an inner dimension when we feel parts of our body aching or enjoying pleasure. To feel simplicity is some calm, silence piece of mind and body. Simplicity is not something predetermined and fixed. It is the personal location which defines simplicity. In this research, simplicity is analyzed as a cultural phenomenon. Semiology as a method should enable us to answer the following question: What constitutes complexity, or what are the layers that constitute simplicity? Alternatively, we may ask the question: where is the boundary to which simplicity extends, behind which comes something completely different, both in shape and content and therefore also in meaning? It is precisely this limit that represents the value of simplicity. Moreover, perhaps this is the fundamental problem of how minimalism is observed today. It is ranging from the adverse opinion (as one aesthetic cold and sterile creating inhuman environment) to opinion as sublimity (a step towards the realization of the authentic art of the sublime).

One of the basic premises of minimalism is simplicity. The method of semiology enables us to understand the meaning of the term simplicity, through a phenomenon of sense of simplicity, and also minimalism as a global culture. Semiotics is not purely a matter of philosophical and scientific theorization. It is also a culture of inquiry, exploration, and discovery. It is a state of mind which prompts us to question what we take for granted, to break away from disciplinary fences,

and to connect points which had seemed so far unbridgeable. Probing the senses of simplicity is a relevant agenda for the semiotic project.

Umberto Eco defines semiotics as a research program dealing with all cultural processes as communication processes in the role of a reader. Semiotic systems are models which explain the world in which we live (in telling the world, they also construct it, and in this sense, Lotman saw semiotics as cognitive science). Among all these systems, language is the primary modelling system, and we apprehend the world employing the model which language offers. Myth, social rules, religion, the grammar of art and science are secondary modelling system. We must, therefore, also study these semiotic systems which, since they lead us to understand the world in a certain way, allow us to speak about it [Lotman, 1990].

### **Definition of simplicity: The notion of boundary**

*Everything should be made as simple as possible, but not simpler*  
Albert Einstein.

Simplicity is a thread that connects all civilizations and all continents. From the rationalists of the 18 th century until today, the scope of the concept is very different, variable and suitable for various interpretations. The general idea of simplicity in architecture usually developed in a cultural and social context. It is abstract by its structure and covers the entire field of values and conceptual issues. It is challenging to determine its area of meaning.

Although we use the word simplicity very commonly in our daily life, the concept of simplicity is quite complicated and makes it challenging to be defined [Vasilski, 2010]. If simplicity is a complex concept, then it is essential to disclose and distinguish its various dimensions before advising the choice of the most straightforward practical or theoretical course. Also, it is crucial before establishing the relation of simplicity to testability, confirmation, or truth. And it is essential to answer the questions: What is simplicity? Can simplicity be defined?

Numerous examples of perfect simplicity provide anonymous (vernacular) architecture, which also raises new issues, as is the issue of the artistic quality of simplicity. Samoa's straw roofs, for example, have a tranquil simplicity that can identify with a much more meaningful design.

*This culture produced the entire roof, whether it was created as an individual's work, or reflected by collective effort* [Pawson, 1996, p. 10]. But not all handicrafts produced in anonymous (vernacular) environments had the quality of simplicity.

The question that inevitably emerges is: do works of high art and anonymous artwork from the village have the same roots? Do there exist, in fact, some absolute values on which all great arts are based? *The drawing is just a drawing. Some other qualities make it an art* [Pawson, 1996, p. 12]. Rudolf Arnheim believes that a more straightforward structure can be achieved through several elements, but also that more straightforward features make a more complex circuit and vice versa. In all these variants, the site exists as an influential factor [Arnheim, 1977].

Table 1 summarizes how semiotic tools help explore the origins of simplicity as an architectural work based on a specific cultural code. Besides, semiotic tools could help identify the patterns of meaning simplicity, as follows:

Table 1

**Exploring multiple dimensions of the meaning of simplicity**

SIMPLICITY Based on historical examples	The pattern of meaning	Origins
	As a path towards perfection	<i>Perfection is achieved not when there is nothing more to be added but when there is nothing left to take away</i> , Antoine de Saint Exupéry
	As a truth	Through the beauty
	Beyond pure aesthetics	Insight into the nature of harmony, reason and a truth [Basic Writings..., 1945]
	As a quality of things order	As a kind or quality of things order – Fig. 1
	As a law of nature	In creations of nature, <i>nothing is missing, and nothing is superfluous</i>
	As a cult	Simplicity is a theme in the religion (for example in Christianity or Islam)
	As a beauty	Can be seen in a Greek temple [Radović, 1998]
	As a sublime	Emmanuel Kant had compared simplicity with the sublime [Kant, 2002]
	As a quantitative concept	<i>Real wealth consists in being content with little</i> – Fra Angelico <i>Less is More</i> – Mies van der Rohe <i>YES is MORE</i> – Bjarke Ingels (BIG) – Fig. 2
	As an infinite ideal	A way of life that exempted from the dead weight of unnecessary items



Fig. 1.

**Bahai gardens in Haifa, Israel<sup>1</sup>**

<sup>1</sup> All photos and drawings are by Dragana Vasilski (Author).



Fig. 2.

**C.R. Darwin &  
Bjarke Ingels (BIG):  
Yes is more – from the  
exhibition in Munich**

**Sense of simplicity as the semiotic modeling code of culture**

*Sensuality provides only matter of phenomenon*  
[Liotar, 1991, p. 68]

Civilization is now in search of something more straightforward and more authentic. The impressive development of the means of communication implies a need for a bright and objective interface with technological tools. Minimalism could be a practical solution if it is understood for what it is: a meaningful utilization of elements.

Semiotics, the study of signs and sign systems, is *an analytic tool of critical theory used to interpret artistic creations* [Hopkins, 1998, p. 68]. From a semiotic perspective, culture is the constant process of producing meanings. Signification is the process whereby something comes to stand for something else: *a social process whereby objects take as signs given meaning* [Hopkins, 1998, p. 68].

Signs must organize into meaningful systems according to certain conventions, which semioticians refer to as codes. Such conventions represent the socio-cultural dimension in semiotics [Fiske, 1989, p. 312–316]. Members of a particular culture understand the code of

their culture. Without knowledge of the architecture code, the non-architects saw cold, alienating forms instead of functional forms [Hattenhauer, 1984, p. 71–77]. In his essay entitled *Function and Sign: The Semiotics of Architecture*, Umberto Eco considered how an architectural element signifies its function [Eco, 1986].

Signs are three-place relations in Pierce's semiotics, Fig. 3. Those are an object, a sign-vehicle (refers to this object), and an interpretant (a sign-vehicle is interpreted to object). The interpretant may consist of other sign-vehicles which require further interpretants in order to be elements of a three-place sign-relation, and this process of interpretation may continue to indefinite future. Simplicity demands a meaning of representation that allows a reading of the continuity of spatial experience that gives a sense of simplicity.

## IDENTITY OF SENSE

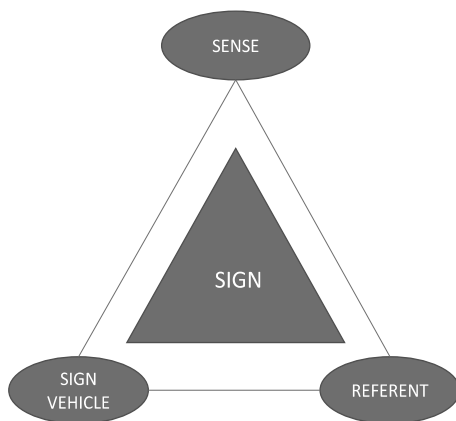


Fig. 3.

### **Sign in Peirce's semiotics – Perception / Action / Interpretation**

Roland Barthes introduced the notion of the orders of signification (levels of meaning). According to Barthes, denotation is the first order of signification, described as the *literal* or the precise meaning of

a sign. The connotation is the second order of signification in which the simple motivated meaning meets an entire range of cultural meanings derived not from the sign itself but from the way society uses and values it. So, connotation refers to the socio-cultural and personal associations of a sign, in which meanings move toward a subjective interpretation [Chandler, 2002]. The range of cultural meanings generated in the second order coheres in the third order of signification into a full cultural picture. As a whole, the minimalist building introduces a full cultural picture of the global domain, as seen in the other tradition, which will subsequently discuss.

### **Minimalism: Designing sense of simplicity**

*Architecture starts when two bricks are placed side by side,*  
Mies van der Rohe.

