

The power of the smart city cognitive map

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Abstract

The study describes the mechanisms by which the cognitive map of the smart city will write and rewrite behavioral patterns, starting with a definition of the phenomenon of behavioral influences generated by the architectural landmarks, and continuing with the classification of these influences into two types: direct and indirect, completed with description of the two directions and classification criteria. The indirect influence categories are further examined: "spectacle" type influence, influence through symbol, and influence through the generation of urban atmospheres in the smart city, with an emphasis on the spectacle of architectural landmarks in contemporary visual culture determined and shaped by technology. Architectural images and landmarks form a psychological cognitive map, which reflects the decisions made under effective leadership at a given moment. The materialization of architectural creation in an urban context is commissioned and financed by the structures of power, with an immediate effect on social behavior regarding that power. More than that, they have the particular characteristic of generating attachment and often a behavior of copying and re-edifying them across space or time. This is an effect, a behavioral influence, a power of the cognitive map over the functioning of the smart city, whether at the individual or mass level. Architecture generates behavior, even if we can, by reduction to the absurd, simplistically view this behavior merely as the construction and functionality themselves. The social and political meaning of the decisions made towards reproduction, even copying, of architectural elements is what concerns us in this study. Important architecture is manipulative. In architecture commissioned and financed by the authorities and signed by architects trained and certified by it, power is exerted by the exact copying and implementation of a certain style/manner in different places/sites, or those distanced from the seat of that authority or leadership center, to transmit the message of a certain type of social order. The copying or rebirth of architectural styles and stylistic elements occurs across great geographical distances and over long periods of time. These landmark styles are, in fact, a discourse of display and consolidation of the source leadership's superiority, a genuine show (spectacle), a demonstration of force, and an emergence—an unveiling of the panoply of technological evolution, aesthetic tastes, and culture of the social order that generated them. We are thus talking in this case about manipulation-as-spectacle through architecture. Architectural images congealed in cognitive maps reproduced trans-culturally or over time impact behavior by imposing adherence to a certain cultural identity, materialized through the acceptance of the authority of the culture that generated these images, which are mass-shared and up-graded in the smart city.

Key words: architecture, leadership, authority, behaviour, landmark.

1. Introduction

This analysis explores the relationship between political power, architectural expression, and the behavioral response of cultural groups, focusing intensely on the cognitive map.

The article argues that architecture is an instrument for influencing behavior, but this action is met by cultural resistance rooted in the cognitive map's stability. Effective power architecture must transact with the cognitive map's pre-existing architectural landmarks, as demonstrated by the success of landmarks like the CCTV Headquarters in co-opting ancient Beijing urban forms, contrasted with the failures of designs that antagonize this internal mental model.

1.1. Environmental psychology and architectural discourse

We introduce the following thesis sketch proposal as a representation of the concept of behavioral influence by appealing directly to the architectural element functioning as a landmark, the gate or triumphal arch, with its internal physical and tectonic actions and reactions. This is an attempt to create a highly suggestive visualization of the interactions between categories, with an interest in the poetic value of the ensemble of concepts.

Agreeing that the gate is a trilithic element through which a symbolic transition is made, we have correlated the familiar trilithic system with the mechanism of manipulation through architecture, highlighting the following elements: the base (the ground) is constituted by the cultural group with its power structure (without differentiation, because practically there is continuous communication and exchange between the two entities); in a clockwise direction, we mark the following logical chain, namely: power - influences - through architecture - the behavior - of a cultural group.

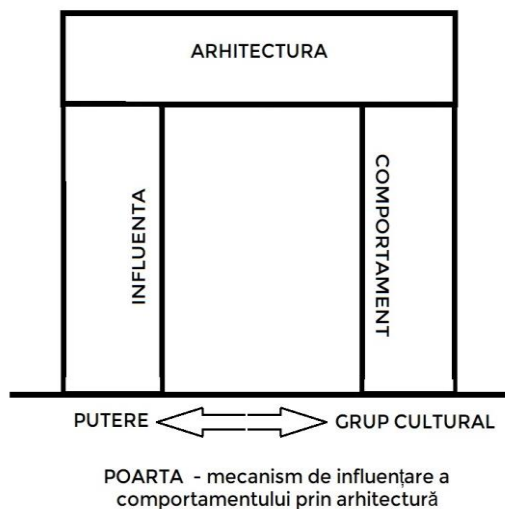


Fig. 1. The visualization of the functioning of influence with architectural means - (GATE - Great Architecture of The Elites)

Source: Author's copyright.

The simple schema of the mechanism of behavioral influence through architecture can be nuanced by explaining the forces and tensions that arise within this system of action. Thus, at every inflection point, or point of reaction in the system, we highlight, by drawing a parallel with the laws of physics, a corresponding action and reaction that occurs when this system is in structural equilibrium.

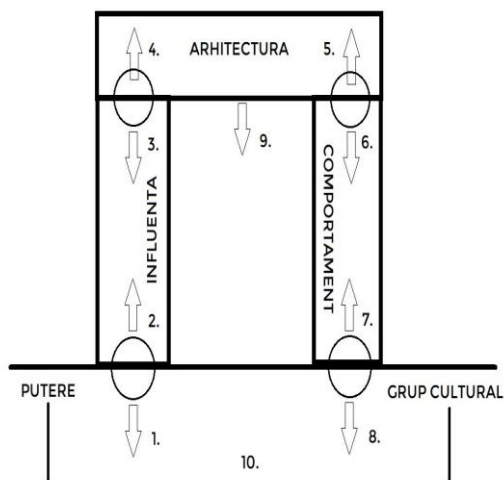


Fig. 2. Detailing the inner tensions in GATE (Great Architecture of The Elites)
Source: Author's copyright.

1.2. The motivation of power

We have thus marked the deep, internal motivation of the identity structure of power to generate behavioral influences. It is generally accepted that important, representative architecture is a production of the ruling power, which is capable of coalescing the necessary funds and dedicated human effort for the construction of that architectural work. As the architect Oscar Niemeyer emphasized in his interview for the ARTE television channel, architecture is a privilege of the ruling social classes, such that the common individual can only admire these creations from the exterior, often without ever entering the interior of those buildings throughout their existence. The buildings constructed in this way are landmarks on the cultural group's cognitive map. The architect was, of course, talking about the significant architecture in his country, Brazil, which is known for its class inequality and the chasm between the social lives of its social strata.

This motivation can be psychologically described as being based on the instinct of self-preservation specific to all living organisms, applied to the power structures. The self-preservation instinct of the commissioning ruling powers dictates several desired aspects:

1. Keeping the cultural group at a distance by preventing its access to the interior of the power structures, both physically and in terms of decision-making
2. Temporal propagation of the same power structure by reinforcing traditions—that is, rituals and practices within the cultural group—which emphasize the legitimacy of the respective governing systems of the social orders
3. Displaying financial and physical strength to prevent any deviation from the observance of these traditions and customs, and to avoid the squandering of resources on intrinsic struggles within the cultural group

Moreover, the very existence per se of a ruling power, whether represented by an individual or a group, is, as an expression of a certain social order, the very quintessence

of the human condition. Hanna Arendt writes, discussing the decline of nation-states and the ways in which human rights cease:

"It proves that an individual may lose all the so-called rights of man without losing his essential quality of being human, human dignity. Only the loss itself of any form of civil government/hierarchical organization of society (polity), excludes the individual from humanity." (Author's translation)

In this essential book for understanding the functioning of power mechanisms—with an extensive description of the *modus vivendi* of absolute power and a broad approach to the phenomenon of abandoned, expelled, or marginalized humanity—the author refers to this word, which in the English variant "polity" comes from the Greek *politeia* (citizenship and government/rule), stemming from the word *polis* (city). The governance of the *polis*, or more precisely, the governed polis, is the form from which we can speak of humanity: social organization in a way that a community, a cultural group, is willing and able to guarantee the observance of any rights it considers established—rights that ensure human dignity and that must remain valid and real even if only one person were left in the world.

