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Revealing the traditional meaning of the Roman Forum in a modern context
Case of Városháza Square in Budapest

A Római Fórum hagyományos jelentésének feltárása modern környezetben
Városháza tér, Budapest esettanulmány

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Abstract

The paper discusses the importance of the concept of social sustainability and environmental psychology in public space design.

Local resident's opinions' analysis is taken from the online questionnaire of the City Hall and used as a method of the new functional determination of the Városháza Square in Budapest. Considering all the proposals, evoking a Roman forum and application of street art on the site are highlighted.

Consequently, the Roman forum, its meaning, function, symbolism and its recall in a contemporary content are the main subjects of the research. The City Forum's reflection on the identity of the Városháza Square is illustrated.

Piazza d'Italia by Charles Moore is examined as the example of recalling the historic architecture elements in a public square, the theoretical background behind the project is studied. Postmodernists' approach of referring to history is researched. The concept of "double coding" is given and its possible usage is expressed in the notion of street art.

Street art as an interactive tool of influencing users' understanding of public spaces is studied. Street art affecting public spaces' behavior and their space usage is investigated.

The modern interpretation of the Roman forum is expressed in the concept of the new public square. The existing research in the field of environmental psychology related to the specific aspects of the concept is used as a tool and applied to the case of Városháza Square to make the space usable and convenient.

Keywords: social sustainability, environmental psychology, Roman forum, forum, double coding, street art, public space

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1. Introduction

Analyzing the examples of the modern urban developments, it becomes obvious that the importance of public spaces for people is tremendous.

In order to develop smart solutions about space organization, proper functional filling of the site, it is necessary to understand the context, which can be taken from expectations of the locals.

The current research is an attempt to verify the assumptions of local citizens from the scientific point of view acting in accordance with the principles of social sustainability, using suitable findings from environmental psychology studies, and to come up with possible ways or the suggested ideas' realization.

Besides, this study aims to understand how to recreate the past, if it is required at all and in which form it should be done.

The qualitative research method, which is considered as "soft" and approaches of which are used in various academic disciplines, is adopted in order to fulfil the objectives of the work. Nevertheless, theories and conclusions made from it are based on a small amount of observations, which can put the outputs of the research under doubts.

Data for the current study was gathered using scientific literature, web resources and an online questionnaire as tools.

In addition, graphical method of information presentation is used in the current research for a better overview of the given concepts and understanding the most significant parts of the work.

This study is schematically shown in the form of a "game board", developed by the author, performing as a tool that supplements coding with visual language.

Throughout the research, on this board appear all the new "players" that depict the main concepts to which the attention should be paid. A certain number of participants is meant for each section, important for understanding of the whole study, and they are added up to initial players. Some of them remain on the board while those who lost their relevance in the research are removed and they appear in the following chapters. The players change their position on the board based on the logic of the narrative.

Previously mentioned boards perform as visual conclusions in the end of each significant part.
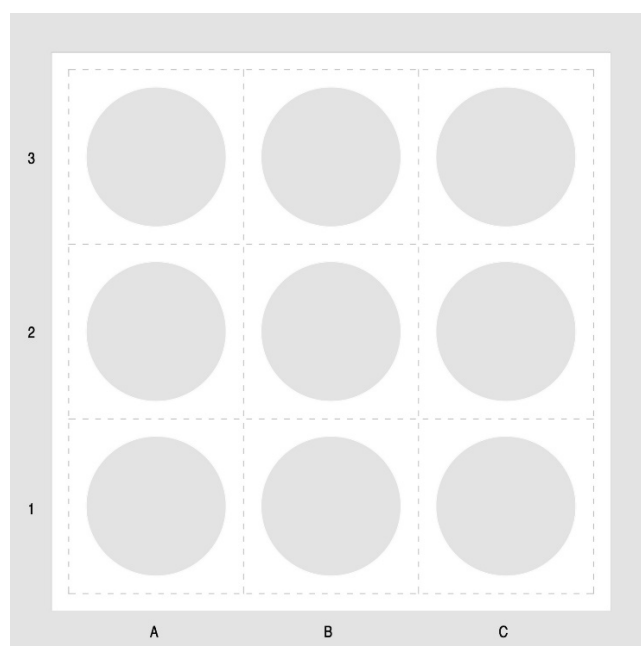
Figure 1.1. The "game board".

.2. Social sustainability and environmental psychology

Lately, sustainability, which is now the subject of many public and private developments, has started to mean protecting society from the environment and ensuring its preservation. In the capital of New Zealand, the popular debates on 'sustainability' are closely linked to providing low-environmental impact infrastructure and promoting low-carbon types of transport to hold climate change back.

However, social sustainability in sustainability debates, is the area that lacks management, especially in urban development professions. These professions are a planner, an architect and an engineer. Social sustainability is about setting up an environment that supports societies by altering social needs that are a result of demographic changes, economic cycles, and challenging environments, while being supportive and usually physically resilient. [1]

The following definition of social sustainability is given in The Young Foundation report about it: "A process for creating sustainable, successful places that promote wellbeing, by understanding what people need from the places they live and work. Social sustainability combines design of the physical realm with design of the social world - infrastructure to support social and cultural life, social amenities, systems for citizen engagement and space for people and places to evolve." This report shows what such an area could be. This involves the social infrastructure that helps to unite the community, which refers to its social life, when people contact with each other in common areas. It includes the degree to which people control their community and their lives, and lastly, it refers to quality physical environment. In the latter case, it is not assumed that one type of environment is over another. It means that the environment should be flexible towards the needs of the community and partially controlled by the local population. [2]

Environmental psychology is a discipline that studies the psychological aspects of human interaction with the environment, the influence of factors of material reality on a person. The concept of "environment" is interpreted broadly and includes both natural objects and social education having a material embodiment, material constructions, information objects, created by themselves. [3]

The subject of environmental psychology study is the relationships between humans and the environment at different levels, which scale from the home environment and surroundings to cities, reserves of nature and countries, and even the Earth itself. The problems studied and the related solutions differ depending on levels. For instance, at the local level, problems such as trash and solutions like recycling can be the subject of studies. A problem at the regional and national levels can be loss of species and it can be fixed with environmental restoration which needs to be explored. When it comes to the global level, an issue can be climate change which may be solved by introduction of new technologies against it. Thus, environmental psychology deals with issues of any scale, ranging from local to global. [4]

For a long time already, social sustainability takes central stage in development design of any scale.

One of the main approaches of environmental psychology is social design. This is a small-scale approach to building design oriented on humans where data of possible residents of a building, local context are values higher that criteria of formal design. In case of the current project, environmental psychology focuses on the small-scale context, which is human perception, and the language of architecture. [5]

This way, in order to keep up with social sustainability, the findings of environmental psychology can be adopted as a perspective from which the research is conducted.
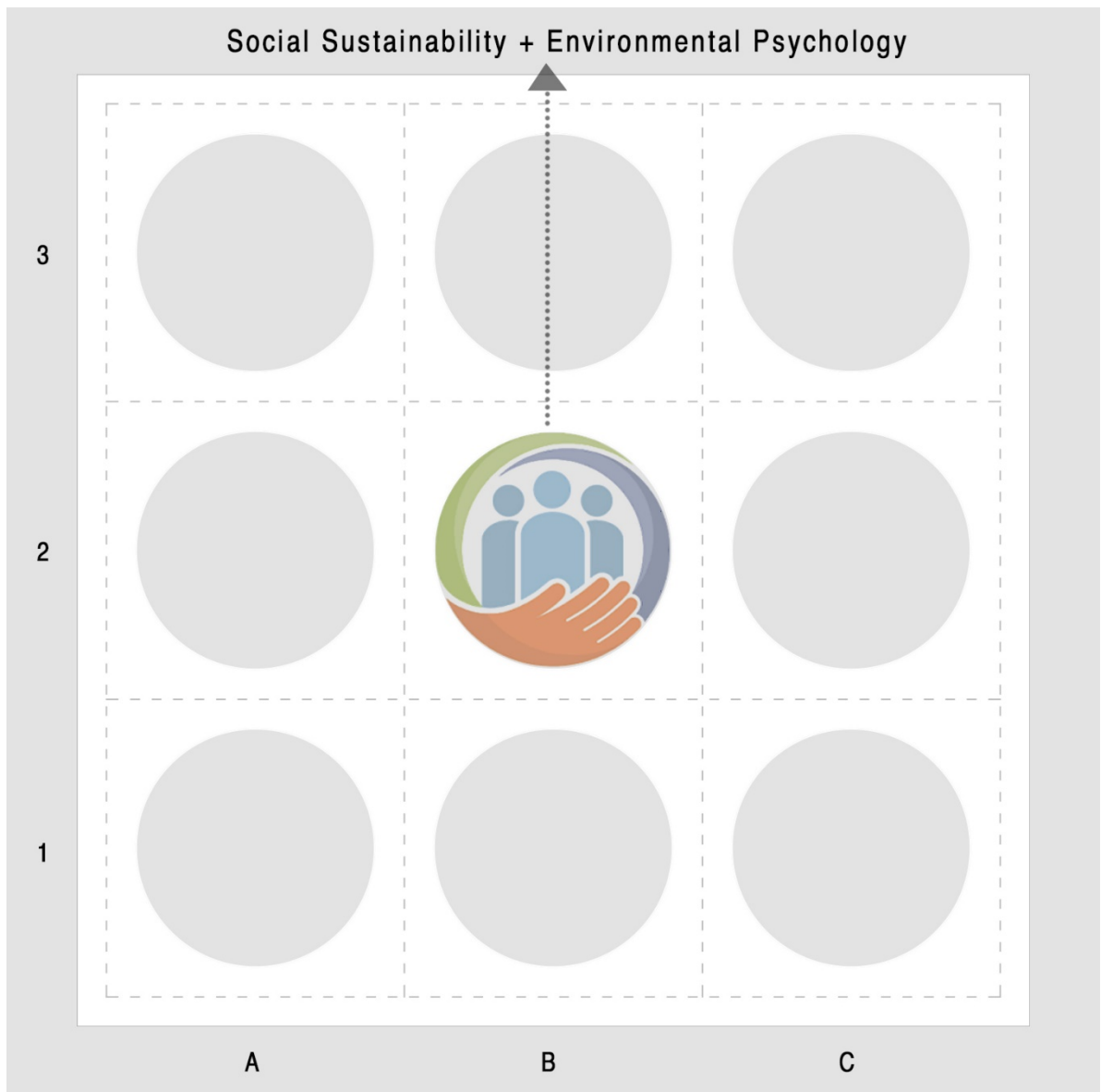
Figure 2.1. The notions of Social sustainability and environmental psychology (B2) are becoming the frame of the current study.