The word *design* comes from Latin and means literary *de-sign*, i.e., take away the sign or the meaning. *Designare* was in old Rome the act of breaking the seal on a document, i.e., when the content, the message, was exposed. It implies, in other words, letting the right message come out. In Spanish *designio* means intended purpose. To design, then, is the mental intention of trying to show, to explain, the true meaning or content of something [Vasilski, 2015 b].

The most original contribution to the idea of simplicity in contemporary architecture is minimalism, which is the so-called contemporary architecture of simplicity [Bertoni, 2002]. Architectural examples of minimalism, combined with severe forms of the modern movement and the possibilities offered by new materials and technology, contribute to the triumph of aesthetics which became a symbol of time [Vasilski, 2012]. In the contemporary world, minimalist architecture is one of the most important contributions in an attempt to establish quality through the simplicity of life, a way how to contribute to space as experience [Vasilski, 2016]. The work of Tadao Ando, Alberto Campo Baeza, John Pawson, Claudio Silvestrin, Eduardo Soto de Moura, Peter Zumthor, and many others, reveals common elements and, at the same time, radical differences. The idea of simplicity is interpreted by these architects in very diverse ways (Architecture – FORM) using a variety of expressive media (Visual IMAGE), thereby confirming the endless

possibilities (Function – ACTIVITY). The components to create a sense of simplicity are shown in fig. 4.

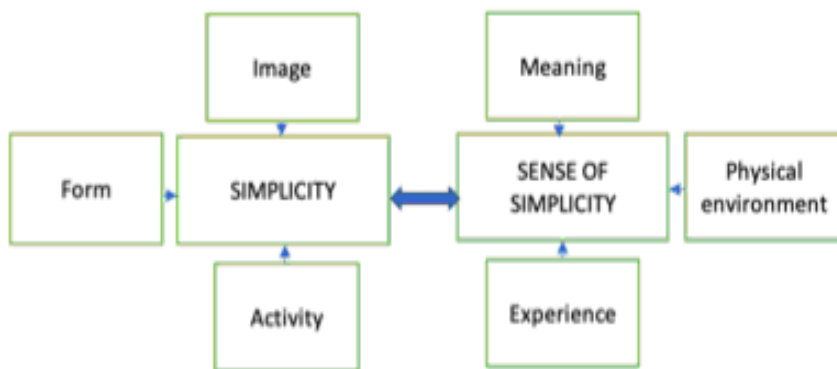


Fig. 4.

### The components to create the sense of simplicity

*Quality is an attitude of mind*, as Norman Foster said. In Minimalism, the resulting space stands out for its timeless simplicity, balancing the original structural elements and space qualities with the feel of contemporary, modern elegance. Simplicity has that power to make architecture to be timeless rather than fashionable, as the immediate and straight forward perception of fundamental and spiritual values, like time, space and silence [Bertoni, 2002, p. 11]. There are numerous ways of designing a sense of simplicity in (minimalist) architectural work, whose balance can make spaces to have a quality of simplicity:

**Simple geometry** – is the first quality that seems to make simplicity more likely. Mathematical ideal forms – balls, rollers, couples, and pyramids have the calmness and sense of tranquility that is missing in much more complicated or less pure forms. Simplicity is an old and well-known concept [Crosby, 1970]. Robert Male-Stevens concluded in 1924 that the essence of architecture is a geometric art or an art of geometry [Benton, 1975]. Geometric forms are more readable and easier to understand as they are simple and that their faces are correct and repetitive [Bule, 1999]. Boule praised the ideal ball body in his essay: a ball, as constant shape, always offers to perception as a perfection. Russian Constructivist shaped the ball (Ivan Leonidov) and the big roller



(Vesnin Brothers) to the extent that it was worshiped. The idea of geometric shapes, in modernity, has become one of the primary means of work. The primary forms on which Le Corbusier insisted, which carry good content, should be combined with the use of elemental cubes. *Geometry is the language of people* [Max Vogt, 1969, p. 54]. Geometry in Minimalisms can be seen as the concept of the box (Fig. 5–6).



Fig. 5.  
**Cultural Center Trudering, Munich**



Fig. 6.  
**Dokumentationszentrum,  
Munich**

**Proportion** – Donald Judd used to call proportion *reason made visible*; John Pawson wrote, *When an object is reduced to its essentials, proportions come alive, and simplicity takes on its resonance and character* [Pawson, 1996, p. 13].