The rights imposed by the cultural group are independent of human plurality and variety, and they will be doubled by obligations within the same group, which a power structure will be capable of instating and perpetuating throughout its existence. To this end, the ruling power will use any means it deems fit to preserve the integrity of the cultural group, and implicitly its own integrity, by adopting practices based on the values, rituals, heroes, and symbols of that group. Machiavelli writes in Chapter Ten (*Quomodo omnium principatuum vires perpendi debeant* - In what mode the forces of a principality ought to be measured): "*The nature of man is truly such that he feels obliged to the other, both by the good he does to him, and by that which he receives from him.*" Here is a type of psychology that explains the solidarity of the cultural group around power, generated by the sacrifices it makes to support this power—sacrifices that bind together the complex mechanism of social organization through a presumed obligation of the ruling power to defend the well-being of the group that supports it.

Conversely, the relationship is more evident because the well-governed and prosperous polis is inherently loyal and solidary with the power that administers it. The essence of interdependence between power and polis is precisely the essential characteristic of humanity. And even if, in his recent book *Are We Human? - Notes on the Archaeology of Design*, Mark Wigley argues, with very elaborate reasoning, that the thing which is absolutely specific to humanity is called design, let us remember that, besides the meaning of tracing or drawing, the Latin word *designo* also has the meaning of designating, naming someone to a public function, establishing and ordering, putting in order. Similarly, *designatio*, besides the meaning of form, figure, plan, and arrangement, also has the meaning of designation, appointment, selection.

We find that the association of these meanings is not coincidental for the word that seems to unite the essence of the human condition: both as the edification of projected structures, according to a pre-established and previously imagined order, and as the capacity for social

self-organization by designating, from the very center of that cultural group, an organism with a leadership role, invested with assumed and invoked power—sometimes seized—but always superimposed on the cultural center of that group. Thus, the motivation of this power in its manipulative intentions is justified by a first layer, that of the instinct of conservation of the existence of the respective organism, and by a deeper layer: the defense, for the cultural group, of the human condition expressed precisely through the existence of that power as a supporting and supported authority [1].

1.3. The intention to manipulate

The intentional character is an important aspect of the act of manipulation through architecture. Behavioral influence effects that occur without the precise and projected intention of the architectural work's commissioner are not the subject of this study. The intention to manipulate, to influence behavior for the purpose of gaining advantages for this authority, is the starting point of the process that aims to activate solidarity and guard the loyalty of the cultural group. It can be argued that architecture—through the creation of architecture specific to a distinct group of authors with a superior education compared to the cultural group they belong to (the architects), masters over a wide range of study domains, from construction physics, to aesthetics, philosophy, history, and art—cannot be used as an instrument of manipulation, because it benefits precisely from this shield constituted by the intellectual formation of architecture creators. And we return, as Oscar Niemeyer did, one among many, with a truism: that important architecture cannot be built without the support of the ruling power, both at the decisional level related to the will to build (reflected in the design brief or authorization as legitimization), and through the source of financing that this power represents.

Examples of important buildings in architectural history constructed by cultural groups without the consent of the authority they belong to are rare or non-existent. Construction is an apanage of well-governed poleis (well in the sense of efficient, firm), and the power will always be interested in presenting itself in a good light through the constructions realized, which, the more perfect they are, will make the power appear more brilliant. "Perfect" is a word that will have a different meaning in every architectural era: In Ancient Egypt, a meaning related to the purity of lines and geometry aligned with an astronomical ideal. In the Renaissance, a meaning related to the adoption of proportions and an order specific to a humanist wisdom. In the era of globalization, a meaning related to the abstraction of form to the limit and the reflection of a superior or alternative intelligence through geometry. Perfect order will, however, be a criterion and will be used intentionally for communicating messages, for instilling a way of thinking that makes a prince "not hated" but at the same time "feared," as Machiavelli also says. The intention to manipulate results from the desire to create this equilibrium as a sine qua non condition for the perpetuation of a power structure, an intention reflected within architecture through the visual culture it composes.

1.4. The resistance of architecture

The resistance of architecture as a cultural act to intentional and purposeful influencing action is undoubtedly a reactionary force against the important force sustained by the finances and political validation of the commissioning power. Although the visual

culture—of which the image of architecture is a part—has always been impressed upon and dominated by the ruling classes, this same visual culture has always contained within it germs (some reaching maturity, others not) of resistance, aversion, and subversion. To get closer to the nature of this resistance, which Boylan identifies within visual culture, it is worth starting from Rancière's position, where aesthetics and politics are seen as appearances of the sensible, being indissolubly solidary [2, 3].

Jacques Rancière proposed an alternative conception of the relationship between art and politics, compared to the types of engagement between culture and power described previously. Instead of seeking an exact answer to the long-debated problem of the connection between these two domains, he directly attacks the very basic hypothesis from which this problem starts: namely, that art and politics are separate domains between which a law of interdependence must be found and formulated [2, 3].

Rancière's unique idea shows that art and politics are co-substantial to the extent that both organize a common world of self-evident facts of sensory perception. Going further and considering the dual nature of architecture as the art and science of building, we can say that architecture and politics share the same common nature, organizing the same world of facts of perception through that distribution of perception, more interestingly translated as the partition of the sensible (*le partage du sensible*) [2, 3].

In other words, we conclude that Rancière not only rejects the idea that there is an a priori separation between architecture (or art) and politics, but he also maintains that these are contingent notions:

"The fact that forms of power are always present does not mean that a form of politics is always present, and the fact that music or sculpture exists in a society does not mean that art is constituted as an independent category [2, 3]. " (Author's translation)

Interesting for this study is the common substance of architecture as art and politics, a fact that explains subversive manifestations as a result of the same operating laws. We can take Postmodernism as an example, as a reaction to the classicization and de facto globalization of Modernism, through the reintroduction of the interesting and curiosity into architecture. We will find similarities between the political discourse and the architectural discourse, especially in that form specific to dissent.



Fig. 3. Centrul Georges Pompidou, Paris

Source: *Ministere de la Culture - Pop - La plateforme ouverte du patrimoine*
<https://www.pop.culture.gouv.fr/notice/museo/M5050>

We previously mentioned Beaubourg, the Centre Georges Pompidou, the work of two young architects who thus won the first major project for Paris after the war, in 1971, proposing an unusual building whose piazza we discussed earlier and which Rogers, one of the two architects, calls "a center for people, a university of the street" (author's translation). The building, consisting of a glass parallelepiped supported by a meticulous, one might say playful, and certainly non-minimalist metal structure, with accents in impactful primary colors and strongly marked diagonals, emphasizes the idea of communication and connection as opposed to strict compartmentalization. It was accepted and immediately received warmly by the public, a status as an architectural idol that remains valid today (with seven million visitors annually).

The architects Rogers and Piano, sympathizers of leftist politics, conceived the building as the materialization of a manifesto, famously articulated by Banham in *Archigram*: "we don't want form to follow function into oblivion." This is an example of how the germs of a popular architecture—in the sense of iconic, mass-admired, celebrity architecture (Pop Architecture, as Hal Foster calls it, detailing this category of Pop and High-Tech buildings specifically in discussion of Beaubourg)—originate precisely from the Centre- and Right-wing patronage for the two architects. This architectural landmark is memorable for its act of resistance, in its image, to the white architecture of Le Corbusier, being a progressive concept adopted by the machinery of a bureaucratic state and paradoxically dedicated to a conservative personality.

The construction's effect was not the desired regeneration of the urban area where it was implanted as a contrast and a lesson in new aesthetics. Quite the opposite: it contributed to the gentrification of the area and to decisions that resulted in the demolition of Les Halles in 1971–1973, "the belly of Paris" as Zola called it—an equally famous glass and metal structure conceived by Victor Baltard to house the city's main food market.

In her 1964 article "London: Aspects of Change," Sociologist Ruth Glass describes gentrification as being part of the political, economic, and cultural transformation of the late 20th century. The process of gentrification is accompanied by the prosperity and renewal of urban areas, but it is also predestined to have, as side effects, the dissolution of the original culture into a new one specific to a newcomer cultural group, often alien to the *genius locii*.