3. Functions determination

In order to follow the principles of social sustainability in projects of any significance, it is necessary to consider opinions of the local citizens. The plot is located between the Town Hall and the Károly körút and now it is used as a parking lot. Luckily, at the "Budapest dialog" website the residents of Budapest were asked to share their thoughts on how the project should be developed. The opinions have been analyzed; the results are presented in the following section. [6]

3.1. Locals' opinions analysis

Out of 30 people, 14 said that they would like to see a park or garden or green area filled with lots of trees.
1 person adds that adding a café or a tea room could make the park self-sustaining.
1 person claims that the park with maintained huge lawns for picnics would be nice.
4 people indicate the necessity of free toilets in the area. 2 mention drinking fountains.
3 people said that the park should be meant for dog walking, too.
5 respondents suggest that the area should be separated from the noisy Karoly korut by a hill of a fence.
4 people say that the parking lot should be replaced to the underground.
Open-air cinema – 1 person.
Rebuild Károly laktanya – 2 people.
1 person mentions the wooden garden furniture that were temporarily located at the site and the Christmas market. He says that they could be preserved.
2 people said that they would like to see a space for artists at the site and one indicated the idea of large panels with an easily replaceable white surface to provide an opportunity for graffiti artists to carry out their creative work.
3 people say about a forum, a place where people could discuss community affairs. 1 more person also says that the town hall could be open to people to comment on different things which is basically the same function as forum.
"In the municipal building, a community space could be created where people can take care of their things, help with the operation of the city, and have insight into the management of the city. It could be a civil park where associations, the municipality and the population find each other in dealing with problems."
"A forum where people discuss their community affairs. And this is important, because on the one hand, virtual space is not the same as real, not to mention how closed virtual communities are. And nowhere else but just in front of City Hall should this be created. Aesthetically, I would definitely think of something that recalls the world of urban space or even the Roman Forum." "I fully agree with the concept of making it a "forum" in the city. The demarcation of the space from the main road is of course essential, but here it would be good to implement the "wooden iron ring" to separate a suitable community space from noise, etc., and on the other hand, it would be lucky to maintain optical and physical contact with Karoly korut."

3.2. Chosen functions

Thus, of all the proposed functions the topics of the Roman forum and the street art on the site turned out to be the most significant ones. It is decided to investigate their meanings, interaction and possible application in the site.

Figure 3.1. Locals' suggestions according to the online questionnaire [6]

4. Roman forum interpretations.

4.1. The function of the Roman forum and the "forum" origin.

Roman forum (forum Romanum) is the centre of social life of ancient Rome. Initially, it was a place for crafts and trade, but then, having included the adjoining comitium (place of popular assemblies) and the curia (senate building), the forum also combined administrative and political functions. Events that affected the daily life of the average Roman took place here, as well as many dramatic episodes of Roman history. The Forum was the abode of Roman eloquence, and together with its offspring, the neighboring imperial forums, it became the cradle of Roman law. The forum is constantly mentioned in Roman literature. The word "forum" is applied to both outdoor space and adjacent buildings.

The origin of the word forum was not clear to the ancients themselves. Varro, "one of Rome's greatest scholars " associated it with the verb ferre ("to carry") and interpreted it as a place where all disputes, as well as goods, were "taken out". This interpretation is valuable already because it points to the two original functions of the forum. Modern scholars prefer to raise it to the word fores ("doors") and the adverbs foras, foris ("outside"), believing that from the meaning of "place in front", over time, the designation "area outside the city gates" was obtained, which means "market square". However, contexts in which the cognate forus is used indicate more of a "closed place", so for the Romans of the Archaic period, forum could mean "a fenced area in a valley outside the city walls", which roughly corresponds to markets outside the walls of provincial Italian cities in Middle Ages and Modern Times.

Over time, the association that has been observed in the word "forum" with court hearings and political debate has led to the emergence of a more abstract meaning accepted in the modern world: the forum is a "place for discussion". [7]

4.2. "Forum" today.

Below, the modern definitions or the word "forum" are reviewed.

"A place for discussion. A gathering for the purpose of discussion. A form of discussion involving a panel of presenters and often participation by members of the audience. (Internet) An where users can post messages regarding one or more topics of discussion." [8]

"a meeting or medium where ideas and views on a particular issue can be exchanged."

Example: "we hope these pages act as a forum for debate" [9]

"1a: the marketplace or public place of an ancient Roman city forming the center of judicial and public business

b: a public meeting place for open discussion

The club provides a forum for people interested in local history.

c: a medium (such as a newspaper or online service) of open discussion or expression of ideas

2: a judicial body or assembly: COURT

3a: a public meeting or lecture involving audience discussion

The town has scheduled a public forum to discuss the proposal.

b: a program (as on radio or television) involving discussion of a problem usually by several authorities" [10]

"A forum is a public discussion. It can refer to a meeting, a meeting house or any conversation that is available publicly.

There were forums — large public gathering places — in Ancient Rome; they can still be found across the globe. Traditionally, newspapers were thought of as forums for public discussions but more and more forums are virtual — discussion boards found online. Communities, however, still hold their own forums, or meetings, usually to discuss local issues.

When you see the word forum, think public conversation." [11]

Thus, in the modern world the symbol as well as the function of a forum is public discussion in virtual or real space. It is not necessarily bound to a certain physical location.

The main conclusion is that the modern definition of forum is closer to the meaning of the ancient one, but it is more abstract and specific at the same time.
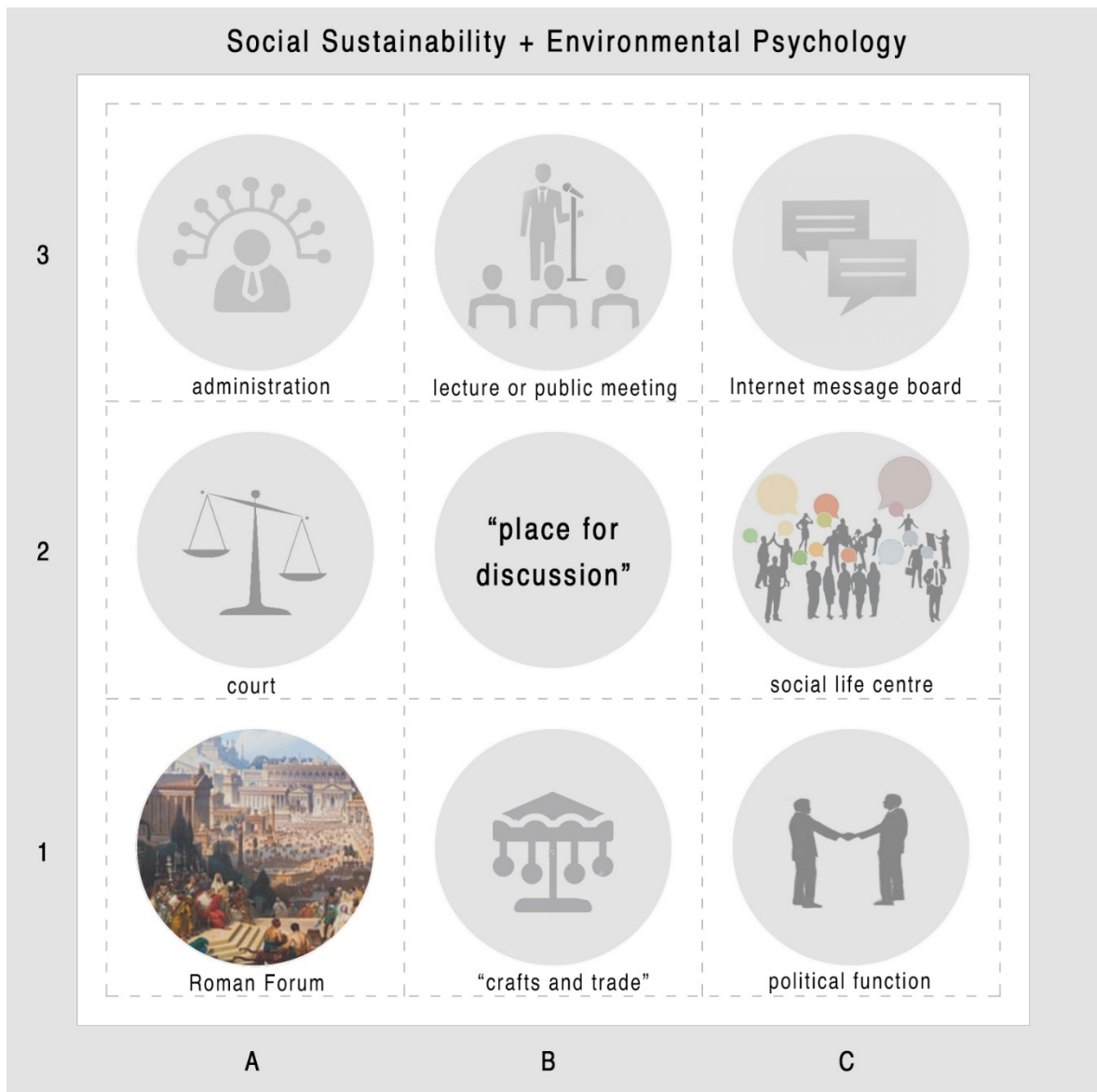
Figure 4.1. The original functions of the Roman Forum (A1): court (A2), administration (A3), "crafts and trade" (B1), political function (C1), social life centre (C2).
The modern meanings of the "forum": lecture or public meeting (B3), Internet message board (C3).
"Place for discussion" (B2) generalizes the first and the second category and is applicable to both of them.

4.3. The City Forum's reflection on the identity of the Városháza Square

Figure 4.2. Városháza Square is located in front of the City Hall of Budapest. [12]

The aim of current section is to explain the notions of "City Hall" and "Town Hall", how they were developing historically and compare their meanings to "Roman Forum".

A city hall is the primary building that serves an administrative purpose in a city, town or some different kind of municipality. It can also be called a town hall, a civic center, a municipal building or a guildhall. It hosts the council of a municipality with related employees and it is also the place where the mayor of a city (or some other head of a municipality) has his office. [13]

In the past, in a building for a council, a huge open chamber which was also called a hall was an essential element and was used for meetings of the council or some other events. Such chamber (a town hall) later started to mean the same as the whole building together with the administration of a municipality.

Usually, a town hall may serve not just a purpose of a place for administration functioning, but it also be used for hosting different sorts of events for the population (like performances, festivals, art shows). Nowadays, the variety of such applications can be broad.

Town halls often have architectural appearance different from surroundings performing as symbols of a city.

The Oxford English Dictionary offers the following definitions of a town hall and a city hall:

town hall: "A building used for the administration of local government, the holding of court sessions, public meetings, entertainments, etc.; (in early use also) a large hall used for such purposes within a larger building or set of buildings. ... By metonymy: the government or administration of a town; the town authorities" [13]

city hall: "(The name of) the chief administrative building or offices of a municipal government. ... Originally and chiefly North American. Municipal officers collectively; city government." [15]

History.

In ancient Rome there were big halls meant for meetings, for trade or for juridical acts and they were called basilicas.

In houses of feudal lords, during the early Middle Ages, a big open chamber was the primary room. It could also be the only premise. Lords live there with their families and his subjects and also performed administrative and juridical acts. Later, the houses became more complex and developed into castles, but still this big chamber remained the primary element.

Then, in the later Middle Ages and a bit after them, there were big market halls in most of market towns in Europe. At least one room in these halls was dedicated to public acts, so it was kind of a town hall already.

