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## LASTINGNESS OR PASSING IN MULTI-VALUE OF ARCHITECTURE – OBJECT OF USEFUL ARTS

Expectations concerning functionality and novelty in form-creating sphere and technology determine comprehension of reality of archisphere. Binary (sensual and intellectual) character of reception and creation of idea in architecture was re-rehabilitated in the method of deconstruction analysis (referring to Jacques Derrida's paradox) following standing down volapük – a bad face of postmodern philosophy. Preceded by terminological attitude of philosophers towards rules of designing depicted reality, Derrida defined four determinants qualifying a work of useful arts, being in opposition to piece of work created formerly in accordance with the rules of modern-construction. Is this category of thinking, attaching value is assigning in an implicit way features fulfilling condition for expanded spectrum of expectations towards architecture. Derrida's paradox equally correlates with approaching masterpieces of design art from the past in category of multi-value in order to last in minds of protagonists for the benefit of quality of architecture.

*Key words: archisphere, deconstructions, deterministic Derrida's paradox, metaphysical play of meanings*

Derrida's paradox may be also referred to the broadened reception of the retrospection of a work – the retrospection of an iconic work from the past. These days, this refers to the evoked phenomenon of returning to the principles included in the canon of classicism as well as discovering the beauty of an integrated function and construction in some rehabilitated and revitalized examples of industrial and public architecture from the periods of Art Nouveau and modernism (see Ill. 1). The author refers contrary to the phenomenological matter of the discourse and analysis of deconstruction in the creation of a multi-value work of architecture – a work of art.

### **The Functional and Cultural Essence of an Object**

An outlook on reality and its adaptation for utilitarian purposes focuses around some existen-

tial premises. What determines expectations and functional features for the Bauhaus constructivist M. Breuer? His chair is a purely functional construct with unclear literariness. The conceptualist S. Wawerka treated a chair as a symbolical entity which faces all the reverses of fortune. These contrary esthetical attitudes evoke functions through form towards the morphology of an object; in the case of M. Breuer and S. Wawerka – through the symbolical borrowing of a shape. Umberto Eco identifies form with culture: *Culture is any kind of human inventiveness in the presence of natural data transformed so that they could be incorporated into a social relation.*

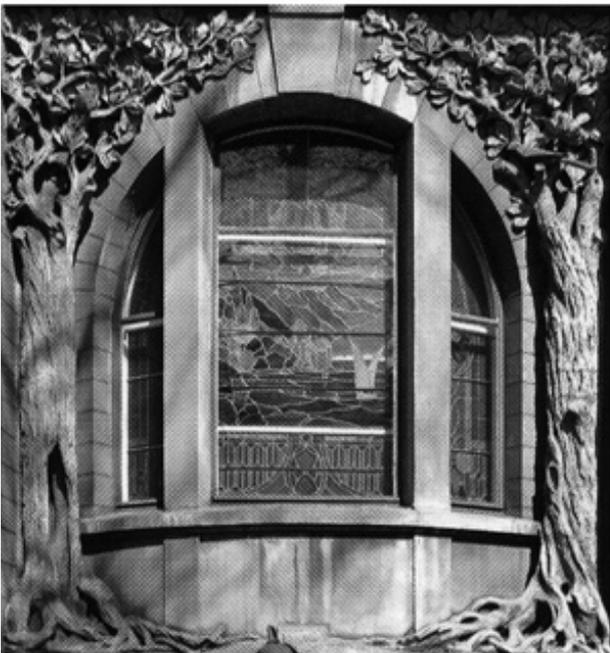
According to R. Ingarden, *Form qualifies matter. The functional need for the space of an object is primal, anatomical, intuitive.*

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1. A plant power station of Scheibler in Milionowa Street in Łódź (project author – the engineer Alfred Frisch). A modernist building with the reinforced concrete structure, elevation and secession interior. The photo from files of Tourist Information Centre in Łódź [in:] Ryszard Bonisławski, Joanna Podolska, *Spacerownik Łódzki*, Wydawnictwo Agora S.A. 2007, p. 12 2. A detached house of L. R. Kindermann at Wólczańska Street 31/33 in Łódź. The projection with the music part on the ground floor designed by G. Landau Gutenteger 1902–1903, a possibility of literary interpretation (photo by Wisława Jordan), [in:] Wisława Jordan, *W kręgu łódzkiej secesji*, Wydawnictwo Literatura, Łódź 2006, p. 125 3. A tree – a column, organic aspect of the building – a symbol of life, from the porch of L. R. Kindermann's detached house, at Wólczańska Street 31/33, designed by G. Landau Gutenteger 1902–1903 (photo by Wisława Jordan), [in:] Wisława Jordan, *W kręgu łódzkiej secesji*, Wydawnictwo Literatura, Łódź 2006, p. 102.