**Scale** – is how to perceive something concerning something else. It is a human construct for comparing one thing to another in order to understand its size. It is pure relativism. Scale is understood by mathematical measurements derived from perception.

**Materials** – Henri Fossion says that the materials carry a particular predetermination in themselves, some formal vocation and thus they limit or encourage the life of form in the art [Focillon, 1964]. Material is the thing that creates aesthetic experience, and it should cause an inexplicable emotion (a feeling in which we say *that we do not find the right word*) [Vasilski, 2014].

**Interval** – in visual art, there is a spacegap, in music time, and in architecture, both of them. The void defines volume; many and empty

are structural equivalents. It is a type of connecting element of all other elements of the composition.

**Repetition** – A rhythmic repetition creates a sense of order. In Minimalism, architecture is defined for numerous repetitions, for example, in Tadao Ando's work: *Ando's Minimalism is essentially a monotone, recurring in the use of linguistic instruments. However, monotony is functional in achieving excellent results in the search for continuity* [Dal Co, 1995].

### Case studies

A cultural category is a set of rational and emotional notions, prevalent in a particular culture at a particular point in time, about any topic or subject at all. Social background plays a significant role in the sphere of visual art. Semiotics as a discipline is recognized as a useful tool in gauging cultural background and identifying signs that might represent the message of a specific work. Given the rich cultural context of Japan and Mediterranean architecture, simplicity as a form of art can be present in studying semiotics.

#### • Case study 1: **Sense of simplicity as the semiotic modelling code of culture – TRADITIONAL JAPANESE ARCHITECTURE**

The idea of simplicity in the Japanese architectural tradition is specific – from the sanctuary of Ise or the heroic simplicity of architecture and rituals, *as an aesthetic ideal* [Tange et al., 1965, p. 167], through the tea ceremony and Palace Kacura Rikyu [Itoh, Futigawa 1972, p. 45] to today's great architects of the world: Kengo Kuma, Tadao Ando or SANAA. In the Japanese tea ceremony, according to Kakuzo Okakura, *The masterpieces of Japanese life are governed by four basic principles: harmony, respect, purity, and calmness* [Okakura, 1906, p. 28].

Japanese beliefs and culture have profoundly influenced the minimalist movement [Vasilski, 2011]. Simplicity as an element of traditional Japanese culture comes from Zen Buddhism. A meditation hall, or a zendo, represents a room in a Zen monastery that has become an archetype of a simple Zen style – the strict nature of large area within a simple wooden structure, straw matched tatami, and a little furniture.

For the contemporary architecture of simplicity, the essential principles are the aesthetic guidelines of art forms, which are based on

the concept of Wabi-Sabi. Simplicity is in the heart of things Wabi-Sabi [Koren, 2008]. How can simplicity be achieved? Go down to the essence, but do not remove the poetry (Fig. 7). Keep things clean and unclean, but do not sterilize (things in Wabi-Sabi are emotionally warm, never cold). Usually, this implies a limited range of materials. It also means keeping the visible characteristics to a minimum.



Fig. 7.

**An Enso drawing that illustrates the different dimensions  
of Japanese wabi-sabi philosophy and aesthetics**

Simplicity in Wabi-Sabi is accepted as a moral principle, demanding a stop in preoccupation with the richness of success, status, power, and luxury – and enjoyment of an unbridled life. Leading simple lives invites one to an individual effort and will, as well as some difficult decisions: as it is essential to know when to make decisions, it is also essential to know when one does not make decisions – let things

happen. Even at the most robust level of material existence, we are still living in a world of things. The Wabi-Sabi is precisely the delicate balance between the satisfaction received from things and the pleasures received from the freedom from things. *The lack of overcrowding provides space for thought and perhaps even for understanding* [Powson, 1996, p. 16]. The tea room of Wabi-Sabi is a clear expression of the value of the Wabi-Sabi. Wabi-Sabi is the act of uniting a group of people attending tea drinking. Hierarchical thinking – this is more / better, the lower / worse – is not acceptable.

Minimalism took over from the traditional Japanese architecture the motive of using the landscape instead of paintings. Looking from the interior through the open door, an entrance to a house framed the picture of the garden. So, the landscape compensates the wall pavements of the carved palate. This motif is from traditional architecture, as the connection between the interior – exterior, Fig. 8. When in the minimalist interior – through a wall abstraction, the wall becomes a window [Vasilski, 2015].