The concept of the town hall that we know now was formed when instead of a single lord city started to be managed by the government of a region. There are a few such examples from the Medieval times: the Cologne City Hall documented in 1135, Palazzo Pubblico in Siena dating from 1297 and Palazzo Vecchio in Florence from 1299. All of them were big protected buildings with multiple rooms for administrative purposes and one big hall for meetings. Also, these buildings had a tall tower and clock and they also had a room to keep muniments. Later on, these features became common for European town halls.

In the 19th century town halls also had reading rooms to give free education to public.

In the 20th century town halls were used for a variety of acts like voting, vaccinations, displaying lists of war victims, for organizing entertainment events. Municipal governments at that time were already transferring their administrative functions to new modern offices, so they became separated from a town hall. [13]

Comparing the definitions of Roman Forum and the evolution of town halls, a lot of similarities can be determined. Indeed, as a forum a town hall can perform as "a meeting or medium where ideas and views on a particular issue can be exchanged". Basically, any source indicates that a forum has a public meeting function. And town halls also have this application.

Thus, considering the meanings of City Hall and Roman Forum, a conclusion can be made that it is an appropriate idea to put the "Roman Forum" in Városháza Square. Proximity of these concepts' definitions enhances the chosen direction of applying this notion to the site.

Social Sustainability + Environmental Psychology

	A	B	C
3	administration	lecture or public meeting	City Hall
2	court	"place for discussion"	social life centre
1	Roman Forum	"crafts and trade"	political function
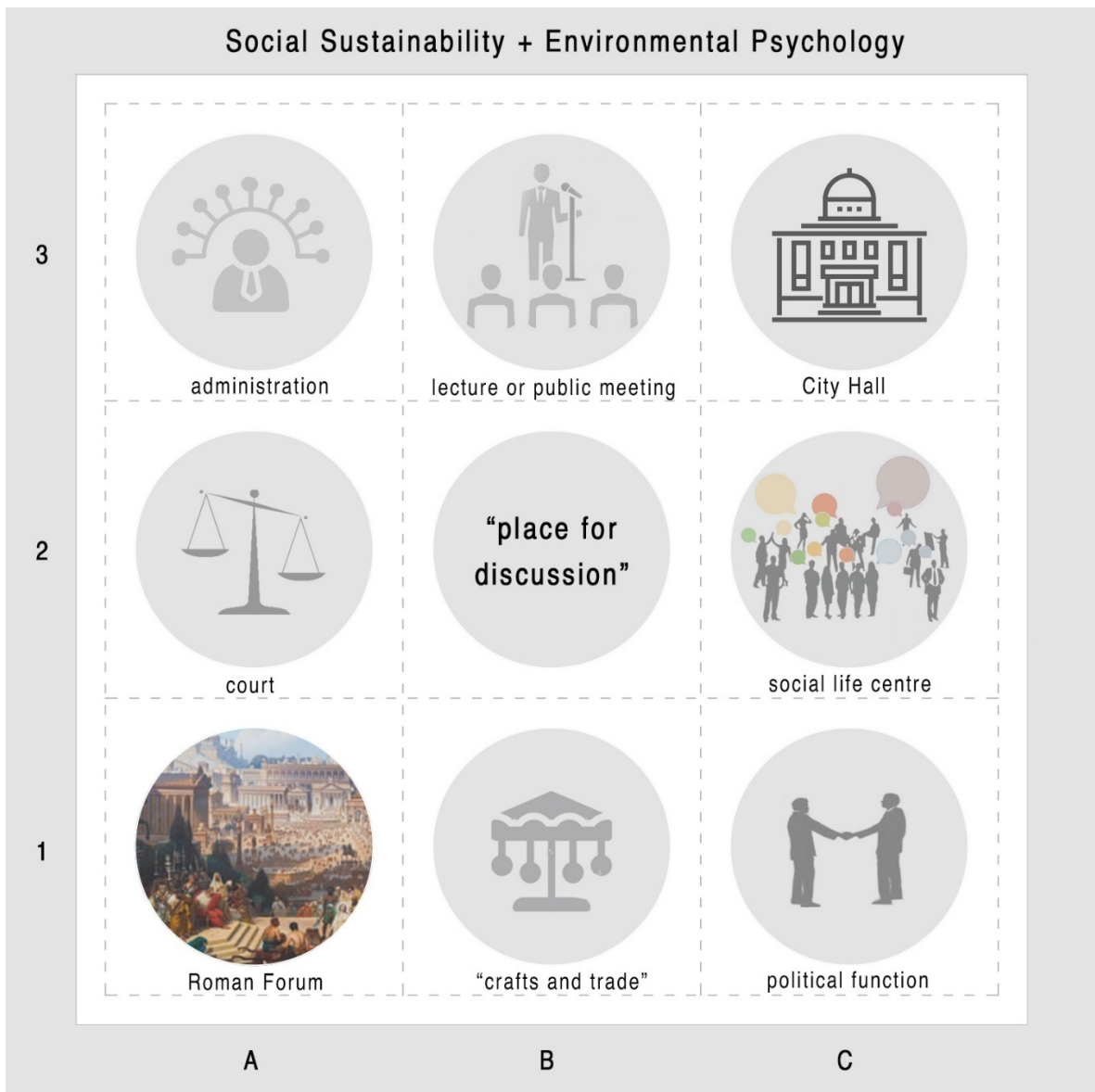
Figure 4.3. Similar meanings of "Roman Forum" (A1) and "City Hall" (C3) with a "place for discussion" as the definition unifying all the remaining ones.

5. Recalling the history

5.1. Case of Piazza d'Italia by Charles Moore

Piazza d'Italia by Charles Moore is examined as the example of recalling the historic architecture elements in a public square, the theoretical background behind the project is studied in order to understand how it can be applied in case of the Roman forum.

The Piazza d'Italia in New Orleans that was designed by Charles Moore, is one of the notable pieces of Postmodern architecture said to be the first "postmodern ruin".

Alan G Brake in the article "Postmodern architecture: Piazza d'Italia, New Orleans by Charles Moore" says that "both a memorial and a public space, the piazza is a manifestation of Moore's ideas of an "inclusive" architecture, which can speak to and be enjoyed by anyone."

If other postmodernists applied classical elements in terms of joking at modernist orthodoxy, Charles Moore was saying that his cartoon-like piazza performs as "a joyful tribute" and was dedicated to Italian achievements.

According to his interviews, Moore's message about postmodernism was different from his peers. His intention was that his buildings should "inspire joy and connect to everyday people".

In his most popular essay named "You Have to Pay for the Public Life" states that Disneyland serves as the best example of a public space.

One may also argue that in Piazza d'Italia something can be noticed from Disneyland and Vegas. Moore in the essay wrote about Disneyland that it is a place "full of sequential occurrences, of big and little drama, hierarchies of importance and excitement". Most probably some of these ideas became the part of Piazza d'Italia. Moore's post-modernist colleague Robert Stein said that "sincerity" was the feature of the Piazza, but still this sincerity didn't remove humour from the work: the fountains spewing water from their mouths in the arcs look like Moore himself.

But if Disneyland is private and constantly maintained, the Piazza d'Italia was not supported for decades and didn't lead to the renewal of downtown New Orleans. But finally, in 2004, it was restored.

Charles Jencks said about Moore that he "tries to develop the architecture of a public metaphor in his own special way, and his works, which connect almost all themes of postmodernism, show the possibilities and existing limits of this approach." [16]

Thus, below a classification of the basic topics in post-modernism is provided, because it gives the tools to understand Moore's project and the material for understanding of the concept of Roman forum as the example of referring to history.
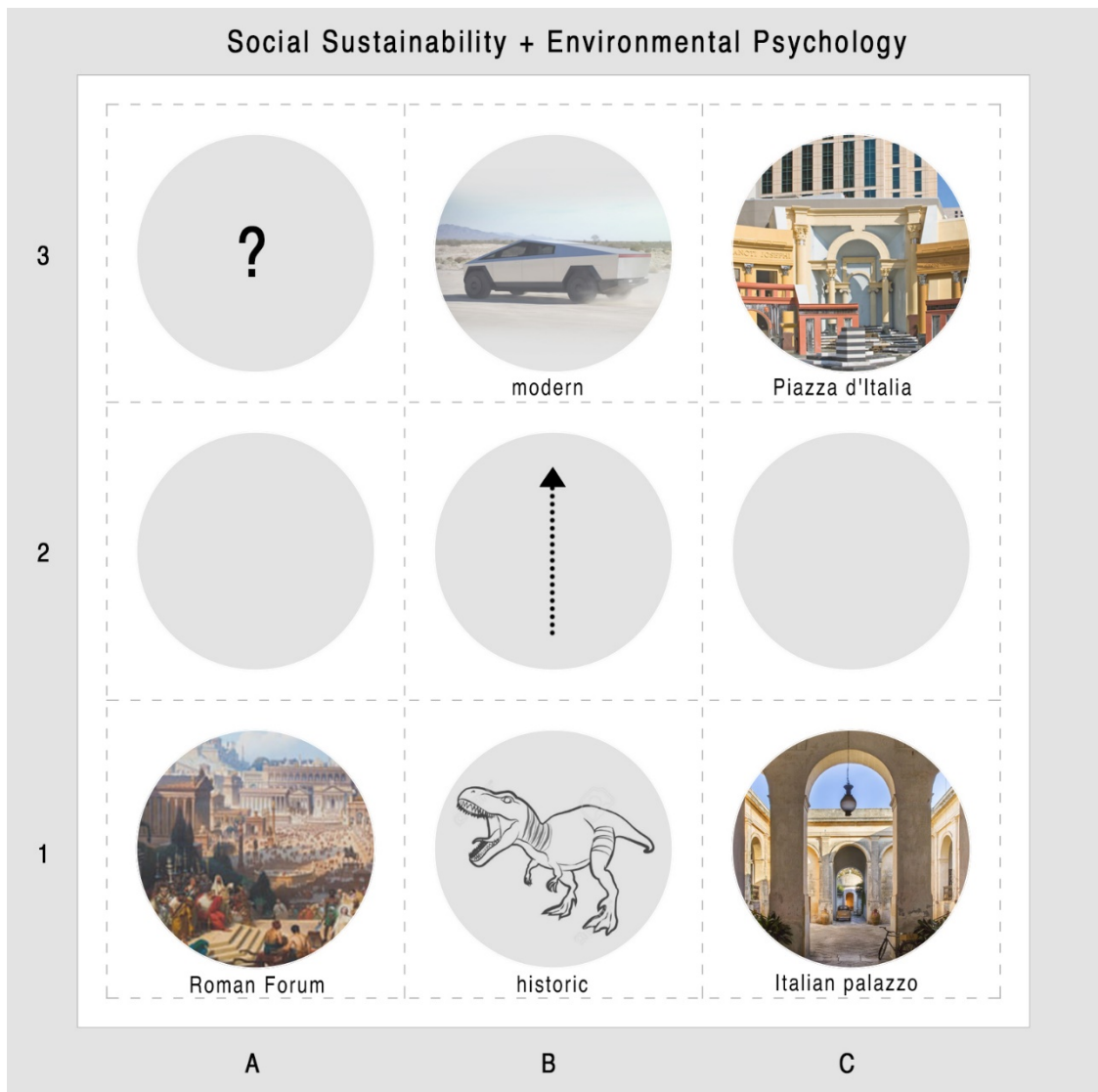
Figure 5.1. In order to understand "how" (A3) to recreate the "Roman Forum" (A1) at the current moment of time, the theoretical background of Piazza d'Italia (C3) was studied as the modern example recalling the history (B1). Piazza d'Italia is the recreated by Charles Moore classical Italian palazzo (C1) in New Orleans.

