



# Convivia SPLENDOUR

the orator can cause truth to 'appear' in its rightful SPLENDOUR, but he can also make falsehood 'look' true; how his ability is better invested will depend on a basic predisposition that we have already discussed in relation to the metaphor of the 'might-ness of truth', and that we must constantly bear in mind here.<sup>FOURTEEN</sup>

finest gauze, crystalline trees loaded with flowers and fruits of jewels recalling the fairy gardens of Japanese art, lakes of diamonds, palaces of chalcedony, turrets and minarets of beryl and topaz, rose pile upon pile, and heaped together so many SPLENDOURS that the eye refused to grasp them. The decomposition of the luminous rays by the

Combray  
it was or a  
in a SPLEN  
was never  
past which  
its double  
the two pr  
telescope  
the preser  
also the p  
which it c  
presents r  
represent  
forgetting  
synthesis,  
forgetting  
overcome

On the co  
se says (D

---

*Vera Bühlmann, Riccardo M.  
Villa, Sophie Ramm (Eds.)*

---

# Convivia Splendour

Journal for Architectonics

---

TU Wien  
Academic Press





CONVIVIA SPLENDOUR

Vera Bühlmann  
Riccardo M. Villa  
Sophie Ramm  
(Eds.)

MERIDIAN ARCHITECTONICS  
Volume 3

Meridian Architectonics book series edited by:  
Prof. Vera Bühlmann and Dr. Riccardo M. Villa  
Research Unit of Architecture Theory and Philosophy of Technics  
Faculty of Architecture and Planning  
TU Wien, Karlsplatz 13, 1040 Wien

Information on this book series and the volumes published therein is available at  
[www.tuwien.ac.at/academicpress](http://www.tuwien.ac.at/academicpress) and at [attp.tuwien.ac.at](http://attp.tuwien.ac.at).

Volume 3 edited by:  
Vera Bühlmann, TU Wien, Karlsplatz 13, 1040 Wien, [vera.buehlmann@attp.tuwien.ac.at](mailto:vera.buehlmann@attp.tuwien.ac.at)  
Riccardo M. Villa, TU Wien, Karlsplatz 13, 1040 Wien, [riccardo.villa@attp.tuwien.ac.at](mailto:riccardo.villa@attp.tuwien.ac.at)  
Sophie Ramm, TU Wien, Karlsplatz 13, 1040 Wien, [sophie.ramm@attp.tuwien.ac.at](mailto:sophie.ramm@attp.tuwien.ac.at)



*Vera Bühlmann, Riccardo M.  
Villa, Sophie Ramm (Eds.)*

# Convivia Splendour

Journal for Architectonics

TU Wien  
Academic Press



Media proprietor  
TU Wien  
Karlsplatz 13, 1040 Wien

Publisher  
TU Wien Academic Press  
c/o TU Wien Bibliothek  
TU Wien  
Resselgasse 4, 1040 Wien  
academicpress@tuwien.ac.at  
www.tuwien.at/academicpress

Editors (responsible for the content)  
Vera Bühlmann, Riccardo M. Villa,  
Sophie Ramm

Graphic Design  
Cris Argüelles

Photographic artworks  
Susanna Hofer, CC BY-SA

We would like to thank Dorian Dzontic for  
assisting with typesetting.

Production  
Bösmüller Print Management GesmbH

TU Wien Academic Press 2026

This work is licensed under a Creative  
Commons Attribution-ShareAlike 4.0  
International licence (CC BY-SA 4.0). [https://  
creativecommons.org/licenses/by-sa/4.0/](https://creativecommons.org/licenses/by-sa/4.0/)

ISBN (print): 978-3-85448-094-5  
ISBN (online): 978-3-85448-095-2  
ISSN (print): 2960-5334  
ISSN (online): 2960-5342

Available online: [https://doi.  
org/10.34727/2026/isbn.978-3-85448-095-2](https://doi.org/10.34727/2026/isbn.978-3-85448-095-2)

Cite as  
Bühlmann, V., Villa, R. M., & Ramm, S.  
(Eds.). (2026). *CONVIVIA Splendour: Journal  
for Architectonics*. TU Wien Academic Press.  
[https://doi.org/10.34727/2026/isbn.978-3-  
85448-095-2](https://doi.org/10.34727/2026/isbn.978-3-85448-095-2)