We note an inflection point marked on our sketch: that every action will have a corresponding reaction, in a desideratum of perfect equilibrium. We believe that this type of action-reaction is what keeps manipulation through architecture, most of the time, imperceptible, or difficult to distinguish as a deliberate endeavor, sometimes even for those involved in the creation of the architecture.

That systematic supra-estimation of the existent adopted by Rem Koolhaas (using the prefix supra- with the exact same meaning as in the word Surrealism, from which the architect takes the idea of conceptual over-solicitation of the content of the real world, through recycling, repotentialization, and reframing) is found explored to the point of subversion in the architectural landmark of Seattle: the celebrated Central Library, which becomes a Pop symbol of early 21st-century architecture.



Fig. 4. Les Halles de Paris at morning, year 1969

Source: Archives de Paris <https://archives.paris.fr/a/588/les-halles-dans-la-journee/>, the moment of the demolition of the last 3 pavilions in 1971, https://commons.wikimedia.org/wiki/File:Destruction_of_Les_Halles_1971.jpg#filehistory

Hal Foster analyzes the Pop movement, which we use as an example of resistance, and especially its consequences on art and architecture, concluding that ultimately, the refusal of any kind of elitism—specific to Pop works—nevertheless transformed into a manipulation of Postmodern populism. This was achieved through the practice of irony (Venturi), allusion to tradition (Bofill), and the inclusion of commercial iconography,

leading to a new kind of populism that is actually an intentional disguise of a strong affirmation of the superiority of the cultured elites.

Pop becomes a tautology, Foster notes. Instead of being a challenge and a subversion to the visual culture imposed by the dominant class, Pop becomes the very form imposed by this class, with all the plethora of architectural edifices (the new Crystal Palaces) that form the visual landmarks of powerful cities today. We chose to transform the photograph from the History.org presentation from color to black and white because that angle helps us observe a certain phenomenon. The metal structure of an unreal beauty implanted within the urban framework crowded with tower-type buildings, simply acts as a repositioning of the perspective image of the surrounding façades. Their rectangular grid, developed vertically, becomes a network of rhombuses if we project it onto the visual plane. In this way, perception creates a confusion between the surrounding façades and the library's façade; both types of images overlap and create in the viewer a sense of defiance against the surrounding architecture, which seems to actually collapse and transcend physical reality into the supra-realist volume inserted by Koolhaas.

The visual aspect only accounts for a portion of the weight in the creation of this landmark, the library, in the city's architectural landscape. This is even more true given that the perceived form of the volume is not stable; it constantly changes depending on the viewer's position, meaning a certain unique reference form cannot be retained by memory.



Fig. 5. Central Library Seattle

Source: <https://www.historylink.org/file/4303>, autor image Alyssa Burrows

What is retained is this concept of defiance - directed against the surrounding glass and steel structures, which is an endeavor more profound than the mere deconstruction of the right-angled parallelepiped volume—it is a torsion of reality according to geometric laws in which rectangles become rhombuses. Thus, at a first level of reading, we see a subversion through culture and knowledge of the power of the financial world expressed through modern vertical developments. At the next level of reading, we find a precise

message addressed to the elites, through the persistent use of the rhombus (diamond in English) symbol, which carries spiritual and philosophical significance: It symbolizes the link between earth and sky, representing the search for the path between physical and spiritual life, and back, towards the fulfillment of destiny. It is also a symbol for fertility and regeneration and part of the sacred geometry that underpinned the solar cult important in agriculture since the European Paleolithic cultures, where the omnipresence of ritual and ideology played the main role in the modern study of prehistory.

We recall the concept of retrofuturism, about which Augustin Ioan wrote a book explaining how those objects, so old, so distant from our ideology, appear to us as new and surprising. The rhombus symbol is one of the most ancient. Although it has no connection with the organic nature and roundness of feminine body forms, it appears as a true conceptual matter for constituting that shape, more than a reflection of the female reproductive system, reaching the intuition of a sacred geometry of matter at the chemical level of atom aggregation into complex organic structures. The theory of structure is studied within stereochemistry, a field concerned with the spatial arrangement of atoms that make up a molecule. The development of the chemical theory of structure starts from the hypothesis of Le Bel and Van Hoff regarding the tetrahedral configuration of the carbon atom. In 1874, Van Hoff published *Chemistry in Space*, which revolutionized the field through the in-depth study of stereochemistry. This tetrahedral structure of the carbon atom's valences (the starting point of the chemistry that made life possible) arises from the fact that the simple covalent bonds between one carbon atom and four hydrogen atoms are identical, being oriented in space along the vertices of a regular tetrahedron, with the angle between two valences being $109^{\circ}28'$. The unfolding of a tetrahedron always contains an inscribed rhombus inside a triangle. The rhombus - omnipresent on the Central Library's façades, invading perception - is the same rhombus from the geometric representation of a universal law: the Law of Correspondence, stated by Hermes Trismegistus through: *As Above, So Below*; and *As Below, So Above*. Hermetic philosophy is presumed to be the *prisca hermetica*, a principle underlying all spiritual and religious life throughout the world, posited as the existence of a single universal common essence.

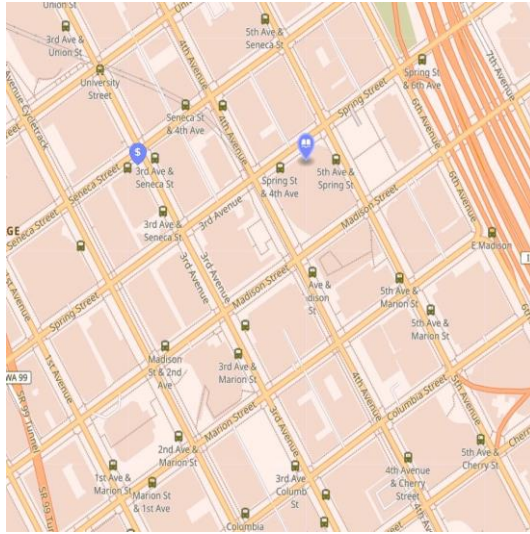


Fig. 7. The Koolhaas Central Library location on the map of Seattle and of the real estate construction (marked with an S), with the same rectangular matrix on the façade as the one of the Library (the library is marked with an opened book).

Source : <https://www.loopnet.com/Listing/1111-3rd-Ave-Seattle-WA/25027709/>



Fig. 8. Real estate development in Seattle 111, 3rd Ave Seattle, WA 98101

Source: <https://www.loopnet.com/Listing/1111-3rd-Ave-Seattle-WA/25027709/>

Fig. 9. Real estate development in Seattle 1111 3rd Ave Seattle, WA 98101 image modified in Paint și Snapseed by the author.

Original Source: <https://www.loopnet.com/Listing/1111-3rd-Ave-Seattle-WA/25027709/>

1.5. The influencing of architecture

The modifications and the specific architectural expression imposed by power, whose underlying reason is to influence behavior, will always have memory as their starting point.

We are speaking here primarily of the individual's memory when the goal is to influence the behavior of a single person. However, the desired effect of construction under the aegis of the ruling power is that of large-scale behavioral influence, targeting the masses.

For this reason, the working memory in this case will be the collective memory, linked to shared and known common history, traditions and customs, and mythology. We can call it cultural memory, which is materialized spatially through buildings and conceptually through the creation of such landmarks on the cognitive map.



Fig. 10. Access to Macca-Villacrosse commercial gallery, (a) access from Calea Victoriei, (b) access from Eugen Carada Street, vis-a-vis of The National Bank in Bucharest, decorated cu Caryae and Atlas statues. Designed by Felix Xenopol and finished in 1891, it connected the Banca Națională and Calea Victoriei, the façade towards the bank is richer and more persuasive in decoration. The passage was the first location of the Bursa Română de Valori.