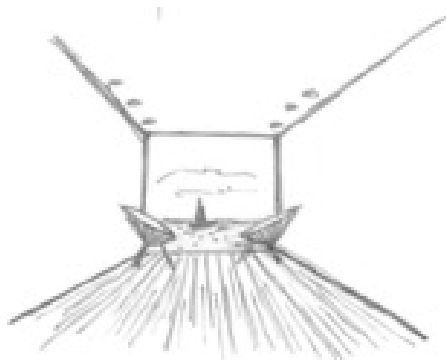


Fig. 8.

**Minimalist interior – a wall abstraction when  
the wall becomes a window**

Table 2

**Sign analysis of simplicity in Japan traditional architecture  
(taken from the sign triangle based on Pierce theory)**

<b>SIGNIFIER</b> (sign vehicle)	<b>SIGNIFIED</b> (meaning&images)	<b>REFERENT</b> (cultural landscape)
Material: untreated wood with bark	Tactility and warmth of natural materials	A sense of belonging to nature
Porch at the most convenient place in the garden – Entrance to the building set so that from the inside one can see the whole garden (abstraction of the wall function)	The unity of an architectural world and nature	No polarity concerning the architecture and nature
There are no pictures on the walls	The aesthetic experience of changeability (instead on the wall paintings, a view directed through open the door to a natural landscape and its day-seasons changes)	Variability and transience, aesthetics experience
The emptiness (the void)	Emptiness as a process and as an aesthetic object	Productive energy – unites sensual perception and spirituality
The beauty of proportion and distribution interior space using fusumas	Intimacy&belonging to the group	Aesthetics Optimization in Physical comfort Economy of resources
<i>Tatami</i> - rice-straw and a little furniture	The balance concerning things	Economy of resources Optimization in Physical comfort
The moral quality of Wabi-Sabi concept	The unification of a group of people attending the joint event	Lack of a hierarchical relationship between members of extremely different social classes

**• Case study 2: Sense of simplicity as the semiotic modelling code of culture – ANONYMOUS MEDITERRANEAN ARCHITECTURE**

Simplicity is an archetype or an attempt to build efficiently and in harmony following the characteristics and material of the site. Therefore, in a spirit and accordance with the environment. The significance

of traditional anonymous (vernacular) architecture is reflected in Italy, through its influence on the path to rationalism. For Carlo Belli and Italian rationalist culture between the wars, to be in the Mediterranean represented the chance for a salutary discovery: *We discovered their (the houses on Capri) traditional authenticity, and we understood that the perfect Gemutlichkeit of living could only be achieved in the context of geometry* [Gravagnuolo, 1994, p. 7].

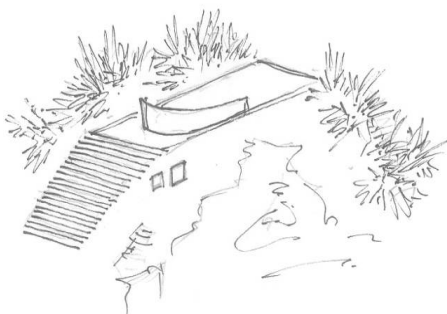


Fig. 9.  
**Casa. House Malaparte, Capri**

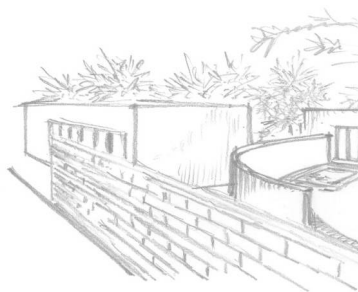


Fig. 10.  
**Luigi Figini and Gino Pollini: Artist's House**

The most famous example that became synonymous with simplicity in the architecture of the 20 th century is Malapart's house on Capri (Fig. 9), which goes beyond history and continents, offering itself to participate fully in the essence of emptiness, both physical and metaphysical. *The flow of time stopped; the experience concentrated in a picture whose beauty seems to point to depth* [Bertoni, 2002, p. 50]. Numerous examples can be found in Italy dating back to the same period and which owe much to this language of simplicity: such as the examples presented at the VII Triennial in Milan, the *Artist's House and the studio* (1933) and the *Living Room and the Roof Garden* (1936), by Figini and Pollini (Fig. 10). It is well known that the Mediterranean architecture had a great impact first on Josef Hoffmann, a little later on Loos, and later on Le Corbusier.