MERIDIAN



ARCHITECTONICS



# CONVIVIA

JOURNAL FOR ARCHITECTONICS



splendour



*Foreword:*  
*Architectonics of the Case*



RICCARDO M. VILLA  
VERA BÜHLMANN  
SOPHIE RAMM



“Thinking is a feast that consists in exhausting oneself on striving not to ‘consume’ any of the abundant dishes one finds set on the table.” This phrase has appeared on the Research Unit of Architecture Theory and Philosophy of Technics’ homepage since its foundation in 2016. It is the ambition of our endeavour here to take on the challenge of this motto by proposing a journal in the form of a banquet, or rather a banquet in the form of a journal. Inspired by one of Dante Alighieri’s lesser-known works,<sup>1</sup> *CONVIVIA* aims to multiply the analogy between thinking and feasting and subtract the first from the rampant logic of consumption and production. Similarly to its Greek kin, the symposium, a convivium puts into relation nutrition and celebration, everyday necessities, and exceptional contingencies.<sup>2</sup> *CONVIVIA*

1 *Il convivio* is an unfinished work written by Dante Alighieri between 1304 and 1307.

2 Contingencies that can, sometimes, start to bloom from accidental getting-in-touch (*tingere*, Lat. for “happening; touching”).

involves the Pythagorean comma—something that evades exhaustiveness and yet makes it possible to have enough; something that provides for the possibility of a notion of proportionate moderateness: open, indefinite and situative. It is a proportionateness that, however, is not absolute: instead, it is both moderate and immense at the same time, an architectonic bridging that provides a scale for incommensurables.

A banquet, then. Yet, it is not just a matter of feeding or drinking. The word suggests it: *Convivium* involves “conviviality,” which can be translated as “living together” without falling into multiple individuals or a unifying identity. Life, articulated and conjugated, finding ever new “fittings” in particular living formations, provides for pulse and heartbeat, harmonization as well as discordance. Life can hardly be attended to if it does not also involve its negative—death; it is what “feeds on negative entropy,” a famous Viennese physicist answered to the question at the heart of one of his most popular books.<sup>3</sup> Negentropy was to become a way for quantifying information mathematically, an ever-impure something that all things in the universe send, receive, store, and process. *Non vita, sed convivium*: A cosmic feast, in which the world—the totality of what is—cannot be exhaustively defined once and for all, out of necessity, but has instead to be articulated, transcendently sculpted out via a kind of immanence provided by code.

As Angelus Silesius knew, “The rose is without ‘why’; it flowers because it flowers.”

3 Erwin Schrödinger, *What Is Life? The Physical Aspect of the Living Cell* (Cambridge, New York: Cambridge University Press, 1992).

To quote another notable Viennese figure, the world is “all that is the case.”<sup>4</sup>

Each issue of *CONVIVIA* articulates a miniature cosmos, or a small set of cosmic constellations, precisely by making cases upon a determined pretext. Case, from Latin *casus*, is a matter of falling (that still echoes in the German *Fall*). But *case* is also quite an ambiguous term: On the one hand, it shares a certain kinship with chance (in Italian, both terms are translated as *caso*) and, on the other, it stands as a prerequisite for the determination of “domains of causes” for which no orientation is pre-set—what appears to be falling “down” could actually be in the course of being “lifted up,” as if by the hands of winds or other circular currents. In such circuitous domains, *casual* and *causal* thus appear as two faces of the same coin. *CONVIVIA* proposes to look at such motion by considering its “climatic” nature. If there is no fall without inclination—no case without *clinamen*—the opposite also seems to be true: In grammar, cases allow for declension; here, “cases” allow for different “inclinations” of a single noun.

Not only causes and chance: The categorical nature of cases is able to join particular and universal. In *La catégorie des cas*, Louis Hjelmslev writes: “There is perhaps no grammatical category whose immediate aspect is so clear, so coherent, so symmetrical, so easily accessible as that of cases. On the other hand, if we look closely, the system of cases is in many languages of enormous complexity, posing at the same time all the fundamental problems of grammar.”<sup>5</sup> By means of declensions and

4 Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, trans. D.F. Pears and B.F. McGuinness (London: Routledge, 1974), 5.