Source (a) Margaret Bourke White, *Life Magazine*; (b): Author archive / Source <http://www.costingheorghe.ro/thenow/pasajul-macca-villacrosse-bucuresti-serie/>

We previously mentioned the way Caryatids justify their presence in significant architectural creation by appealing to memory linked to history, sometimes distorted, as seen in Vitruvius's Ten Books on Architecture, but always correctly related to an idea, specifically a cultural value. We exemplify the use of classically inspired decorations in the form of Caryatids through the Macca-Villacrosse Passage, a well-known landmark in the Bucharest architectural landscape, particularly after the revitalization of the city's Old Center. The discussion concerns the different treatment of the three entrances to the passage: one from the bank and two bypassing the hotel, discharging onto Calea Victoriei. Due to this situation, the investment in the entrance from the bank side, through a "gate" of the triumphal arch type with elegant Caryatids and Atlases, is fully justified from an investment perspective. The choice of Caryatids, however, appeals to classical tradition and refers to Vitruvius's warning against derogating from the principles of loyalty to power. The façade facing the bank speaks in architectural language about the financial power of the ruling elites, with elements loaded with symbolic meaning, dialoguing across

time (and across Eugeniu Carada Street) with the National Bank. It deliberately points out the two typologies of suffering resulting from disrespecting authority: Atlas, representing the defiance of authority and the punishment of personal suffering, and the noble ladies from Caryae, recalling the reflection of punishment and suffering onto those of the same family or the entire cultural group.

Interpreting the architectural discourse in this key goes beyond strictly aesthetic criteria (the norms of Eclectic architecture based on classical Greek architecture, with its search for harmony between parts and a humanist Renaissance declaration) and appeals to long-term memory through mythological symbols. The geographical and cultural displacement may mitigate the tone of the architectural discourse, but through simple visual analysis, perception links the human figures attached to the wall and bearing the weight of the structure—evidently marked by the position of their raised and flexed hands under this weight—to a permanent torment, even if so interestingly integrated into the architectural composition of the passage arch, somewhat recalling the sculptures representing Dacian prisoners on the Arch of Constantine in Rome.

Whether the discourse of power in this case is strictly intended for the perception of the masses, or if it relates to the positioning of the commercial passage directly opposite the National Bank, can be further discussed. However, we consider the fact that the main access façade of the passage is treated in a symbolic key to be important. It is evident in many other cases that, through means related to the visual arts, sculpture and painting, used as ornaments on architectural works, an appeal is made to memory to achieve a desired behavior, generally one of loyalty and attachment, by presenting or recalling the tragic destiny of those who deviate from these values. There are also forms of architecture that, by their very presence, recall a specific type of history to achieve the same behavioral influence.

The ruling power always has the final word regarding significant architecture because it regulates the location and form through the necessary construction documents, and throughout history, most often through the actual financing of important edifices. Generally, representative architectural buildings financed by great fortunes bore the characteristics of the architecture of power to signal alliances. The Marmorosch Blank & Co Bank in the capital, founded by Jacob Marmorosch and Mauriciu Blank (who was granted Romanian citizenship after the War of Independence), was the main institution through which foreign capital entered the country after its founding and even after its nationalization and reorganization as the Romanian Foreign Trade Bank. The Marmorosch Blank Bank Palace, begun in 1915 and completed in 1923 according to the plans of architect Petre Antonescu, is included in the category of Neo-Romanian architecture, the architectural style through which the ruling monarchical power intended to consolidate the cultural identity of unified Romania, an architecture with a great impact on the visual culture of the era.

The focus on eclectic ornaments of Byzantine and Celtic formal inspiration often serves to emphasize the particularities of a culture anchored in an ancient cradle of civilization. The Cucuteni–Trypillia culture is permeated by continuous, meandering, and winding

motifs, with complex geometry. These motifs are found, geometrically sublimated and rigidified by the sharp angles of the Celtic space, in the decorative belts (brâiele) of Neo-Romanian architecture. Wooden architecture is more accommodating to rectangular forms, while circles and spirals are the decorative strong point of decorations on materials like clay and stone, processed by painting, manipulation (ad litteram), and polishing. The brâiele (decorative bands) at the Marmorosch Palace formally link to these archaic images, being part of the same visual culture of the South-Eastern European space, very easily placed as formal identity—a visual culture tenaciously imposed by the religious and secular ruling elites.

This ennobled becoming informed by the memory of beginnings, which Augustin Ioan discusses, is evident in Romanian architecture up to the present day, especially "after the successive unions." Architecture then served as a proper manifesto for the declaration of national identity and unity for the young state led by a monarchy of Western origin. The architecture of the ruling classes became Neo-Romanian, and Neo-Byzantine, as seen in the construction of the porch (pridvor) by Cerchez in the heart of the Cotroceni Palace. The reasons for the necessity of patriotic behavior are clear. The imprinting of a new identity onto the visual culture by implanting the Neo-Romanian style among edifices of European Eclectic architecture, and the elites' choice for a manifesto-architecture as an alternative to an architecture that implied loyalty to imperialism (the Classical Eclectic style), has the same value, but in the opposite sense, as the imposition of classical Roman architectural elements in occupied territories: the imposition of a new power, the warning toward obedience, and the attraction of attachment. These are the same principles stated by Machiavelli, which, of all the arts, architecture serves best.

An important architectural image, executed with mastery and significant financial contribution, made from precious materials, will have a major impact. The forms proposed for perception will be memorized and will simultaneously appeal to the individual's memory, connecting them to a specific and pre-established cultural level.

The Marmorosch Blank Bank in Bucharest, recently renovated and restored with a new function as a hotel and re-entered into the select circle of the city's cognitive map landmarks, is such a manifesto with the role of modifying visual culture through architectural construction—an endeavor of the monarchical and financial powers of the time, with an echo lasting until today [4].



Fig. 11. The text highlights a formal connection across centuries between two examples of Romanian architecture:
 (a) **Decorative Detail at the top of the Brâncovenesc Portico** in the courtyard of the Stavropoleos Monastery Church.
 (b) **Decoration above an interior door** at the **Marmorosch-Blank Palace**, executed in the **Neo-Romanian** style. The **formal similarity** of these decorative elements, spanning hundreds of years, and their shared reference to the **Byzantine formal vocabulary** point toward the continuity and foundation of a specific **new visual culture** in Romania. This demonstrates how the **Neo-Romanian style** (early 20th century) consciously drew from the **Brâncovenesc style** (late 17th to early 18th century), ensuring that the **Byzantine visual culture** remained a recognizable and authoritative **architectural landmark** in the collective **cognitive map**.

1.6. *The resistance of behavior*

Political leadership influences behavior through architecture for the sake of its own continuity. Yet, according to the law of action and reaction, we will find a resistance (conscious or less conscious) of the cultural group's behavior—founded on customs and traditions—to modifications made through the built environment (architecture). This is especially true when changes intervene abruptly, making the goal visible and evident, which triggers this resistance. The behavior of a cultural group can be modified by reconfiguring the visual culture, but this requires time for adaptation and overcoming the group's inherent inertia (resistance to change). This inertia is defined by object philosophy as: "The property of material systems to change their external state (the external effect of the action) only after the completion of the process of composing the agent's flux with the flux previously stored in the material system (the internal effect of the action) is called inertia."

This resistance can be studied through environmental psychology, and we assert that it is based on the identification of cultural landmarks. We view these landmarks as being of two types: physical landmarks and mental landmarks. In addition to maps that reflect the geographical and constructed reality of a city, there is talk of a psychological map furnished with landmarks, the so-called mental or cognitive map.

Cognitive psychology researches mental images, focusing on their classification, the establishment of their properties, their mode of formation, and their action, with the goal of identifying the mechanism of storing and processing the memory of mental images.

These mental images (the image we can form right now about a city, or the image that comes to mind when we think of a city seen in the past) are crucial.

For a cultural group, the memory of landmarks and architectural images is of great importance because it is directly connected to the center of values of that culture's structure, being a product of the ruling power. The structuring of data in image memory is done, according to some researchers, based on a semantic criterion, and according to others, based on an imagistic criterion.