During his Italian journey of 1896, Josef Franz Maria Hoffmann drew a series of sketches of the houses on Capri and Anacapri capturing with architectonic sensitivity in the brilliant clarity of these elementary

volumes and the geometry of some groups of houses, *the message of a concept of building that speaks a language open and understandable to everyone and whose values were founded on pure simplicity uncontaminated by artifice* [Godoli, Fanrlli, 1981, p. 10]. In the text accompanying the sketches, J. Hoffmann comments on the influence this experience had on him: *The picturesquely changeful and lively concept of building with its simplicity free from artificial overloading with bad decoration, still fits refreshingly into the glowing landscape and speaks a language open and understandable to everyone* [Sekler, 1985, p. 479]. Adolf Loos has frequently visited the Mediterranean, so in his designs, he re-evokes the typically Mediterranean pattern of terracing. In his design for A. Moissi (1923), he combined regulating grids and natural features: external stair, terrace with pergola, windows of widely varying sizes and adjusted the windows depending on the exposition of the facades. The influence of this architecture on Le Corbusier's and CIAM, shaped in the Athens Charter in 1933, is indisputable. The conceptual model of the semiology approach in architecture is illustrated in Table 1. This approach attempts to encode the architectural system as a system of signs. Accordingly, by encoding, the meaning content and the formal content can be perceived. Then, regarding this fact that the relations between signifier and signified (form and meaning) is optional and contractual, the formal content can be changed by maintaining the meaning content. The created form is more than just a symbolic image – put in Derridean terms; *the signifier has internal relations with the signified*.

In minimalism, anonymous Mediterranean architecture is a personal inspiration, which is not afraid to propose elementary models, absolute and lifelong [Ranzo, 1996]. The timeless simplicity of the construction is present in Luis Baragan's work, based on fundamental attention to anonymous local architecture, mainly Spanish, called the *Mediterranean examples*. In the works of Claudio Silvestrin, the Mediterranean myth is recognizable in a firm, immovable bench, which he proposed in various forms, which almost symbolizes the significance of its architecture that develops in silence. There are also Alberto Campo Baeza, AG Fronzoni, and Eduardo Souto de Moura or Alvaro Siza, who were very attentive to subjects from traditional anonymous Mediterranean architecture.

Table 3

**Sign analysis in simplicity of the traditional Mediterranean architecture (Taken from the sign triangle based on Pierce theory)**

<b>SIGNIFIER</b> (sign vehicle)	<b>SIGNIFIED</b> (meaning&images)	<b>REFERENT</b> (cultural landscape)
Symmetry and rhythm in the façade	Aesthetics and geometry principles	Living simply/ acculturation / economical and avoiding wasting of money and energy
No ornaments in facades or within interior space	Avoiding ornaments	Considering the geometry rules and aesthetic principles
Material	Technical and economic issues (sustainable development)	Maximum use of local materials / economic / energy and investment optimization
The facades coloured with white colour	Technical and climatic issues	The colour produced from building materials without any extra ornaments / reducing the heat absorption by buildings
A staircase through outside	Optimization in physical comfort	Economical and avoiding waste of space, money and energy
A terrace with pergola	Optimization in physical comfort	Sun protection (sustainable development) connected to the natural environment and building surrounding environment
A window – in very different sizes	Adapting to climatic conditions	Climatic issues / Visual connection Creating favourable conditions for better ventilation of interior spaces

### The result of case study analysis

*Anything said must be said clearly, and what we cannot talk about we must pass over in silence,*  
Ludwig Wittgenstein.

Regarding Tables 1–2, the fundamental concepts which form simplicity in the traditional Japanese and Mediterranean architecture can be recognized. These concepts are the result of climatic and social-cultural demands of the locality that emerged in the architecture in different forms, and it was coded based on the semiological elements of the architectural system. Tables 1–2 show the relation between an architectural mechanism (signifier), meaning (signified) and social-cultural back-ground (referent). It is the result of using a semiology triangle based on the semiology approach in architecture. The Fundamental concepts that are present in simplicity can be stated as follows (Fig. 11).