5 Own translation. Louis Hjelmslev, *La catégorie des cas. Étude de grammaire générale* (München: Wilhelm Fink Verlag, 1975), 1.

particular endings, the case manages to transport nouns from the sacred domain of names (*onomai*) to the public one of discourse and language (*rhemata*, *logoi*). The “obliqueness” or the “inclination” of such declensions happens similarly to a contrapposto, as stances that are giving and catching at the same time. “If the phenomenon of cases is an essential feature of the *logos*, the case is also the category that distinguishes the main *merē tou logou* [the “part” of the *logos*, *nd*]. The *onoma* is characterized as a case-sensitive part of speech, and the *rhema* as a non-case-sensitive part of speech. This means that cases retain their place in antiquity as the primary category of the noun. The declension par excellence is the declension by case.”<sup>6</sup>

*CONVIVIA* is a journal, and as such, it has something to do with the accounting and the keeping of time. It does not do so as a “chronicle”—as a day-by-day recollection—nor as a mere partitioning of a circle; the time of *CONVIVIA* is analogous to the time as it passes at the crossing between the ecliptic—the imaginary plane that accommodates the Earth’s orbit around the sun—and the equator. The different cases can be compared to the different astrological “houses”: Meeting points that form constellations, places of encounter between linear passing and eternal recurrence.

A recurrent question arises at this point: What does all of this have to do with architecture? If it is true that, as Ludwig Wittgenstein said, the world is whatever is the case, it is also true that cases are not just “there.” They are not ontological or epistemological objects waiting to be discovered. One must always *make* a case; thus, cases always involve a crafting. Making cases is an art, a *techne*, that entails rhetorical craftsmanship and mathemat-

ical precision—Vitruvius’ *fabrica* and *raciotinatio*. The *tetractys* format which the Roman architect gave to his ten books is the archetypical template for case-making as we have just described it: Two incommensurable domains—two legs of a Platonic *lambda*—woven together by a rhetorico-mathematical invention that proportions each figured-out instance as a case. *CONVIVIA* is a journal for architectonics: it is not a journal about the “art of building” (*Baukunst*) but a journal for the *techne* involved in what pertains to the architecture of the cosmos.

Today this may sound far-fetched, and yet, is not the millenary tradition of architectural treatises, from the *Libri Decem* to *S, M, L, XL*, precisely about such an art of case-making? Aren’t in fact architectural orders a way to connect sacred and public domains? And could we not understand the various volumes on architectural orders—Vignola, Palladio, Serlio, Scamozzi, and so on—as different “declensions” of a number of cases? To preserve order and continuity (Vitruvius called the orders *genera*, from *genus*, in tune with the idea of a family lineage, something that endures through time and in spite of individual mortality) in a way that is always mindful that this can be done not just in epistemic terms, as an apodeictic placing, but in architectonic, i.e., proportional terms, by means of an analogy that—as Simone Weil reminds us—is always performed thanks to the absent presence of something “negligible,” of a residue.<sup>7</sup>

7 “Contradiction essentielle dans notre conception de la science : la fiction du vase clos (fondement de toute science expérimentale) est contraire à la conception scientifique du monde. Deux expériences ne devraient jamais donner de résultats identiques. On s’en tire par la notion de négligeable. Or le négligeable, c’est le monde... / Il en est ainsi de la plus simple technique. On la choisit pour modèle. / La notion d’analogie, de rapports identiques, est centrale chez les Grecs. Pont

This issue's pretext—*Splendour*—is precisely what exceeds mere calculation. Splendour is a recurrent attribute in Homeric rhapsody, a lieu that, as Hannah Arendt puts it, belongs to a sphere altogether other to the 'economic' domain of the household. She describes the latter as a realm ruled by necessity and coercion—but also *secured* by those—, a domain in which hierarchical differentiations were functional to such a *nomos*. The public, in contrast, is the space 'freed' from such despotic rule and therefore a space shared "among equals" whose equality was deeply intertwined with the emancipation from necessity. It is in this public and 'isonomic' space, freed from the *nomos* of the *oikos*, that men could measure their deeds against each other, according to a meter that exceeded mere calculus and economy and to which "the sagas of later poets and storytellers assured them lasting fame."<sup>8</sup> Splendour is therefore not an attribute of truth or of *episteme*—which, as such, belongs to the realm of necessity—but of *doxa*. The word, Arendt

entre le fini et l'infini." Simone Weil, *Cahiers*, in *Œuvres complètes*, tome VI, Vol. II (Paris: Gallimard, 1997), 547.