The resistance of behavior to modification through architectural image stems from relating to these cognitive maps. Psychologist Corina Ilin explains, regarding the psychological map from a cognitive perspective: "Recall is significantly superior when stimuli are presented as images of objects, compared to when they are presented as concrete notions, linguistic labels."

Recall is the process through which the psychological map can be realized, and naturally, the domain of visual culture is based on this psychological map generated by recall. Visual culture is populated with landmarks—mental images of forms proposed for recall—the most important of which are the architectural ones. If we agree that architecture influences behavior, then we also understand that a social behavior intended to be manipulated has its own stability justified by previous landmarks.

Corina Ilin concludes that the cognitive map has a main structure and a sequential development, "which begins with landmarks, and ends with a global, universally valid map for any type of information that is to be identified on that psychological map, called the prospective map."

A certain place or space is, for every person, actually an image, a neurological entity that is intimate and personal, forming part of our knowledge and existential experience. We become attached to certain places and avoid others, for pragmatic reasons, but also for reasons that are difficult to explain. These behaviors are difficult to modify because they are linked to the reality generated by experience and experiences. The consolidation of a mental image of existential space is achieved by these landmarks, and architectural images are the most important landmarks because they are connected to the common cultural roots:

1. History, meaning shared memory
2. A shared understanding of the definition of beauty
3. Common spirituality as an accepted explanation of the origin of existence and the transactions between the material and the spiritual. The security and immunity of the group that ensures its continuity

Power is, in fact, the ability to structure the multitude of possible behaviors of others. When we talk about manipulation, we can state it thus: power can hierarchize the probability within the set of possible behaviors. Important architecture constitutes a landmark that reminds others about the accepted behavior. The influence on behavior through the introduction of new landmarks has the pre-existing landmarks as its

reactionary force (resistance). Therefore, the influence will be more effective the more it connects as a mental image with these existing landmarks.

Let us return to the Postmodern architectural creation of Rem Koolhaas, a landmark whose aesthetic qualities derive both from the use of the universal language of geometry and mathematics, and from the transgression of this language and the surrealist approach to the urban landscape (that of Beijing, a city more than three thousand years old). This transgression involves populating the city with a form lacking visual stability, detached from the human scale, whose rationale for existing as it does is not immediately identifiable, though it seems to grow out of the city it watches over with a timeless beauty. We can find a new key to reading the form of this architectural manifesto if we study its implantation and its relation to the city as a new landmark on the community's psychological map.

The entire CCTV development covers a site of 187,000 sqm and will provide a total built area of 550,000 sqm. The project as a whole includes the China Central Television Headquarters Building (the so-called CCTV building), the Television Cultural Center (TVCC), an edifice intended for various services and security, and an extensive media park. The official groundbreaking ceremony took place on September 21, 2004, and the building was projected to be delivered before the start of the 2008 Summer Olympic Games—an extraordinary sporting event expected to involve approximately 10,500 athletes and gather around 20,000 accredited media channels to broadcast the Games worldwide. Mass media, as the real power of the early 21st century, is celebrated by the CCTV construction, seen by the population and Chinese professionals as an epitome of architectural creation. Chinese architect Dong Hao, who studied in New York but returned to the country drawn by the possibilities offered by the Olympic-related developments, stated: "It's pretty hard to impress anyone in China with your architecture now that people have seen the China Central Television (CCTV) building [5].

The architect further recalls for the BBC the period when two gigantic towers were growing, erupting upwards and outwards to eventually connect and become the seemingly impossible-to-balance body of the CCTV Headquarters. As the digital brain that is CCTV becomes increasingly transparent and omnipresent, it will be precisely the evanescent immateriality of the interconnected world of the future that will guarantee the building the greatest gravitas as a temple of mass media.

The architects' explanation itself has an ideological side, even proposing a patent in 2002 for this concept, which they named the "skyscraper loop"—colloquially referred to as the bent skyscraper or crooked skyscraper.

This construction fulfills the functional role of a high-rise urban building but has an extended footprint and a volumetric shape that results from the bending, fragmentation, and repositioning of the parts—a kind of reconstruction as a subsequent stage to deconstruction. Its function follows this form through cyclicity and circulations, in a manner inverse to Modernism's dictum of function follows form.

The dichotomy incorporated into the CCTV architecture is what ensures the perpetuity of the architectural discourse, because it starts from opposing concepts such as: Innovation / Tradition, Beginning / End, Circular / Rectangular, Tall / Wide, Stable / Unstable. This is done specifically to create a landmark on the psychological map. The landmark status is the goal pursued by both the architect and the commissioner. In this instance, the Postmodern discourse and the elusive character, both formally and ideologically, give us the measure of the architectural object's memorability and its impact as an inflection point in the urban landscape—a formal, urban, and cultural inflection.

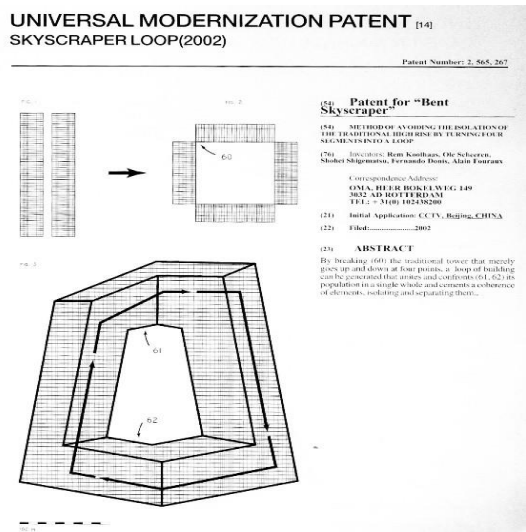


Fig. 12 The Skyscraper Loop - OMA Patent Office - and a graphical representation of the connection between tradition and innovation signed by Ole Scheeren.
 Source: <https://buro-os.com/projects/cctv>

The building we chose to discuss in relation to behavioral inertia—the gate, triumphal arch, broken skyscraper, or skyscraper loop—occupies an important position in the city, situated on the Third Ring Road and directly at the site of the former city access gate, Chaoyangmen (朝阳门)—the "Gate Facing the Sun," which was demolished in 1950.

The designers and patent holders of the form, OMA, describe the operating principle as a method of avoiding the isolation of traditional vertical development by transforming the four segments into a loop. The expression "traditional high rise" is interesting because it already links the word "tradition" with this primarily vertical form of architecture—a modern type that Koolhaas describes as a "fake and attention-seeking Modernist endeavor." The OMA architect jokingly proclaims "the death of the skyscraper" as a desired escape from the race for the world's tallest building [5].

When asked by Andrew McKenzie about his interest in Asia, the CCTV architect replies that China and Japan, in particular, are very important to him, especially Japan. This is because Japan was the first non-Western country where an architectural avant-garde existed—Metabolism, a moment when architecture ceased to be of general interest and became a private affair. His interest in Metabolism, which he described as a process with

curator Hans Ulrich Obrist, stems from the way globalization has rearranged the architectural zones of initiative, meaning it can no longer be asserted that the Western city is the generally valid model. "I was interested in how this end of Western hegemony was already announced in Japan in the sixties." In the same interview, the architect (Koolhaas) declares the importance of context for the implantation of architecture and, paradoxically, notes the importance of the void, or the absence, which can have a historical depth that is often ignored.