5.2. Referring to history in Postmodernism

It is known that in the 70s the architecture of early postmodernism turned to its history, images that were rejected in the 20s of the 20th century. At the same time, the connection between form and function weakened, objects of architecture began to be treated as "text" (Roland Barthes' method of text analysis), compositional prescriptions became irrelevant, rejection of all long-established rules of the old order of shaping was demonstrated. Compositional patterns were intuitively born during the development of each architectural object. At the initial stage of the developing direction, the main theoretical concept was based on the creative role of chaos, which does not emerge from instability. According to the terminology of the British philosopher Z. Bauman, a confrontation between the legislative mind, personifying modernism, and the interpreting one (postmodernism) arose in aesthetics. A new postmodern type of thinking appeared in protest against rationality, a primitive schematic technicalization of life. [17]

"The guru of anti-modernism", who was at the origins of the discussed trend, Robert Venturi replaced the famous aphorism of Mies Van Der Rohe "less is more" with another: "less is a bore". Robert Venturi belongs to a number of serious theoretical works, such as "Complexities and contradictions in architecture", published in 1966. In this book, which became a textbook of the postmodernist direction, criticizing modernism, he wrote, in particular, about the need to return decoration elements to design of buildings. Also, architecture was interpreted as a special language, a means of public communication. In another book "Lessons from Las Vegas" (1972), co-authored with his wife D.S. Brown and S. Ayzanur, the need to adapt to the requirements of people, real life conditions were noted. Standing for symbolism in architecture, he argued that the "flow" generated by business and the car, as a phenomenon, is useless to ignore, it is necessary to master its laws and include them in the creative arsenal just as pop art artists use it in their professional activities. [18]

Figure 5.3. From left to right: Seattle Art Museum (Washington, 1991) [19]; Sainsbury Wing (London, 1987-1991). Architects: R. Venturi, D. Scott-Brown. [20]

The final result of R. Venturi's thoughts was the concept of dividing all architectural objects into two groups: "decorated sheds" and "ducks". Preference was given to "decorated sheds," where constructions follow functional content and all symbols are superimposed on top like a festive decoration or decor. By "Ducks" Venturi called structures in which the volumetric-spatial and constructive solutions proceed from a symbolic beginning, these are buildings-symbols. According to Venturi, Italian palazzo are "decorated sheds", and Chartres Cathedral is a "duck", because both the plan and the volumetric-spatial organization are completely subordinate to the shape of the cross, the symbol of faith, although in these examples you can find examples of another group with opposite principles, Venturi he advocated a clean solution for the "decorated shed". [21]

The first to use the term "postmodernism" was its permanent theorist and practitioner Charles Jencks in 1975. Subsequently, as a result of 30 years of work, he formulated 13 main

ideas and positions of postmodern architecture. Among the "core values" are listed such as a preference for imagination over taste, "complexity and inconsistency" over minimalism", it is proved that the theories of chaos and complexity in the manifestation of nature are more thorough than linear dynamics, and the importance of history and memory as a genetic code, language, and style is given. [22]

Figure 5.4. From left to right: Piazza d'Italia in New Orleans (1976-1979, architect - Charles Moore) [23]; skyscraper of AT&T (now - Sony), New York, architects: F. Johnson, D. Burgey. [24]

The following postulates "linguistics and aesthetics" say that architecture is created and read with the help of codes, from which came "languages", "symbols", "double coding". The cultures of different countries and peoples influence the codes, so there is a need for pluralism and eclecticism in design. Since architecture is the language of culture that carries on a conversation with the consumer, there is a need for postmodern classicism, with its inherent universality. The required imagery, "ornamentalization" should be either a symbol or a "symphony", the metaphoricity of images should bring them closer to cultural or natural contexts, and not be a "machine for living".

Figure 5.5. Residential complex "Theater" (Marne la Vallee, architect Ricardo Bofilla). [25]

In the last of Jencks's positions "urbanism, politics, ecology", it is argued that architecture plays a leading role in the formation of both urban spaces and small buildings; architecture, processes of the Universe cognized by earthlings with reflection in ironic "cosmogenic" architecture.

16

"Codes of postmodernism" according to Jencks in the classification of Dobritsyna
[26]

1) "Dialogism as the presence of the Other". There is a cultivation of dialogue, dispute, an architectural work is perceived as a "text", a message.

2) Jencks makes the point that Post-Modernism, like Modernism, varies for each field of art, and that for architecture it is not just a reaction to Modernism but what he terms double coding: "Double Coding: the combination of Modern techniques with something else (usually traditional building) in order for architecture to communicate with the public and a concerned minority, usually other architects." In their book, "Revisiting Postmodernism", Terry Farrell and Adam Furman argue that postmodernism brought a more joyous and sensual experience to the culture, particularly in architecture.

"Double coding" involves addressing different audiences, both the most sophisticated and not very enlightened, using themes of history and pop culture.

3) "The problem of meaning" is in the action of postmodernism, which criticizes modern mass media, creating false illusions of consciousness, in a direct appeal to the consumer with its "texts".

4) "The technique of fragmented discourse" is again an appeal to the viewer in the hope of conveying some kind of emotional meaning.

5) "Eclecticism, discreteness, discontinuity" suggested the possibility of mixing elements of architecture "of all times and peoples". A typical example of postmodern eclecticism is the skyscraper of American Telephone and Telegraph (now Sony) in New York (1978 -82), "which opened the period of the late Johnson - post-classicist. Postmodern permissiveness ... was aptly labeled by Jenks as radical eclecticism. To inflate the scheme of compositions of the Renaissance chapel Pazzi Brunelleschi and the Alberti arch in Mantua almost to the size of the Baths of Caracalla alone would be enough, but on such a foundation is still perched a gray-pink granite block of a skyscraper 660 feet high, recalling the motives of Bozar and Art Deco, and also completed in a baroque figuratively carved pediment in the shape of a "grandfather clock." The most typical criticism: "This cannot be - the world's first project of a skyscraper in the Chipandale style!" [27]

Jencks wrote: "Radical eclecticism is polysemantic, unlike such a large part of new architecture. Different types of meanings are combined here, appealing to the opposite properties of our soul and body in such a way that they interact and modify each other." [28]

6) "Adhokism" is a method of involving the customer in the architectural process, as if submission to his momentary requirements. The viewer participating in the game-message reacts to the work, which may evoke feelings of pleasure from what he sees, delight, admiration, desire to dream up, invent, etc. The customer is drawn into a game in which the main thing is to convey to him the meaning of the project.

7) "Postmodern discrete ironic collage" is the main method, strategy, corresponding to the current state of society, compositional technique, in which there are no rules and logic, montage that combines semantic images, symbolism.

8) "Postmodern irony" is a paradoxical way of speaking, bringing in doubt, bewilderment.

9) "Game" is the search for meaning by the author who is the architect and the customer who is the perceiver.

10) "Pastiche" is a parody consisting of stylized elements, fragments of various architectural works, in it there is a softer irony than in a collage.

11) "Intertextuality" is a property of a work of postmodernism architecture, which is "a new fabric woven from old quotations" (R. Barth), which carries mixed "texts" from previous and surrounding styles and cultures.

12) "Palimpsest" is the result of the interaction of new "texts" when superimposed on the old with the simultaneous destruction and revival of these old ones.

13) "Citation" is not a literal transfer of a fragment of any "text", but a subtle use of a symbol of the past, a sign of another environment, passed through the invisible border between the past and the present. [26]

Therefore, all of the above codes and techniques of the "language" of postmodernism are not necessarily related to each other, since the theory and practice of this direction constantly developed at a fairly high speed, changing the poetic structure, which Jenks synchronously reflected in his works. Evolution in architectural forms, images took place simultaneously with a change in philosophical schemes. The ideas of instability with outrageous and aggressive collages at the early stages, in neoclassical soft irony with more sophisticated techniques, in high-tech style with the inclusion of the latest construction technologies and in other manifestations are reflected in non-standard forms, "texts" of postmodern architecture.

Thus, returning back to the Charles Moore's Piazza d'Italia, it is necessary to explain that he was the "classical" architect of post-modernism who, according to critics, was adopting all its "codes" in his works. Therefore, even though Moore insists he didn't mean to apply double coding, referring only to the place users, non-experts, it is assumed that coming up with the second layer was probably unintentional, but still it is present in the project as post-modernism language by itself assumes having two layers of the intentions interpretation.

According to Jencks [29], there is a huge gap between elite and popular codes, professional and traditional values, modern and local languages, and since this gap cannot be bridged without a total maneuver, it seems highly desirable that architects code their buildings on two levels. In part, this will parallel the "high" and "low" versions of classical architecture, but it will not become, like them, a homogeneous language. Rather, double-coding will be eclectic with the kind of heterogeneity that abounds in any large city. This is partly the same "inclusionism" that Charles Moore called for, but in addition, it will require more precise coding in local and traditional aspects than he practiced. His work prioritizes rapidly changing codes, and he often referred to traditional codes as an opportunity for historical allusion.