8 "The household, which a free man could leave at will, was not just the place where man was ruled by necessity and coercion, but also the place where the life of every individual—though bound up in that necessity and coercion—was secured, where everything was organized to provide enough of life's necessities. Thus only that man was free who was prepared to risk his own life, and it was the man with the unfree and servile soul who clung too dearly to life [...] The realm into which such men of daring ventured became public because they were among their equals, who were capable of seeing and hearing and admiring one another's deeds, of which the sagas of later poets and storytellers assured them lasting fame. In contrast to what occurs in privacy and in the family, in the security of one's own four walls, everything here appears in the light that can be generated only in a public space, that is, in the presence of others." Hannah Arendt, "Introduction into Politics," in *The Promise of Politics* (New York: Schocken Books, 2005), 12–2124.

writes, “means not only opinion but also splendour and fame. As such, it is related to the political realm, which is the public sphere in which everybody can appear and show who he himself is. To assert one’s own opinion belonged to being able to show oneself, to be seen and heard by others.”<sup>9</sup>

And yet, *splendour* might not be that alien to realms such as the one of necessity: “Ananke’s inflexible bond, which tightens in a great circle around the world, is covered by a speckled belt.”<sup>10</sup> This belt, Roberto Calasso writes, is the mark of Ananke and Kronos’s inevitable rule, one “of weight and measure.” At the same time, however, the same belt reveals Olympus as “a rebellion of lightness” against that rule. “[T]hat belt denotes not deceit but the splendour of the world. Worn by Aphrodite, the girdle becomes both splendour and deceit. But perhaps this was what the Olympians wanted: that a soft, deceiving sash should cover the inflexible bond of necessity.”<sup>11</sup> Such a covering is aesthetic as much as mathematical: despite its being irreducible to a mere domain of gravity and precise measurement, it does not belong to an arbitrary one either. “In the maximum pointlessness [*inutilità*] lies the maximum splendor.”<sup>12</sup> This interweaving of *maxima* and *minima* is the “nerve of homeric theology,” according to Calasso.<sup>13</sup> It is not a

9 Ibid., 14.

10 Roberto Calasso, *The Marriage of Cadmus and Harmony*, trans. Tim Parks (New York: Alfred A. Knopf, 1993), 100.

11 Ibid. “In the girdle of Aphrodite, in the crown, in the body of Helen and of her phantom, beauty is superimposed over necessity, cloaking it in deceit. The necessary has a certain splendor, and behind any splendor one senses a metallic coldness, as though of a weapon poised to strike.” (Ibid., 114).

12 Ibid., 340.

13 Ibid.

matter of mere ratios, but of proportioning and of geometry—that “not only furnishes as much beauty to the heavens as does Arithmetic, but adds much more splendour.”<sup>14</sup> It is perhaps there that “the glorious splendour of numbers,”<sup>15</sup> as Le Corbusier calls it, resides. Whoever engages in this weaving act, like the Olympians divine rebels, discovers “the bottom of a cornucopia, rich and saturated with material and informational plenitude that represents both the world as it is and the joyful splendor of thinking.”<sup>16</sup> So do the contributions that follow.

Interested in splendour as a condition of spatial experience, Angeliki Giannisi’s “Bittersweet Spaces” moves from practice to a more compositional mode of architectonic thinking. The impulse arises from a renewed questioning of *sophrosyne* as an embodied, resonant figure that is no longer opposed to desire but thought together with it in a tension of “ecstatic temperance.” In a meandering path across mythological spheres space is unfolded as a constellation of sound, material, and difference, where presence and absence remain inseparably intertwined. Architecture here does not privilege either function or form, but instead sustains the productive

14 “Geometry represents magnitude in general, which includes numbers as a special category. Thus, Geometry embraces not only numerical or rational ratios but much more, so that it not only furnishes as much beauty to the heavens as does Arithmetic, but adds much more splendour.” June Barrow-Green, Jeremy Gray, and Robin Wilson, *The History of Mathematics: A Source-Based Approach* (Providence, Rhode Island: MAA Press, 2019), 274.

15 “Let us continue our exercise, beyond that ‘door of miracles,’ the poetical symbol by which I give honour where honour is due, to the glorious splendour of numbers.” Le Corbusier, *Le Modulor* (Basel: Birkhäuser, 2000), 100.