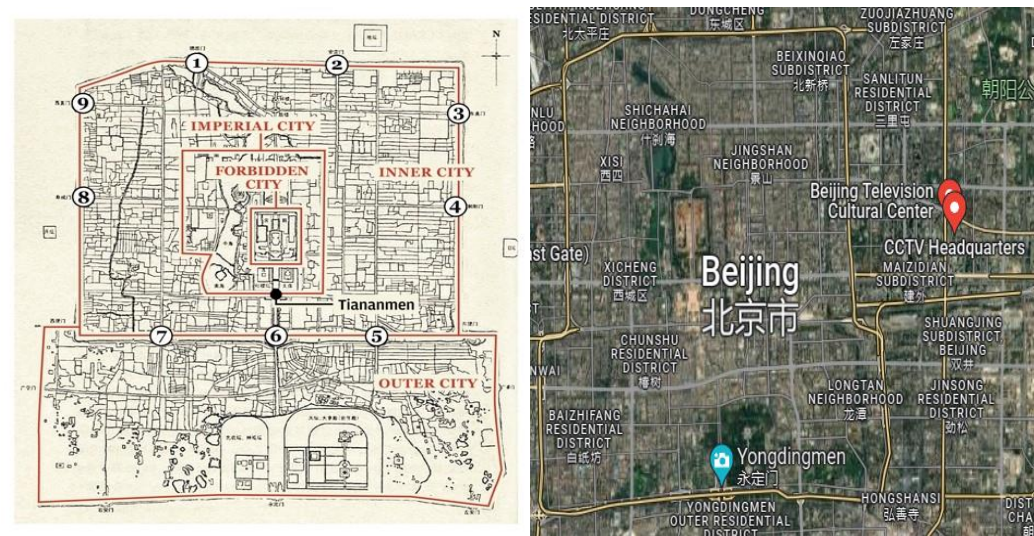


Fig. 13. The map with the position of the 9 gates of Beijing and the location of the CCTV building.
 Source: <https://www.scmp.com/news/china/society/article/1898215/beijings-lost-inner-city-revealed-photographer-recreates-ancient> and Google Maps

The CCTV building is grafted onto the living organism of the city, which is fundamentally based on the circular form: the enclosure. This form is present in one of the earliest theoretical works on urban planning in China, the chapter "Treatise on Trade" (author's translation) from the ancient work Rites of Zhou (Zhōu lǐ or The Rituals of the Zhou Dynasty), which states: "The Great Master Craftsman builds the capital city. He makes a square with sides of nine li. Each side has nine gates. In the capital, there are nine north-to-south streets and nine east-to-west streets. The north-to-south streets are nine chariots wide [5]." (Author's translation from English)

The text of the ideal city, Wangcheng (王城, 'King's City'), describes the city's design as starting from the exterior (the enclosure) towards the interior (the precinct), using units of measure and numerals linked to the number nine—the sacred number associated with the emperor. At the center is the Imperial Palace, oriented toward the south, marking the Chinese belief that the palace is the center of the world.

This urbanism differs from the Roman approach, where it is noteworthy that the design starts from the interior outwards, by creating the center at the intersection of the cardo and decumanus, exploring the enclosure based on the city's importance and function.

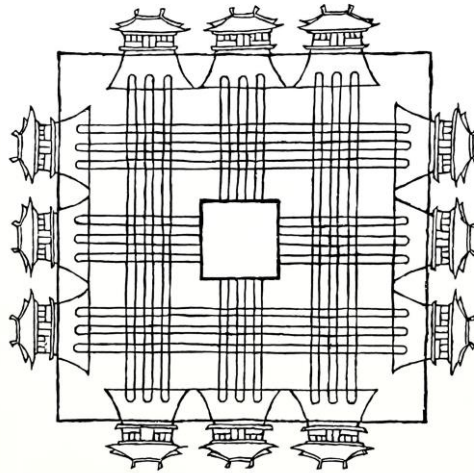


Fig. 14. Drawing of the ideal city Wangcheng

Although known and studied by the historical elites in China, the Chinese imperial urbanism never managed to fully achieve this model of perfection. However, the plan of the historical city of Beijing approaches the ideal city by using the supreme number nine—there are nine access gates into the city—and through the concept of the enclosure (incintă). The enclosure of the Forbidden City (the Palace) is surrounded by defense walls pierced by nine access gates, each of which is itself an enclosure.



Fig. 15. Schematics of the Chaoyangmen Gate of Beijing sursa Qingbo Liu UAL
Source: <https://graduateshowcase.arts.ac.uk/project/414337/cover>



Fig. 16 Imaginea incintei unei porți de acces în Beijing, imagine de epocă
 Source: <https://hpcbristol.net/visual/na05-16>

If we start from the idea that the visual dominates the process of memorization, a cognitive map of the city is dominated by the old image of the enclosure or loop, an idea that is still present today through the memory of the demolished access gates of the old fortifications. In response to this memory, the CCTV building offers a Postmodern discourse with challenges to perception through reproduction, reflection, flatness, lack of depth, ambiguity of access, confusion in orientation, pastiche, and blurring of interior-exterior boundaries. Yet, it preserves in the composition of this discourse a principle deeply rooted in the people's visual culture: the idea of the enclosure, of surrounding a precinct for protection, through a structure that inspires resistance and power. Detached from the necklace of memory-gates, the CCTV gate folds back against the horizontal tradition and gains its status as a landmark through its relationship to the concept of protection and safety offered by the central authority.

This tension is what radiates through the CCTV building, making it completely different, from this perspective, from the Max Reinhardt Haus designed by Peter Eisenman, even though the two star edifices have often been compared, sometimes with a verdict of pastiche—a verdict we deem unjust. Our argument is the lack of cultural anchoring of the heterotopian construction in Berlin, an architectural quasi-crystal in which the architect unifies the movement of folding inward and unfolding outward towards the city. Eisenman's object is sculptural and formally motivated by the principle of the Möbius strip, which, despite being the discovery of a German scientist, has no correspondence in the visual culture associated with Berlin's architecture and urbanism.

The incorporation of perfect cubic volumes as a contrasting and provocative element against Baroque Berlin is visible in the structure of the building, which houses ample public spaces. These cubes are then folded between the layers of the slabs in the distorted shape, subject to the overall totalitarian, expressionistic image that stands in contradiction

with tradition, and not in transaction with it. The reason why Eisenman's geometrically complex object stands out is that it is a materialization of the concept of change.

"The building, whose height and crumpled form create an imposing presence, reflects an ever-changing urban paradigm." - This is how the model is described in the MoMA presentation. Paradoxically, the change proposed by this form will sustain behavioral inertia precisely through its antagonistic relationship to the urban context given by the intersection, rich in history and visual culture, between Unter den Linden and Friedrichstraße.



Fig. 17. Model Max Reinhardt Haus © 2023 Peter Eisenman - MDF and plexiglas, 209.6 x 152.4 x 152.4 cm, MoMA - The Museum of Modern Art, New York
Source: <https://www.moma.org/collection/works/91592>

By comparison, the new CCTV Headquarters, a celebrated example of Postmodern architecture that shows us a solution to the problem of what a modern cultural and mass media center can look like today, has every chance of being inscribed onto the cultural group's psychological map as a new landmark. It avoids resistance to behavioral influence because it adopts a form already existing in the local visual culture's spatial vocabulary.

Furthermore, while the operating principle of Beijing's nine ancient gates was the creation of a central buffer zone, fiercely protected by archers, where those wishing to enter the city were screened, the CCTV media gate seems to propose a vertical enclosure with profound historicity. This enclosure acts as an intermediary for cultural transactions between a globalized architecture and the affirmation of a multi-millennial culture as a great power. This is a culture in which the sacred number of power and perpetuity, the number nine (associated with positive attributes), has an ideogram in the shape of a contorted gate. We are talking about a subtle Sinicization of architecture in a manner justified by Postmodernism, which makes the force of resistance of the cultural group to architectural influence visible [5].

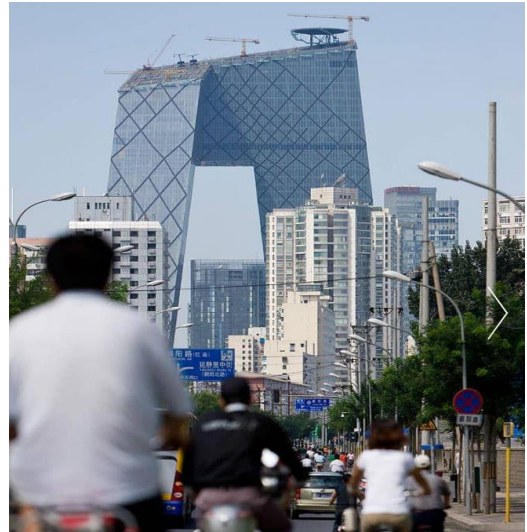


Fig. 18. Calygraphy of digit 9 (九 - jiǔ in Hanyu Pinyin writing) and a photo of CCTV Headquarters
Source: <https://buro-os.com/projects/cctv> (imagine preluată de pe site-ul oficial al Biroului Ole Scheeren)

The psychological map—which we know is the subject of study in cognitive psychology and of interest to environmental psychology—is the concept that, from our perspective, constitutes the resistance of behavior to manipulation through architecture. This is because the landmarks on the psychological map will remain present within the group for at least one generation, unfolding their own discourse upon the cultural group.