Thereby, it could be a conclusion that Charles Moore "coded" rather for professionals that for laypeople with a notion that he was doing it for non-experts.
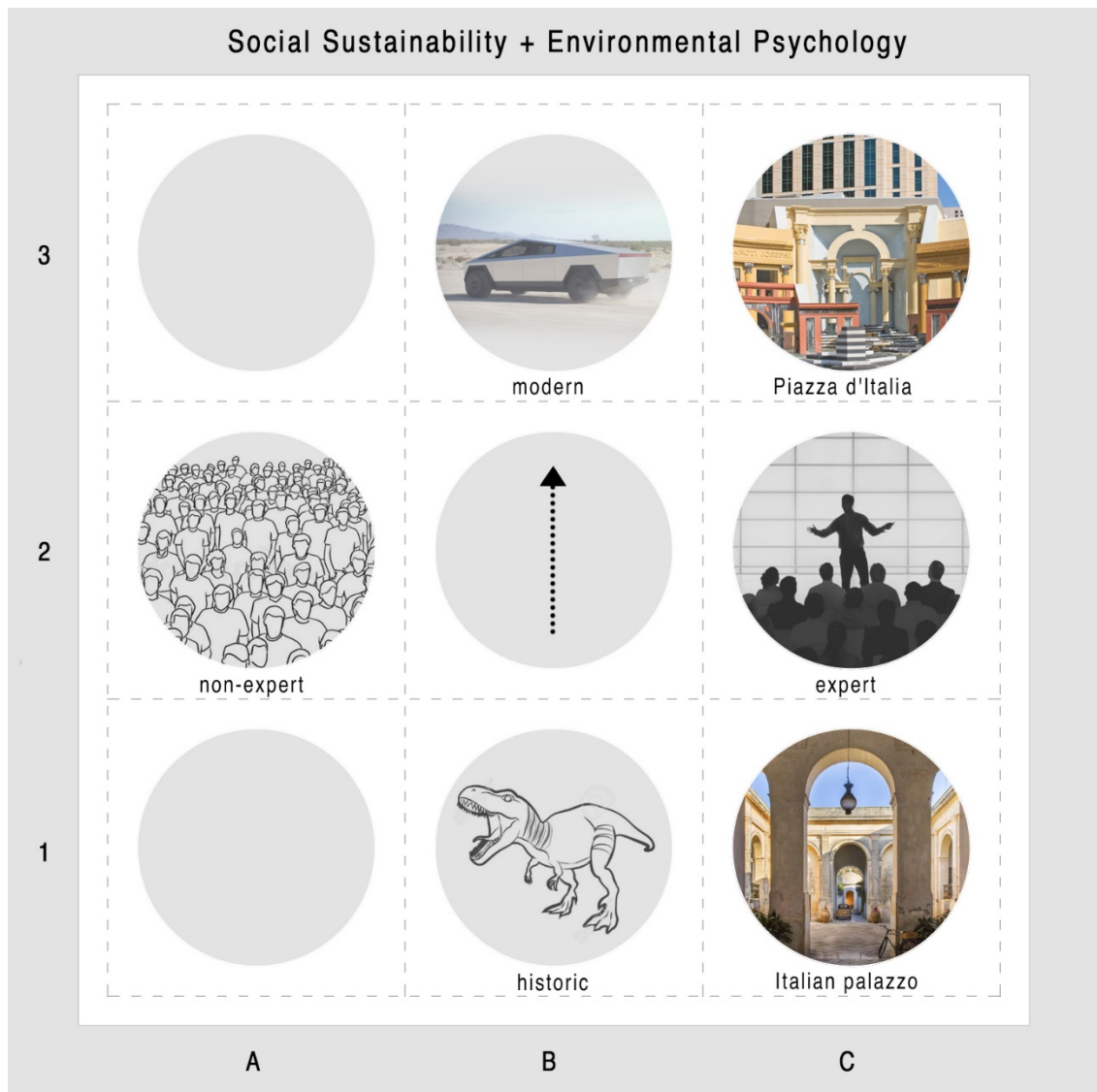
Figure 5.6. Piazza d'Italia is a classical example of referring to the history in post-modernism, language of which is studied, basic "codes" of which are extracted, the most important one is "double coding". The concept of the "double coding" is illustrated in the pictures of "expert" and "non-expert"(A3;C1). According to the conclusion of the previous section, it is assumed that Piazza d'Italia is coded for "experts", but not for "non-experts", despite the fact that Charles Moore was stating the opposite.

5.3. "Double coding" in different contexts

Thereby, in order to understand how Charles Moore, the other postmodern architects "coded" his designs and why it is important now, it is necessary to study the concept of "Double coding" from different angles in more detail.

As it was already mentioned before, the term of double coding considers addressing different types of perceivers: those who actually deal with this or that form of art and those who are not familiar with it. "*However, there is an impenetrable chasm between elite and popular codes, professional and traditional values, modern and local languages, and since this gap cannot be bridged without a decisive, total maneuver, it seems highly desirable that architects recognize this dichotomy and code their buildings on two levels. This will partially parallel the "high" and "low" versions of classical architecture, but it will not become, like them, a homogeneous language. Rather, double coding will be eclectic with the heterogeneity that abounds in any large city.*" [28]

Everyone faces this phenomenon in this or that way usually not knowing about this concept. It happens when a dialogue between an "expert" and a "non-expert" in any case is challenged because of lack of "double coding". Next, the first informed experience that occurred in their childhood is considered. The author was attending the class of ink drawing at the art school at the age of nine where the students were drawing a landscape with ducks. They were learning to do it using an example of a realistic drawing, but the author was allowed to perform the composition using only vertical lines. The work was evaluated by the teachers and was placed at the exhibition of children's works together with a realistic one. The author was hoping for praise from their classmate from elementary school who was not attending art school and asked their opinion on the work. This classmate said that she didn't like that drawing unlike the realistic ones. These two different works show two levels of "coding". The first one, realistic, was coded for everyone, not just for "laypeople" who understand it, but as it was exhibited, it was also evaluated by "professionals". And the second drawing was "coded" only for "experts", in this case they were teachers and students of art school and "non-professionals" are those who are not related to it.

The concept of double coding is also unintentionally illustrated in the book "Sagmeister & Walsh: Beauty". [30]

Leder and Dr. Gernot Gerger set up an experiment where they placed measuring devices on the participants' faces to catch movements from smiling or frowning. The testees were shown multiple images and they had to identify which ones were beautiful or not. The pictures were displayed only for 1/25 of a second, so the test subjects couldn't consciously give their opinion on the images. But the device caught the movements of smiling muscles when a beautiful picture was shown. So, the conclusion can be that unconscious mind can recognize beauty and respond accordingly even though the conscious mind doesn't know about it.

Looking at crowds coming to big museums like Louvre or New York's Museum of Modern Art, it looks like the visitors are attracted to pleasant works. Unlike laypeople whose attention is drawn to beautiful pieces, experts may be attracted by more visually challenging or even disgusting pieces.

A similar experiment was conducted by Leder and Dr. Norbert Schwarz. Here they aimed at catching the differences between reactions at artworks that experts show in public and the ones that unconscious mind can reveal.

During this experiment, provocative and difficult works caused the measuring devices to recognize frowns. But when the test subjects were asked to evaluate these works, they said that they liked these pieces more than non-experts. This way, unconscious reactions of experts didn't represent the actual appreciation of artworks by experts.
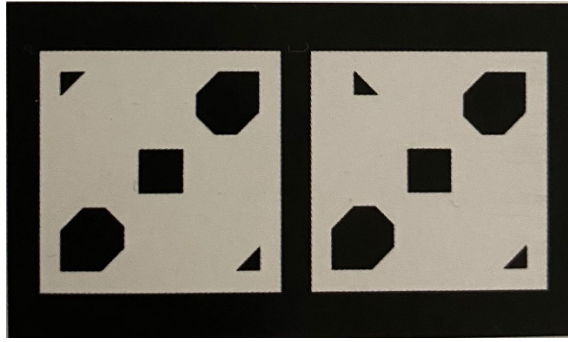
Figure 5.7. The images offered to the groups of "art critics" and "laypeople". [31]

Also, one more Leder's study showed that most people like symmetry, and those who deal with art prefer asymmetry. This conclusion is also valid for simple compositions: most people like symmetrical composition on the left, but experts prefer a bit of asymmetry.

As the outcome of the experiment, two groups of people showed different reaction on the images at two levels, but their physical responses were the same, which proves how significant coding for laypeople is. This conclusion helps us to understand the importance of concept of double coding in architecture and public spaces in particular which should bring joy not only to connoisseur but also to laypeople who are the main users of the site.

Obviously, this necessity of "coding" for "non-experts" was already noticed by "experts", challenged by making knowledge and trust to science spread in the society. At the museum market a new profession has emerged — an explainer. [32]

Explainers are science popularizers who explain scientific facts to a wide audience in an accessible language. Experts associate scientific content with emotions and interests of a person, regardless of his experience, education and field of activity, and look for points of interaction with him. For this, various technologies of engagement, including multimedia, and communication are used. For example, explainers work at the Exploratorium Museum in San Francisco, Science Museum in London, Copernicus Center in Warsaw.

Explainer tasks:
- To adapt complex scientific content for a wide audience;
- Coming up with different scenarios of dialogues about science;
- To attract the attention of the audience to science using various technologies;
- To analyze the audience, understand its needs, interests and predict emotional reactions;
- To build communication, taking into account the requests of the interlocutors.

The main difficulties in popularizing science are not strongly associated with digitalization. On the one hand, scientific knowledge is difficult and often inaccessible to a person without prior preparation and the desire to make great efforts to understand it. On the other hand, in order for even a not very complex thing to be interesting and accessible to different audiences, very complex communication skills are required.

The main function of the explainer is to find a common language with different audiences and involve visitors in a meaningful conversation about the scientific content of the permanent exhibition of the museum. In other words, the expander's job is to personalize the visitor experience. It is necessary to make sure that a specific visitor can discuss what he saw in the museum and pass it through his life experience. An explainer works in the exhibition and helps visitors navigate the museum or understand the mechanics of exhibits, answers questions from visitors and engages them in a conversation about science.

Applying to architecture and design of public spaces, the existence of such explainers is impossible and unnecessary, so it is required to "code" the design at all levels.

5.4. "Double coding" in Environmental Psychology studies

Current section describes what environmental psychology studies tell about psychological aspect of architecture and demonstrate why it is necessary to "code".

Allain de Botton, the researcher of psychological aspect of architecture, describes the following ideas his book "The Architecture of Happiness":

The inability of architects to make a favorable atmosphere shows people's being incapable to be happy in other spheres of their lives, so this is not just a failure of design, but the failure of psychology as well. Such miscarriages in other cases can result into a people not understanding who they are themselves, what satisfies them and leads to making wrong choices in other spheres of life.

People are trying to find out the reasons of their problems and fix themselves on trivial goals needs in architecture and not only in it. When they understand that they are sad, they become mad and start to demolish old street which in fact just require support with cleaning and lighting. People extract incorrect conclusions from their sorrows, trying in vain to understand what the real contentment is.

The places we consider beautiful, on the contrary, are created by those rarely met architects who humbly ask themselves what their wisher are and persistently translate their premonitions of joy that always go away into logical plans. This is such a mixture that allows them to develop an environment that satisfies the needs of which we are did not even suspect.

A view on double coding in architecture from the perspective of environmental psychology is shown in the book named "Environmental Psychology: An Introduction" edited by Linda Steg, Agnes E. van den Berg and Judith I. M. de Groot.

Architects and those who don't deal with architecture perceive architectural meaning in different way, the associations caused by looking at a building in contexts of style, preferences or historical events are not the same. Such opinion found support by Linda Groath (1982). Her finding was that architects divided modern and post-modern buildings considering style, form, design and maybe their historical meanings. But non-architects just used their preferences of building types to split the buildings like office building or residence one.

One more thing to notice: laypeople didn't differentiate post-modern buildings from modern ones. This leads to a conclusion that probably the meanings that architects put while designing a building don't reach non-architects. In fact, most architects try to develop a design that would transmit its meaning in terms of functionality, so a building should look so, that it is understandable what function it serves (Genereux, Ward, & Russell, 1983). And if several meanings were set to a building, it will be liked less that if the goal of a building is clearly visible.

The book "Sagmeister & Walsh: Beauty" tells that Dr. Norbert Schwarz had a research on beauty and fluency and made a statement that "when an object is easy to perceive, people evaluate it as more beautiful than when it is difficult to perceive". From the point of view of environmental psychology, it is important to understand why it happens.

From the ancient times, beauty was perceived as a feature of an object instead of being defined by each of observers. Theorists from those times were making attempts to conclude what makes an object beautiful and the most popular of them were "simplicity, symmetry, balance, clarity, contrast and proportion". Schwarz says that all of these features improve stimulus processing and that from this point of view, the objects are visually appealing based not on their characteristics but on how the perceiver processes them. Thus, people think that something is beautiful if it is easily understandable. The professor shows people are more likely to investigate new things when what is around them is familiar.