16 Michel Serres, “Information and Thinking” in *Philosophy After Nature*. Edited by Rosi Braidotti and Rick Dolphijn (London: Rowman & Littlefield International Ltd., 2017), 10–13.

interval between proximity and distance. Splendour is imagined as the manifestation of a “radiant remainder:” an emergence of meaning where completion is withheld. The text’s own architectonic of writing enacts the very spatial logic it describes, giving form to a reflective and deliberately paced mode of thinking that remains open, resonant, and finely attuned to its own unfolding.

Can splendour be practiced, or even sustained, within movement? Liana Psaralogaki’s “An Architect’s Iaido” proposes a curious and disciplined exploration of spatial awareness through Iaido, examining how training with the Japanese sword enables a form of worldmaking. Splendour becomes an experiential hinge within this practice. Rather than treating it as an attribute of the object, the text reframes it as an ephemeral, enacted condition—an expression of aisthesis and vibrant matter that cannot be possessed. Psaralogaki advances a distinctive approach to posthuman spatiality, where human and object are co-constituted. The text’s conceptual precision and embodied attention are tightly held together. Energies and matter thus form a “convivial arrangement” in which splendour appears as a necessary “springboard” toward Zanshin, understood as a fragile equilibrium of “calmness and readiness.”

The text by Frank Fiedler and Michael Harenberg does not describe splendour; it scripts it, operating as a librettistic architectonics in which composition becomes the staged entry of forces for polyphonic voices: by discussing sites of splendid interests like The Line being built in the Saudi Arabian desert together with the practical considerations by Athanasius Kircher on how actually building the Tower of Babel would exceed the weight of the Earth and thus lift the Earth out of the center of the universe, the recent project of a Museum

of Future Things in Dubai, the architectural-sonic performance of Luigi Nono's *Prometeo, a Tragedy for Listening* premiered in 1984 at the Church of San Lorenzo in Venice, for which Massimo Cacciari wrote a libretto, the hopes and promises held by Ocean Liners and refugee boats, the text articulates a resonance chamber in which quasi-tectonic shifts from spaces to sonic-situational cases of articulating them happen beyond the strict control of the authors. Thus splendour presents itself in an ambiguous double bound, inseparably linked to power and might. At the same time, it presents itself as inevitable for expanding horizons through joining the artificial and the artistic gesture in works. The stability of built space is largely abandoned for the modulation of conditions—rules of arrangement, thresholds of interaction, fields of resonance. The spatialising agency shifts from subjects to sonic ecologies of fields: its sections situate intensities where motions of dispersion and aggregation—oceanic dissolution, horizon-expansion, projection into receptive emptiness—continuously reconfigure one another. Composition here is not resolution but selection and juxtaposition of motifs (noise, king, arca, penelope) that orient the echoes and resonances in a strictly composed and yet not fully controlled manner: each a local re-weighting of the whole. The text thus performs splendour as a non-final composition: a score of shifting relations whose coherence is always provisional.

Can splendour—as splendour—be attended to and studied in detached observation, with empirical methods? From a sociopolitical angle this could seem plausible, and even reasonable. Can splendour be encountered? Many would say yes. In making a case for this assumption, Anastasia Hacopian's effort is to suggest and demonstrate how such an encounter is possible; but

it also reveals how it needs good faith and a significant investment of ‘credit’ from the active viewer—since, if splendour should exist in such a way, it surely needs to be conjured up and out of an inbetween. Hacıopian proposes a new materialist approach of “inter\*viewing” buildings that can be performative in this manner. The paper examines three buildings by Jacobus J. P. Oud in Rotterdam, tracing how architecture unfolds across destruction, reconstruction, memory, and communal use. Rather than treating buildings as fixed objects, she understands them as “living” structures whose meanings emerge through shifting temporalities and iterations.

Bariş Gör’s contribution approaches splendour not as a stable attribute but as a fleeting rupture within a fundamentally cruel continuum. Drawing on Antonin Artaud and Albert Camus, the text displaces aesthetic completion in favour of an unstable, processual language “between gesture and thought,” where failure, fragmentation, and violence become constitutive rather than accidental. Splendour appears here as momentary resistance—an event wrested from the permanence of entropy—emerging through the tension between action and collapse. In this sense, Gör’s contribution radicalises the issue’s concern with the non-exhaustive nature of cases: splendour is neither given nor representable, but must be enacted, recognised, and inevitably lost again.