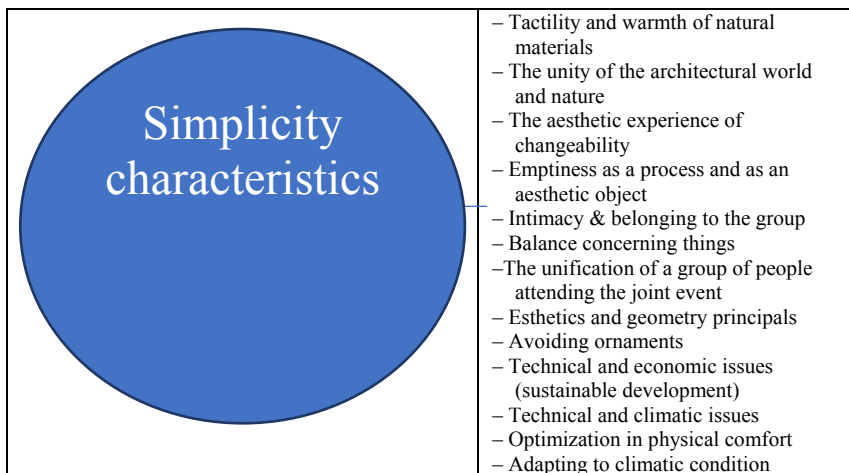


Fig. 11.

**The Fundamental concepts presented in simplicity based  
on the semiology approach in architecture**

In the simplicity of (minimal) design, it should be noted that form and shape can change in the architectural system and the relation between these two concepts and their architectural mechanism has both a free and contractual nature. Perhaps this is an answer to the fact that there is no definition of minimalism in architecture – or modern architecture of simplicity, as the reason why many people deny the term minimalism itself (Fig. 11–12).

Today social and cultural circumstances show the inferiority of the citizens and their need for shelter search, some isolation, while on the other hand, there is a word about the search for spatial sensations. In both cases, it is presumed that there is a word about heterotopias or about two contrary spatial phenomena. It can be assumed that heterotopias are fragments of a discourse that is incorporated within a new, different space. Spaces of otherness are decentralized spaces with dislocated identity.



Fig. 12.  
**Steven Holl: Sarphatistraat Offices, Amsterdam**



Fig. 13.  
**Haarlem in Holland**

Jacques Lacan, a French psychoanalyst, established his version of psychoanalysis, based on the ideas articulated in structuralist linguistics and anthropology. He denies the theory of humanism about the existence of a stable self. According to him, the ego is nothing but an illusion. Unconsciously is, for Lacan, the foundation of the whole being, unlike Saussure, who points to the relations of signifier and the signified. The mirror study points to the illusion of creating a complete self. As Jack Lacan argued in his *Mirror stage* (1949) about human infants, who pass through a stage in which a visible image of the body

(reflected in a mirror) produces a psychic response that gives rise to the mental representation of an I. For Lacan, the mirror stage establishes the ego as fundamentally dependent upon external objects, on another. The image a human infant sees in the mirror shows him as a totality and at the same time eliminates him from himself, he asks himself, *So who is this Other? Also, who am I?* No easy questions. A mirror for Michel Foucault is a clear example of the relation between utopia and heterotopia. Creating a reflection as something immaterial is analogous to utopia, while the materiality of the mirror itself points to heterotopia as a kind of materialized utopia [Foucault, 1972].

### Conclusion

This research introduces an effective method for perceiving and recognizing architectural concepts, especially simplicity concepts. This method, which is named semiology approach, resulted from using the theory and method of semiology in Linguistics. This approach, considering the architectural system as a system of signs, is an attempt to encode them. Accordingly, by encoding a code, the meaning content and the formal content can be perceived. Then, regarding the fact that the relations between the signifier and the signified (form and meaning) are optional and contractual, the formal content can be changed by maintaining the meaning content.

The changes of simplicity in certain aspects, with its new semiotic resources, can be re-appropriated nonetheless by people with other values in space and in time. The sententious Latin phrase *Eadem mutata resurgo* can be translated *though transformed, I will rise again unchanged*. This motto could also pertain to the phenomenon of simplicity. Alternatively, we can quote Martin Heidegger, who said, *Every day one has to think again about the same terms*. Simplicity is undoubtedly one of the notions one has to think about in everyday life.

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