Also, Dr. Robert Zajonc showed that if a person faces something more often, it becomes more familiar and more appealing with each encounter. He explained the preference of familiar stimulation this way: "If it is familiar, it has not eaten you… yet." This way the necessity of double coding for perception is justified in the first place. [31]

Connection between familiarity and beauty was shown at Amazon.com. There, among all books, the ones that have human faces on the cover get more clicks and the next leading position take covers with pets. That is why magazines actually have people on their first pages. But here a question arises: "If we only like what is familiar, why do we innovate at all? Why are we not still using stone axe?" Dr. Helmut Leder together with professor Claus-Christian Garbon proved that innovations actually make a perceiver feel uncomfortable at first, but with time they become more pleasing. Also, if a person feels safe, this influence is boosted, and with the irritating surrounding the effect is opposite. Consequently, we like what is familiar to us. This way the difference between art perception by experts and laypeople can be explained. [33]
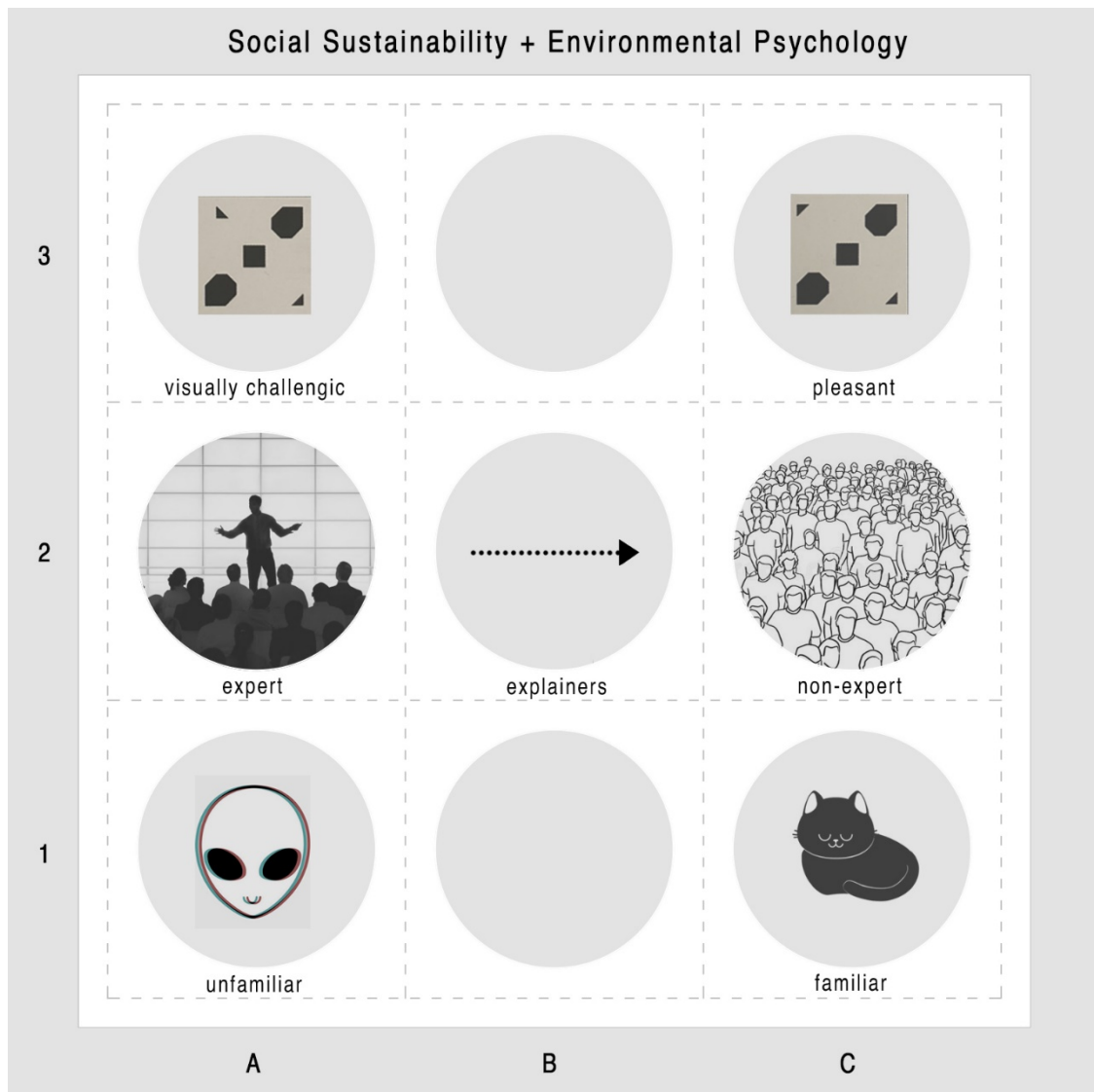
Figure 5.8. In the experiments described in the book "Sagmeister & Walsh: Beauty", two groups ("experts" (A2) and "non-experts" (C2)) were offered to select pieces of arts they preferred. "Experts" were choosing asymmetric, visually challenging (3A) or even disgusting pieces of art. The qualities that laypeople (non-experts) found more attractive were symmetrical pleasant works (3C). Explainer is the new kind of scientific job. His main task is to transmit information from "experts" to "non-experts".

5.5. "Coding" of the past

Referring back to the topic of recreation of the past in the modern context, Edward T. Hall ideas about it shared in his book "The Hidden Dimension" can be considered. Trying to recreate human's history can be criticized by stating that doing so people "project onto the visual world of the past the structure of the visual world of the present". "Projection of this sort is due in part to the fact that few people are aware of what was learned by the transactional psychologists referred to earlier, namely that man actively though unconsciously structures his visual world." Not so many people understand that vision is rather active than passive. So ancient paintings or architectural pieces can't call the same responses now as they did at the time they were created.

Historically, artists and architects were doing their works in terms of the current scene. A man living now doesn't deal with the problem or events happening in the past and is incapable of felling what people living before him felt, their senses. So, a human living now shouldn't be too quick to make judgements when it comes to ancient cave paintings, for example. Studying the art of the past can give two pieces of knowledge: one is regarding human responses about nature and visual system structure; the other is regarding how a human of the part perceived the world. But anyway, people won't be able to get the precise information of what the past was like.

Thus, speaking of recreating the past, it is impossible the way post-modernists were doing it, so the attempts for it shouldn't be made. And in case of the aesthetic appearance of the Roman forum, a different approach for encoding needs to be applied. [34]

Using the concept of categories described in Kahn's "Form and design", it is possible to explain how to put the Roman forum in the contemporary context. Louis I. Kahn in his paper "Form and design" distinguishes two key concepts: ""form," which is immaterial and immeasurable, a Platonic-like ideal that preexists awareness and understanding of it (as in the concept "school"); and "design," which is material and measurable, an architect's interpretation of form in an actual construction (as in the elementary school across the street). When an architect grasps what the form is - that is, the defining and essential characteristics of the concept that make it different from every other form or concept - he can then create a design - the physical structure in which the form is manifest."

Thereby, using Kahn's categories, in this case, "form" is the "Roman forum" or the "forum", "street art" is "design", and "environmental psychology" is used as a "tool to transform form into design". "*Form has no shape or dimension. For example, in the differentiation of a spoon from spoon, spoon characterizes a form having two inseparable parts, the handle and the bowl. A spoon implies a specific design made of silver or wood, big or little, shallow or deep. Form is "what." Design is "how." Form is impersonal. Design belongs to the designer. Design is a circumstantial act, how much money there is available, the site, the client, the extent of knowledge. Form has nothing to do with circumstantial conditions. In architecture, it characterizes a harmony of spaces good for a certain activity of man."* That is, in our case, the Forum is "what" and street art is "how".

People can state that architecture is the process of thoughtful creation of spaces. This is filling in the places requested by the client. It is about creating spaces that cause a feeling of correct usage. Thereby, considering the conclusion from the section 5.2, according to which Charles Moore and other post-modernists, recreating the history, "coded" rather for professionals that for laypeople, being ununderstood by non-professionals, in the context of Városháza square the Roman forum is applicable as a "form", but not as "design". At the same time, street art is applied as "design", which will be demonstrated at the example of the following sections of the current research. [35]

Figure 5.9. In the previous section it is described that the approach of post-modernists to recreating the past (B1) is imperfect. Therefore, in order to set up the "Roman Forum" (A1) in the modern world, it is required to take its essence, immaterial and immeasurable "form" (A2) which is "what" (A3), according to Kahn. The second chosen function, "street art" (C1), is assumed to be applicable as "design" (C2) and "how" (C3).

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6. Street art as a tool for double coding

The current chapter refers to the second topic – street art, and why the possible usage of "Double coding" can be expressed in the notion of street art.

6.1. Arts and double coding

As the beginning, it is necessary to understand the concept of double coding in art itself in order to explain, how art in general can be a tool for communicating in different levels.

Anthropologist Edmund Carpenter and Edward T. Hall and the director of Toronto's Center for Culture and Technology Marshall McLuhan have spent the last few years studying art for the subject of what it can say about artists' usage of their senses and about the way they tell their feelings to a viewer. Each of the researchers had their own way of working on the problem which they were doing separately from each other. However, they found some useful ideas in works of each other and they also altogether decided that they needed to learn from artists how the world is perceived by a human.

In most cases, artists understand that they operate with relative degrees of abstraction and that results of their work are affected by vision and they should also be transmitted to other senses. Artworks can't directly transfer tastes, smells or tactile feelings, but painting and language can depict them in such a way that these feelings can reach the level close to as if they were caused by real things. A skilled artist with the same culture that a viewer has can substitute missing things by their artworks.

An artist is the one responsible for elimination of barriers standing between his works' perceivers and what is described in these works. Hall says: *"In so doing, he abstracts from nature those parts which, if properly organized, can stand for the whole and constitute a more forceful, uncluttered statement than the layman might make for himself."* Basically, the artists aim is to help "non-experts" to build their personal cultural perception.

Edward T. Hall compares the painter and the writer: *"Both the painter and the writer know that the essence of their craft is to provide the reader, the listener, or the viewer with properly selected cues that are not only congruent with the events depicted but consistent with the unspoken language and is culture of their audience."*

The history of art is much older than the history of writing. Despite this fact, relation between these two types of information representation can be noticed by looking at ancient ways of writing, like Egyptian hieroglyphs. But a lot of people don't consider art as a means of communication connected to language through history. But if they did, their way of art perception would be totally different. People accept that if they don't understand a language, then they need to learn it. But since art is just visual, people want it to be understood right away. So, the task of an artist who wants to create a successful artwork is always coding.

In addition, Edward T. Hall clarifies why it is necessary to "code", to translate into the language of feelings and why approaches oriented on experts do not work very well at the level of non-professionals.