We assert that by maintaining a formal recall to the existing psychological map, the implantation of new architectural edifices of power can create valid landmarks that hold behavioral influence valences.

1.7. The change of behavior

The alteration or inversion of behavior, both at the individual and group level, can be triggered by the erection of significant architecture. As Augustin Ioan states, the arts of power are often irresistible due to the seduction and emulation they induce. This sentiment aligns with the behavioral influence concept articulated by psychologist Robert Cialdini: persuasion. As the ethical face of influence, persuasion is defined as a form of action aimed at inducing someone to believe (something) or do (something) by appealing to reason and argument, rather than through authority, force, or fear. The key goals of persuasion are to make someone do or believe something. This study differentiates between manipulation and persuasion as two distinct faces of behavioral influence, both of which can alter behavior (which is driven by necessity and beliefs). Persuasion is considered Aristotelian ethical because it leads to the knowledge of truth and is inherent to human communication [6, 7].

It is an unavoidable element of social interaction, often becoming almost imperceptible. The word's root, *persuadere* (Latin), is highly relevant, combining the prefix *per-* (thoroughly) with a form of the Proto-Indo-European root *swād-*, meaning sweet or

pleasant. This pleasant connotation is reflected in related words across European languages: English: *sweet* from Latin: *suāvis* (pleasant), leading to *suave*. Ancient Greek: *hēdonē* (pleasure, delight), leading to hedonism. Latin root *suādēre* means to advise, to convince, to recommend as good. Persuasion seeks to change people's positions using reason and emotions, but it deliberately avoids pity or flattery. It requires meticulous preparation, a correct flow of arguments, credible evidence, and effective emotional communication with the audience.

In the case of a commissioning power, the architecture that represents it is its mode of appearance to its subjects. If the form of the architecture falls within the cultural group's canons of beauty, the group is prompted to create attachment to the architecture, which is itself a form of manifesting power.

The question then arises: How is the choice about a building's aesthetic quality made within the cultural group? It is clear that aesthetic values are not the sole determinant; the historical, geographical, and political context are grafted onto the appearance of a particular work of architecture. However, in the evaluation of perception, given the weight of visual information, aesthetic characteristics will take first place: the cultural group will judge architecture primarily as art, then as function and historical destiny.

Architecture as art is independent of morality and functionality, paraphrasing Croce. This artistic independence, specific to the artist's internalization, vision, and intuition, should not be extended, according to him, to the processes of exteriorization and communication.

Architecture is in itself a continuous exteriorization of art because it cannot escape perception; members of the cultural group are permanently required to interact with this art form [8].

In the case of architecture, utility and morality assert themselves as valid criteria for judgment, because architecture as art produces things that belong to our domain. Thus, as an appearance in our domain, the art of building can and must be justified with concepts like choice, the interesting, morality, educational purpose, and popularity—categories that must be rejected when judging architecture as art [8].

Architecture is the most expensive of the arts, with exceptional achievements throughout history demanding impressive resource investments, up to the present day. Following Schleiermacher, we can assert the aesthetic equality between a small-scale work of architecture and a large, expensive one. This is because artistic perfection is linked more to human productivity and technique than to categories like pleasure and admiration. In this sense, power can build at any scale, but the erection of large-scale architectural works is justified by something other than purely aesthetic categories. It sets in motion a psychological mechanism based on the law of pleasure linked to contemplation.

The cultural group is subjected to confrontation with the architecture of power, and this transaction results in behavioral influences sourced in sympathy for the architectural object and, by reflection, for its financier. The architect serves as the intermediary in this

transaction, mediating it through their knowledge. Neil Leach's concept of an-aesthetics emerges as a response to the search for connecting ethics with architectural creation in late capitalism. It occurs with the appearance of objects that must be contemplated according to aesthetic criteria but are morally inadmissible. This is the anesthetization of moral judgment mechanisms through the analgesic of aesthetics.

The tendency toward the aestheticization of the entire visual culture as a dimension of cultural life results in the numbing of the individual's judgment and, by extension, that of the cultural group. A perfect and perfectly executed architecture—achieved with the instruments of order and ornamentation—enters the panoply of methods for anesthetizing the antagonism towards power, with real chances of creating and maintaining an apathetic assent.

An-aesthetics is merely globalized across all aspects of life governed by consumerism in the continuous present following the industrial revolutions. However, it is fundamentally a form of action of the rule of sympathy and is detectable in other civilizations that reached the peak of their power. According to Cialdini, the obedience of individuals is often triggered automatically, with little or no conscious deliberation. Information received from a recognized authority—signaled by markers such as titles, clothing, or significant accessories—is processed using a judgment shortcut.

The simultaneous blessing and curse of such blind obedience lies in its mechanical nature. If we don't have to think, then we often don't, running the risk that the consequences in some cases may be devastating.

The architectural image has been transmitted through media channels or simply implanted through the reproduction of architectural works in other cultural contexts. Crucially, this is not done as a unified style of a single culture or civilization, but as blatant, long-distance implants of a specific architecture of the power center.

Buildings erected by power are always emblematic and memorable. Power builds by appealing to architects, professionals who materialize the ideology—which is always of a different nature—of the ruling class.

According to John Berger, the professional emerges when the craftsman must leave their own social class and emigrate toward the ruling class, whose standards of judgment are different. The professional architect is thus part of the ruling class by benefiting from the professional training focused on building for power. Berger notes that in recent decades, corporate capitalism, having established itself as victorious, began adopting abstract art and, subsequently, Modernist architecture. Representations purged of aesthetic power were borrowed to become the effigies of economic power. Modern architectural imagery, stripped of any lived experience, calls into question the very ontology of Modern architecture: the art of building by new rules, in contradistinction to previous canons, based on a limited, selective experience yet audacious enough to declare itself universal.

The relationship between architectural creators and the class that leads or aspires to power is complex and heterogeneous; it should never be simplified. Architects are the source of the uniqueness and rarity of the architectural work, and the private history of the architect's relationship with the ruling power is always expressed in the form of the immortal artwork.

The formal choice for the construction of the new parliament in Dhaka (the Jatiyo Sangsad Bhaban) by American architect Louis Kahn is an example of Modernist architecture exported to a distant territory. Although declaratively a symbol of freedom and overcoming adversity, and despite being formally and materially adapted to the local culture, it retains all the characteristics of the great architecture of the philosophical architect: a sumptuous plasticity, resulting not from decorum but from its lack, and from a particular taste that views the entire architectural work as a single, unique, individual décor of its place. This identity gives the work, the National Assembly Building, its behavioral influence force—not just as a result of the rule of rarity, but as a result of creating a political atmosphere in a place where it is implanted as an architectural monument of internationalism.

The rare form of architecture—which is the work of architecture in the Heideggerian sense—is a product unique to each civilization. It is inevitably subject to the rule of behavioral influence through rarity, triggering desire and attachment.

Attachment is defined as the desire to maintain proximity to the object. In the case of manipulation, the object we are discussing is the official power, constituted by its representatives, institutions, and ideology. Attachment and rejection are the ultimate causes of human behavior. The rules of influencing behavior are based on initiating attachment by appealing to thinking stereotypes. These rules can be, and are, utilized by power through the mediation of architecture.



Fig. 20. Polenized architecture, Louis Kahn Nation House in Bangladesh
Source: <https://www.louiskahn.org/kahn-islander/gallery/the-national-assembly-building/>

1.9. The resistance of the cultural group

The resistance of the cultural group—whether conscious or subconscious—to assuming a new behavior resulting from manipulative intentions through architecture is a reactive phenomenon motivated solely by traditions and customs, meaning the group's assumed culture.