A different yet complementary trajectory is pursued in Adam Sherman’s “Thousands of Bodies, Millions of Pixels,” which situates splendour within the evolving architectonics of the American football stadium. Moving from Étienne-Louis Boullée’s vision of an undifferentiated mass generating collective affect to contemporary media-saturated arenas, Sherman shows how splendour shifts from the embodied continuity of the crowd to a

technologically mediated field of distraction, fragmentation, and amplification. No longer arising from the shared presence of bodies alone, splendour is redistributed across screens, infrastructures, and orchestrated visual regimes, where spectators oscillate between being immersed and being imaged. What emerges is a transformation of architecture as an apparatus for splendour: from a unified scenographic condition to a dispersed, hyper-mediated constellation in which architecture operates less as form than as a platform for the staging of attention.

Not unlike Fiedler's and Harenberg's scripted and polyphonic contribution, "Graceful Splendour" by Elias Zafiris lets splendour appear by providing an architectonics of its active, ungraspable and ongoing non-resolution. Splendour emerges not as property but gracefully, as the transient coherence of a system perpetually shifting its own terms of appearance as cues; motifs form ethical-environmental voices entering, overlapping, and withdrawing around the ancient triad of the Good, the Beautiful and the True in their non-hierarchical constellation. The presented auxiliary architectonics binds things in act, continuously translating form into process and order into worth. Mathematics here shifts gesture: from passive representation to active valuation, where study becomes attunement to invariant value, knowledge a topological measure of dignity, and art the conscious modulation of this living, self-evaluating transformation. Zafiris presents an architectonics where layered ascent, structural interdependence, recursive patterning, and illumination through form combine into an axiological unified, and ever newly oriented whole—so that understanding emerges not linearly, but by inhabiting the structure. Its core concept of "motionless

motion” thus performs what it treats in act: governed by the principle of motionless motion, invariance persists through continuous transformation. Splendour intensifies—concepts condense into radiant axiological nodes—while grace distributes—relations unfold, proportion, and return. These co-modulating motions articulate value as structure in act, and they demonstrate a case for which the foregrounding of its question of “truth” as its core “value” appears as crucially superficial.





Consequently, it is not just the invincible metal that protects Achilles, but the stories conjured within it. In Hephaestus's words, Achilles's shield will prompt 'any man in the world of men [to] marvel at [it] through all the years to come—whoever sees its splendour.' The emergence of wonder appears in the shield through five layers of metal made by Hephaestus [*poiei*] 'with all his craft and cunning' [*daidala*], 'a world of gorgeous immortal work.'

— Carolina Dayer, *A Magic-Real Gap in Architecture* (2016)

And it is in vain that we attempt to show, by the use of images, metaphors, or similes, what we are saying; the space where they achieve their splendor is not that deployed by our eyes but that defined by the sequential elements of syntax.

— Michel Foucault, *The Order of Things* (1966)

Carpets of mineral mosses—soft and velvety as the finest gauze, crystalline trees loaded with flowers and fruits of jewels recalling the fairy gardens of Japanese art, lakes of diamonds, palaces of chalcedony, turrets and minarets of beryl and topaz, rose pile upon pile, and heaped together so many splendors that the eye refused to grasp them. The decomposition of the luminous rays by the thousands of prisms, the showers of brilliancy that flashed and flowed from every side, produced the most astonishing combination of light and color that had ever dazzled the eyes of man.

— Jules Verne, *The Star of the South, Home* (1883)

After clouds and fog are ended, Shines the sun in all its splendor, After chill of winter cometh Springtime and the balmy summer.

— David Dunér, *The Natural philosophy of Emanuel Swedenborg* (2012)

**Bittersweet Spaces**

ANGELIKI GIANNISI

1

**An Architect's  
Iaido—From  
Splendour to**

**Zanshin: A Journey  
Towards Acquiring  
Spatial Awareness  
with a Japanese  
Sword**

LIANA PSAROLOGAKI

25

| NOISE | KING |  
| SPLENDOUR |  
| ARCA | PENELOPE |

FRANK FIEDLER  
MICHAEL HARENBERG

49

**Inter\*viewing  
Buildings and  
Encountering  
Splendour**

ANASTASIA HACOPIAN

73

**Ephemeral  
Splendour**

BARIS GÖR

105

**Thousands of Bodies,  
Millions of Pixels:  
The Spectacle of the  
Stadium since the  
Enlightenment**

ADAM SHERMAN

129

**The Graceful  
Splendour of  
Akinetos Kinesis: An  
Anasynthesis of the  
Breathing Cosmos**

ELIAS ZAFIRIS

153

**Authors**

203