His explanation is based on the example of Eskimo artists. Lately, modern art collectors started to value their meaningful artworks. One of the reasons for that was the similarity of Eskimo artists' approach to the ones of Moore, Picasso or Klee. Still, they had a difference, which was that Eskimo works were affected by tough conditions of living in hostile surroundings, when the Western artists started to organize the senses and to remove the processes of translation that are needed by objective art. Eskimo art lets its viewers know that its authors live in a meaningful environment and modern artists' artwork state the opposite. It is possible that because of this a lot of people think of contemporary art that it is disturbing. [36]

Thus, contemporary art is coded only for experts, while street art, for example, is coded for everyone, what is proved in the following chapter. Since non-experts are the main users of the public space, the Varoshaza square in our case, coding for them is crucial.
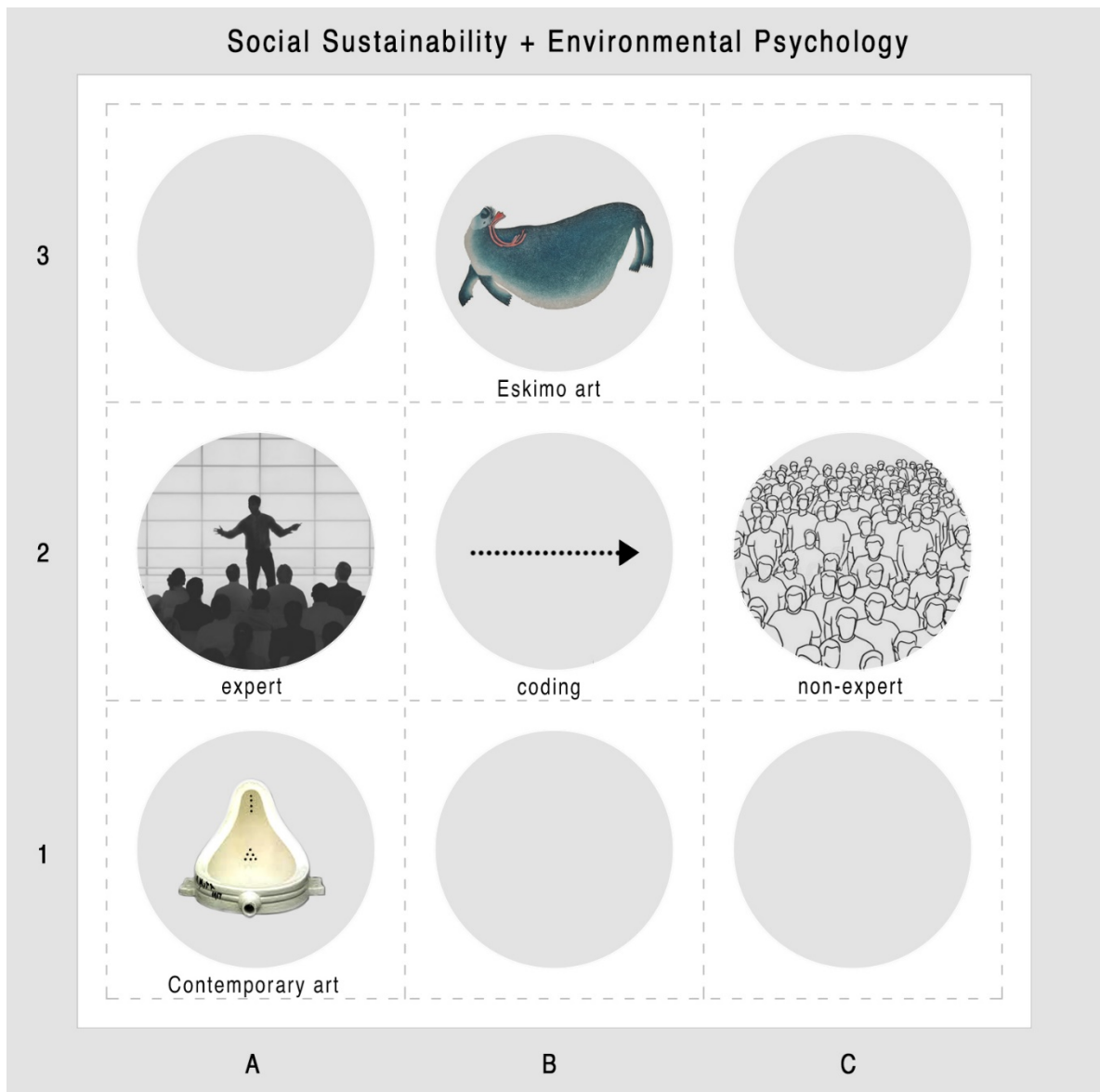
Figure 6.1. The task of an artist who wants to create a successful artwork is always "coding" (B2). "Eskimo art" (B3) is connected with feelings that were actually experienced and are understandable by everyone, therefore it causes interest both of "non-experts" (C2) and "experts" (A2), it is initially "coded" for "laypeople", but also evokes a response from "professionals". At the same time, "contemporary art" (A1) is initially "coded" for "non-experts", that is why it doesn't cause such reaction and seems disturbing to many people.

6.2. Street art and its benefits

Figure 6.2. Graffiti wall on Varoshaza square. The photo was made by the author.

The reasons why street art is suitable for the center of a city or its other significant districts are explained in the book "Art from the Streets" by Magda Danysz. Being recognized by local governments and citizens, artist can turn the urban area into space for exhibiting their works so that they could show their inventiveness applying new techniques and making creations of different sizes in search of going viral. One of the new approaches is pasting using which artists can create works up to several stories high. "It is a fresh way of reaching a wide audience." People who walk on the streets are invited by such works "to reflect on the impact of the image" and they can easily show them to others in their social media. To look unique, artists have to come up with totally new techniques and ideas for their artworks. This way, their surroundings get even more attention which makes street art a contextual modern approach. [38]

Shoreditch district in London seems to be the most suitable and vivid example of how street art can affect and even change the district. Shoreditch was known as a criminal area since the end of 19th century which approximately one century later became a platform for street artists. *«Since around 1996 Shoreditch has become a popular and fashionable part of London, particularly associated with the creative industries»* [40]

Such a shift is to the appearance of street art, which takes place because to new equipment like spray cans.

Back in early 1990s, Shoreditch wasn't a favorable place for tourists to come, but in just two decades it became a point of gathering of London's best alternative artists.

Those who were counted as vandals in the end on 1980s and in the beginning of the 1990s were tagging walls of Shoreditch. This action became popular and with time more artistic versions of tags with creative colouring and lettering were appearing creating a whole new form of art.

Graffiti artists and taggers began to come up with more intricate designs requiring actual artistic skill. These efforts were making Shoreditch a place of expressive urban art. In the late 1990s, Shoreditch experienced cultural, architectural and commercial changes. These changes made the area the epicenter of urban art. Also, at this time, the street artist Banksy emerged.

In the 2000s, graffiti took on a completely new form. Artworks on the streets of

Shoreditch were attracting more and more attention thanks to new designs that convey social and political messages. After Banksy had become widely popular his street installations, lots of new artists emerged in the country. But London and Shoreditch remain at the center of this movement, supported by the local community for street art.

The last decade has shown how street art has developed from being a crime. Now it is appreciated by art institutions, galleries and critics of London as a true art form. Famous art houses such as the Serpentine Gallery or the Tate Modern have been collaborating with renowned urban artists over the past ten years. Shoreditch led to the development of street art, preserving the made works and giving space to new artists to showcase their work and improve their skills.

More and more artists and collectors are now discussing street art and the ways to develop it further. The development of projects around Shoreditch, such as BSMT Space, helped new street artists get known.

These changes inevitably led to an increase in the price of housing, rent and the emergence of costly hotels in the area. Many guided tours are held to this place, where visitors can walk endlessly - the artworks in the open gallery are always changing, bringing new context and new stories told by the guides. Guides familiar with street artists say that in connection with the advent of a new technology for applying paint to walls, a street art school was specially created in Amsterdam, which taught different techniques of modern street art. And its student was Banksy as well as other famous artists who now paint the walls of capitals around the world.

What is benefitial about street art nowadays is that even though it is a new form of art, enough time has passed for it to be accepted by a wide audience. Also, it matches its time and it is respected by critics.

Moreover, street art can also be a performative art. It can be seen from the pictures below that people coming to Shoreditch can watch the process of creation of artworks. [41]

Figure 6.3. In Shoreditch, it is always possible to see an artist working. The photo was made by the author.

Figure 6.4. Street art gathers crowds. The photo was made by the author.

Figure 6.5. Street art at Great Eastern Street. Hypnocats. Photos from the blog about London. [42]

Konstantin Pinaev, in his blog about London, tells about street art there. Increased activity was noticed on Great Eastern Street near Dinerama, which has four billboards that often feature advertisements performed by street artists. This is all official, through advertising agencies and in agreement with the prefecture. And when there are no orders, ordinary artists are allowed to draw. Street artist Himbad was seen painting his next "hypnocats". His cats can't be seen right away, they often blend into the background. And the eyes are such that people can only see from afar. But once seen, it is impossible to unsee.

At the picture is one cat of Himbad. From the same series. In general, they are all different, but equally terrifying.

A week later, instead of a "hypnocat" on Great Eastern St now hangs a work performed by an artist under the nickname Pang. The artist himself writes that his great-grandfather is depicted, and the work was inspired by the artist Francis Goya. This is street art as it is today.
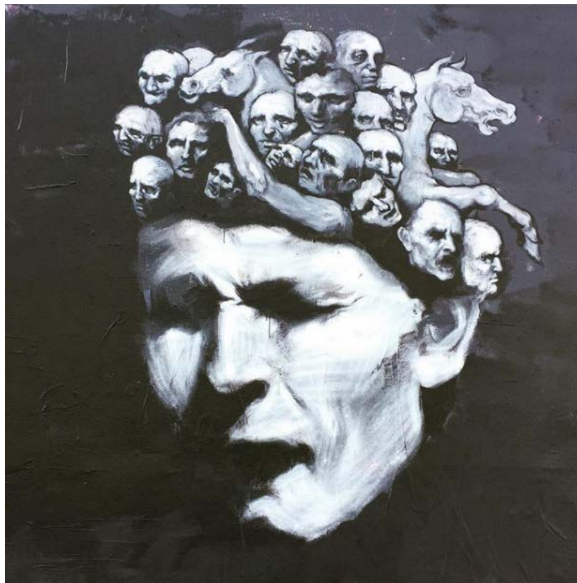
Figure 6.6. Street art at Great Eastern Street. Photos from the blog about London. [42]

Two weeks later at the same place there was a work Performed by Paul Don Smith. Elizabeth II has been ruling longer than Queen Victoria. Probably for this reason, she was awarded a stencil. In the original, the works were located 5-6 meters from each other.

Figure 6.7. Street art at Great Eastern Street. Three images of Queen Elizabeth II with lightsabers. Photos from the blog about London. [42]

In this digital age, the places people choose to visit, eat and stay at must be "Instagram-mable". And it is not just about creating food that can be shot for social media. Now the question for businesses is how to make their places attractive to social media users with high number of subscribers to take a picture in front of their shop of cafe, attracting their followers to come here to make photo for their profiles.

Shoreditch tries hard to draw attention of smartphone users. Cafes and restaurants there are filled with details designed with the purpose of showing up on the web. Because of murals,

pop-up shops and famous flower market attract lots of tourists taking pictures for their social medias. Therefore, nowadays art objects and microarchitecture are meant also for taking pictures for Instagram rather than just for looking at them. This way, the information which is understandable by laypeople by itself is coded at the new level in social media because smartphones and people are tightly connected. By these means the technologies of explainers are applied.