Behavioral modifications in a cultural group (such as revolution, peaceful behavior, changes in consumption, routes, spontaneous public gatherings, urban alienation/isolation, community consolidation, choosing a new leader, and shifting attachment) can be rooted in the architecture of the place, because place is a potential generator of attachment, and therefore, of behavior.

The resistance of the cultural group to adopting behavioral modification through architecture comes from within that culture, from its system of values. One of the values of any culture is derived from respect for tradition, thus for customs, and therefore for the perpetuation of existing behavior at the expense of new behavior. The shortest path is the one already known.

The challenge of manipulation through architecture is to extract cultural groups from their comfort zone and expose them to environments where changes can be operated using thinking stereotypes. The existence of places with a strong identity—which cultural groups assume as part of their culture for practices and rituals, or as symbolic places—will limit the willingness of individuals to be manipulated by new architectural endeavors.

We view place as a basic concept of architecture, a category of architecture. However, studies on place, specifically on its meanings, are currently among the most important in the social sciences. Edward Relph identifies three components of place: Activities, Sense (Meaning) and Physical Setting. Today, attachment to place is studied as a system of affective components of the relationship with place. It is defined very interestingly by Low as a cognitive or emotional relationship of the individual with a certain order.

This order is of an organizational, spiritual, and architectural nature (if we adopt Relph's components). Societies tend to preserve the existing order, with roots in the parent-child relationship. The group will only shift to a new type of behavior regulated by architecture if at least one of the components of the established order is affected.

1.10. The reconfiguration of identity

The action of modified behavior—through architectural manipulation—on the identity of the cultural group is another possible direction of research that can be discerned. This can be the subject of environmental psychology studies examining the extent to which the cultural group changes after its behavior has been modified by architectural endeavors.

"I never thought people were so destructive," said Japanese-American architect Minoru Yamasaki in an interview with *Architectural Review*, lamenting the vandalism that ravaged the Pruitt-Igoe project in the 1960s. "It is a project I wish I had not had to do," he added, despite the vertical residential development being hailed in 1951 as the best project

of that year. Pruitt-Igoe was a state-financed residential development comprising thirty-three eleven-story towers. At its inauguration, it was divided—according to the segregation laws active at the time in St. Louis, Louisiana—into one half for white residents and one half for residents of color. It was demolished thirty years after its inauguration due to its rapid decline into decrepitude and the social danger it presented, largely owing to the abandonment of housing units.



Fig. 21. Pruitt-Igoe Social housing in St.Louis,after completion in 1956.

Source: photo Bettmann/Corbis

Designed as social housing intended for the middle classes, the project imposed the order of Modernist architecture—tributary to Le Corbusier's vision—in a region of America where middle-income families were already retreating from crowded and dangerous cities towards the periphery. It was an American *Ville Radieuse*: minimalist, stark, and perfect, intended to satisfy the social groups it was dedicated to, and initially considered the pride of the local administration.

Launched in 1954 with immense media fanfare, the project enjoyed 91% occupancy in 1957, but this percentage rapidly dropped to below 35% by 1971, leading to its complete demolition in 1976. The first detonation of the buildings took place with the same huge media attention in 1971 and was declared by architecture historian Charles Jencks as the moment of death for Modern Architecture.

One of the changes that led to the residential complex's failure was the introduction of desegregation in 1954 through the Supreme Court's decision in the *Brown vs. Board of Education* case—the same year the complex launched, physically juxtaposing the two cultural groups that had previously been segregated in the same location. We believe this juxtaposition at a critical moment was the catalyst for the phenomena that led to Pruitt-Igoe's collapse.

We also believe that the Modernist architecture—officially imposed to create order and promote progress—initially attracted occupants from different cultural groups. However, it subsequently became the precise reason for the behavioral change in both cultural groups: 1. The white population evacuated the housing units out of fear of conflict (a pattern known as white flight) and 2. The Black population's behavior changed, escalating to vandalism and crime in the buildings that had originated with Le Corbusier's ideals of transforming dwelling into a programmatic act.

The Pruitt-Igoe project imposed a far too ambitious Modernist aesthetic and behavioral vector on residents relocated from chaotic suburban slums who did not know they were part of a social experiment. As a portion of the residents left the city due to desegregation, St. Louis lost a huge amount of its population, and the Pruitt-Igoe Complex ended up with an absurdly low occupancy rate.



Fig. 22. Second phase of demolition of Pruitt-Igoe , April 1972. Photo credits Lee Balterman/Time & Life Pictures/Getty Images

Source: <https://www.theguardian.com/cities/2015/apr/22/pruitt-igoe-high-rise-urban-america-history-cities>

The cultural group of Black residents resisted the intentions of behavioral modifications in their way of dwelling precisely by refusing the architecture itself, which here played an instrumental role. The adjacent phenomena concerning the GATE model (referring to the behavioral segment) must be studied further with the aid of environmental psychology—that part of psychology which examines the relationship between the human psyche and the environment that surrounds it, in this case, the built environment.

1.11. The deviation of architecture (architectural deflection)

The deflection arrow (or deviation) of architectural expression, when its purpose is behavioral influence, is ideologically inspired by the domain of physical science. The question that can be answered for each architectural work is: To what extent was the architecture modified during its emergence as a particular work of art by the commissioning power's requirements for the purpose of manipulation? More specifically,

what was added to the bare form—what ornamentation was included—without which the behavioral influence would not have occurred?

Some large-scale constructions are themselves an addition (a "plus") placed by the official power onto the urban background. Sometimes, however, this deflection is imperceptible. According to psychology, manipulation will act more efficiently the less evident it is, with those influenced being pushed to believe the decisions are their own. Behavioral influence can be directed toward modifying an existing behavior or toward perpetuating the behavior already present within the group. For totalitarian architectures, the modification clearly aims to extract a population from its previous cultural patterns and influence it toward an attachment to the new power.

2. Conclusion: the earth of architecture

We open the discussion about the relationship between power and the cultural group—a relationship that transcends the present moment of behavioral influence and connects with culture, geography, history, and common ideals.

Revisiting the Heideggerian conception of the work of art's origin, the common body of power and the cultural group, and the exchanges between them, can be found in what he termed the earth of the work.

We find it relevant to state that the existence of the work as a work consists in instigating a struggle between earth and world. We prefer the word struggle over tension because it perfectly fits the concept of instigating. This internal tension (*Streife* in German) possesses the properties of simplicity and intimacy, such that the unity of the architectural work is revealed by the struggle. The work's inherent repose originates in the intimate character of the tension between the work's world and the earth from which it springs.

This suggests a solidarity between the official power and the cultural group, motivated (together or separately) by belonging to the same culture and building together.

This solidarity differs from Hofstede's concept of Power Distance. It is not linked to a low distance to power as one of the dimensions of national cultures. Hofstede views Power Distance as the extent to which the less powerful members of organizations and institutions in a country expect and accept that power is distributed unequally. We view this solidarity as a form of common values and ideals that lead to shared ideologies and aspirations, rooted in the cultural essence [9].

Important architecture can only exist from the conjugation of financial, decisional, and brute forces to create a work that appears in the world. The Earth of the Architectural Work is composed of:

1. Funds, political will, and effort (intellectual and brute labor)
2. The culture amid which they appear as values.

The architectural work created by power subjects the cultural group by engaging them in the construction process and exposes the cultural group's strength to its exterior. The

continuous conjugation of these two actions is what creates the world of the work of art. This world exists in tension (Streife) with the common body connecting power and its subjects.

Architecture best expresses this Heideggerian Streife because it presupposes a collaboration of extremes—a tension implicit in all great architectural creations, whose arrival in the world has always required sacrifice, destruction, passion, force, and compromise.

Even if they do not share the same geographical origin, the official power and the cultural group become solidary by building together. This, ultimately, may be the final desired outcome of possible behavioral influences through architecture.

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