Interactivity of street art is expressed in two notions: artworks on the same place are constantly changing and it is interesting to observe the process, which attracts crowds of people the same way as street musicians do. That is why it vitalizes the area where they it is exhibited and makes it more inviting visually and socially.

Thus, the positive sides of street art are that it is contextual, it matches its time, it is appreciated by critics and, unlike contemporary art, it is understood by everyone. [43]
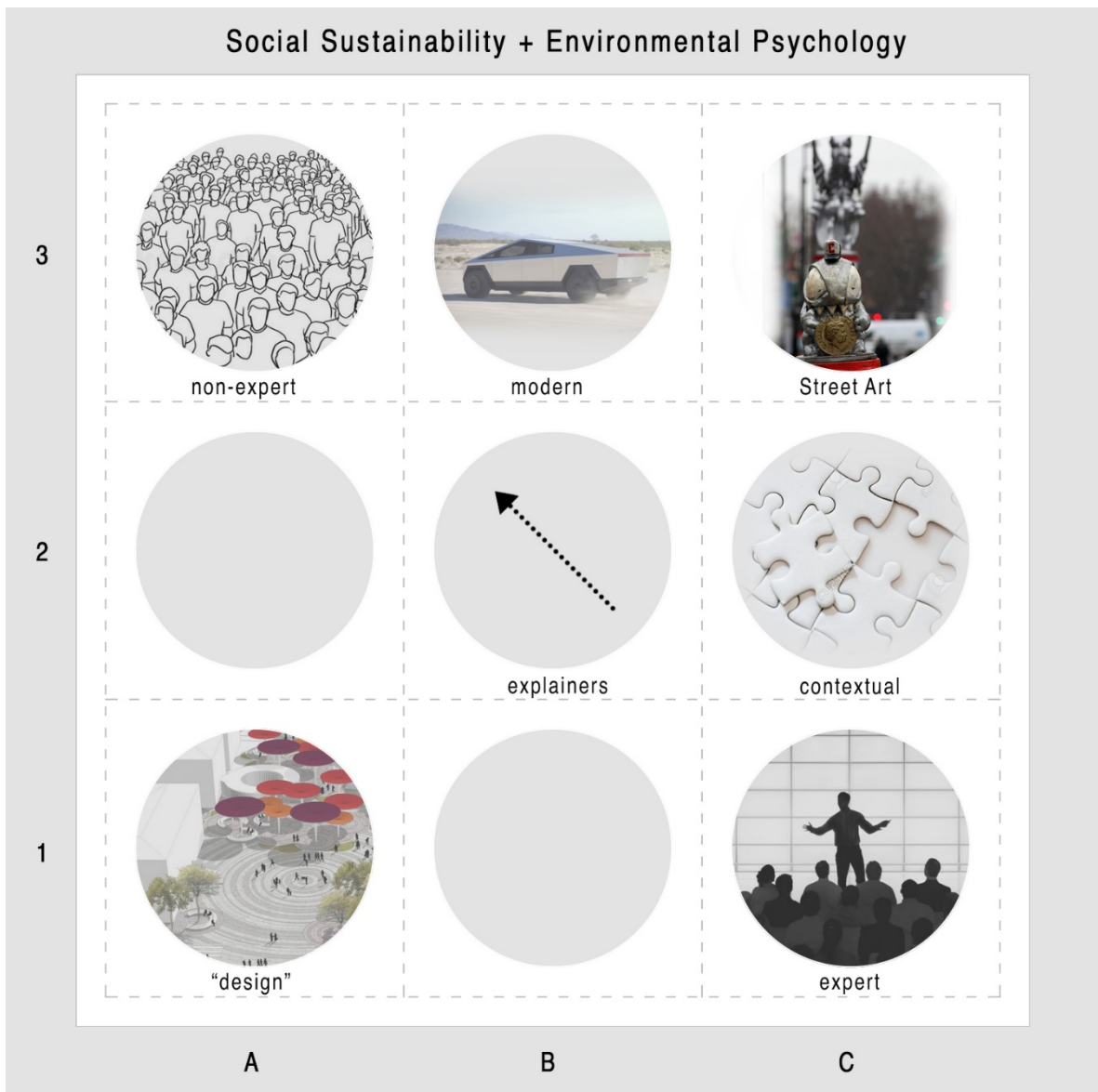
Figure 6.8. Street art is applicable as Khan's "design". Using the successful example of Shoreditch district in London, it is explained that street art is a contextual modern approach, sensitive to the city, that uses interactivity, which can be recognized as a technology of explainers (mentioned in section 5.2). It is appreciated by both "experts" and "non-experts"

7. Conclusions

The following section involves the most important points of the study.

The current research was conducted through the prism of Social sustainability and Environmental psychology studies. Following their principles, the opinions of the local citizens, taken from the online questionnaire, were considered.

The topics of the Roman forum and the street art turned out to be the most significant ones. Their meanings, interaction and possible application in the site were investigated.

The original functions of the Roman Forum and the modern meanings of the word "forum" were observed. The modern definition of forum is closer to the meaning of the ancient one, but it is more abstract and specific at the same time. However, "place for discussion" generalizes both categories.

Városháza Square is located in front of the City Hall. Therefore, the notions of "City Hall" and "Town Hall" with "Roman Forum" were compared, explaining how these concepts were developing historically and making a conclusion that the meanings of City Hall and Roman Forum are close to each other and both of them have the same definition "a place for discussion" which unifies all the remaining ones, so that is why it is appropriate to use the concept of the "Roman Forum" in Városháza Square.

Piazza d'Italia by Charles Moore is examined as the classical example of referring to the history in post-modernism, the theoretical background behind the project is studied in order to understand how it can be applied in case of the Roman forum.

Analyzing the "codes" of post-modernism, the most important one in the context of the research is "double coding". The term of double coding considers addressing different types of perceivers: "experts" and "non-experts. It was derived that Piazza d'Italia is coded for the first, but not for the latter, despite the fact that Charles Moore was stating the opposite.

Observing the concept of "Double coding" from different angles in more detail, it was explained that it is crucial to "code" the architectural design at all levels.

Applying Kahn's categories, in order to set up the "Roman Forum" in the modern world, it is required to take its essence, immaterial and immeasurable "form" which is "what". It is assumed that "historic" motives in architecture as a whole must be "coded" as a "form" and never as a "design" like in Post-modernism era.

"Street art", is considered as "design" and "how". Using the successful example of Shoreditch district in London, it is explained that street art is a contextual modern approach, sensitive to the city, that uses interactivity and appreciated by both "experts" and "non-experts".

The final "game board" in the end of the research generalizes the main findings of the current research, "coding" them to the visual language.
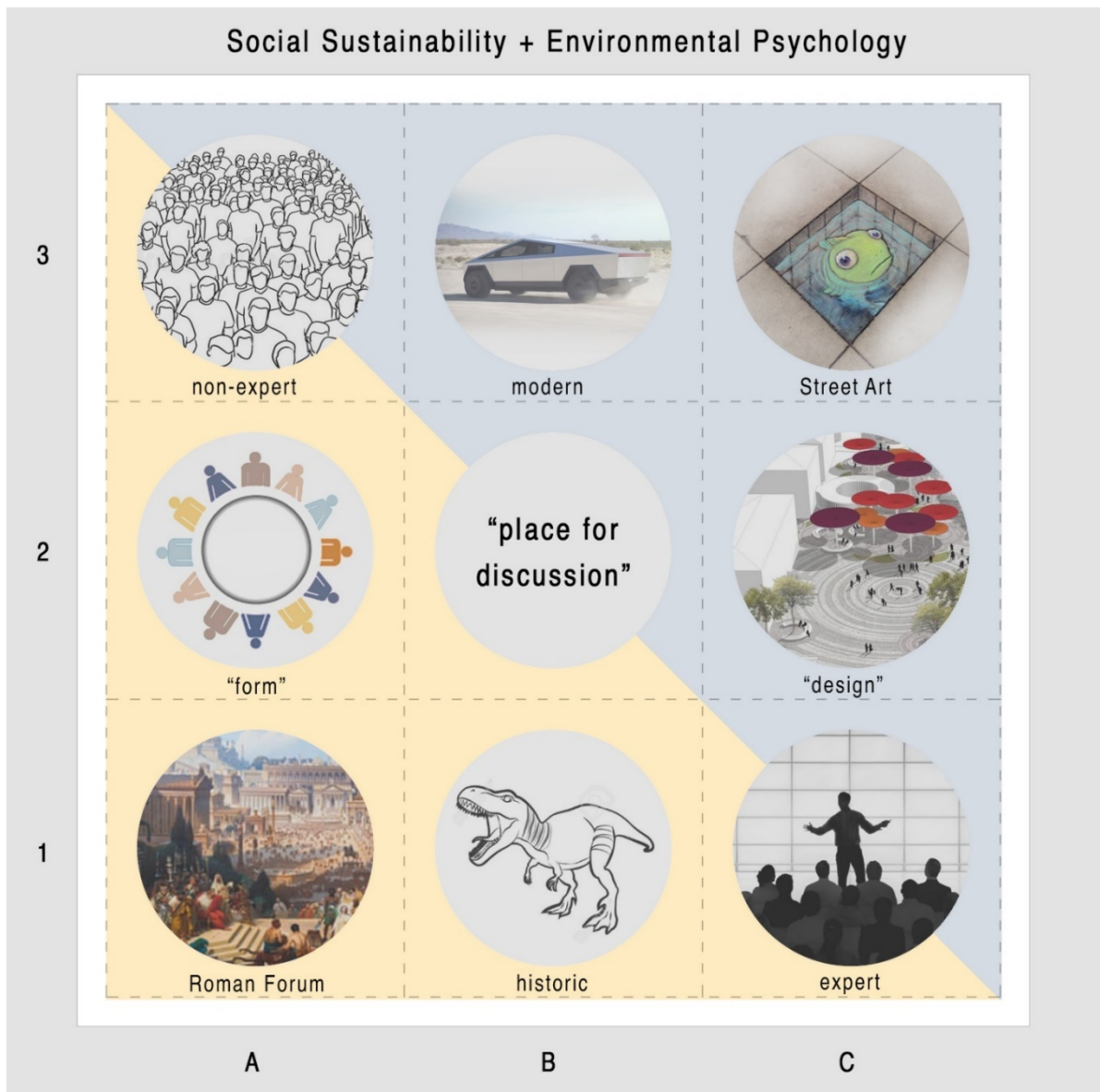
Figure 7.1. The notions of Social sustainability and environmental psychology are the frame of the research.
The concept of the "double coding" is expressed in the pictures of "expert" and "non-expert"(A3;C1)
Using Kahn's categories, "place for discussion"(B2) is split into the "form" and "design, where the Roman forum(A1) is applicable as a form(A2) and "street art" is "design"(C2).
At the same time, referring to the past, "historic" motives must be "coded" as a "form" and never as a "design" like in Post-modernism era. "Street art" is the "modern" (B3) approach, "coded" equally for "experts" and "non-experts".

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