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Interpreting the intentions of nature, its binary sensual sphere, plain and hidden in the constructional and semantic structure (including the symbolical layer) must not be done according to one single-value criterion – it is of multi-value character. The complexity of this problem requires objectivity and intellectual modification. Intuitive actions usually reach a higher degree of intellectual containment if we accept the reflexive factor. It is exemplified by theory and rich experience in the field of the notions of Euclidean geometry, the opposing discovery of surface sheet models and Gauss curvatures and their application in architecture and cosmology. It led to the construction of Reimann's spatial models and geometrical impossible figures. It might seem that non-Euclidean space (C.F. Gauss, G. Reimann) is a conceptual creation only. Proving the inextensibility of space-time, A. Einstein showed its bend of changeable character. W. Fangor: (...) *The language of geometry in concretization exists in less or more explicit relation to every domain of art. Not just visual. In a four-dimensional space, time is synchronic. It is the present, the future and the past* [1].

In phenomenology, space is what we experience and it influences our consciousness. A. Gieraga: *Emotions are related to geometry which makes profound sense* [2]. In artistic practice, the anthropomorphic canons of Greek architecture and the intuitive constructions of Gothic cathedrals are examples of intellectual reflection in the field of applying constructions as well as symbolizations of forms and shapes.

Interpreting functions and meanings requires some multi-value cognitive criteria – from pure practicality, through the activity of unclear forces and phenomena, to sign symbols formalized in the

image of quasi-reality. This reality is a collection, a construct, an object. It is the construct, the paradigm of a romantic need to fulfill oneself in the world of shapes and metaphors.

### **The Significance of a Metaphysical Space in the World of Forms and Shapes**

*Purely spatial architecture does not make a whole... the element of time, the basis of functionalism and dynamism complements spatial architecture – together they form a living thing, a full thing, the art of using space and time* [3]. If, while defining a functional space, we take the condition of including man as a reference point, this space exists inseparably as a multi-geometrical one. A space must be filled with functions, things and objects in the aspect of its objective existence. Man's surrounding space is not perceived uniformly but subjectively – right here, right now – with its influence in areas of intellectual interpretation – opposition, in the aspects of acquired knowledge, in an ability to interpret it and in the area of emotions and anxieties. It makes the *animis* factor of space. We can only give it the features of a creative phenomenon in a manner of expressing problems inseparably in the categories of objectivity and the subjective factors of interpreting and experiencing it. If cognition is divided into mental and sensual, contrary methods have been known as *aistehesis* and *noesis* since antiquity. These are two pedicels of cognition: the need for durability, quiet and uniform order in the space of Gothic and the rationalism of the Renaissance as well as the presented tendency to *become* through the sensualist desire for impressions and changes, e.g. in Baroque and postmodernism.

The utilitarian postulate of *being* does not satisfy the need of *becoming*. Today, we can be sure that the practice of modernism lacked man's humanistic

relationship with the surroundings, a relation between a building and nature. It missed the feeling of a place, of cultural continuity; it deprived its user of a possibility of marking his identity within the influence of the senses and the related freedom of choice. If our house was properly related to the past of the place, the climate, the landscape, the local building materials and the spatial context, we would have an ideal one. In the history of architecture, Kaufmann's house in Bear Run, Pennsylvania – *a house by the waterfall* – became such a paradigm. The romantic vision of a settlement was personified by F.L. Wright: (...) *To be life means to learn from nature... You get an occasion to shape and define the shape of the things which will come. You are sculptors and experts in shapes...* [4] Attention to the meaning of a metaphysical space in the world of forms and shapes is the clarification of HABITAT artists and architects' fears. Forms, shapes, colours, distances and sounds organize the perceived space. In the depiction of intersubjective esthetical theories, these parameters – repetitions of the morphology of the objectified world are determinants of values created and discovered in personalized shapes. In his article entitled *The Multitude of Realities in Art* (1918), the formist L. Chwistek claimed that *differences between types of painting closely correspond with differences between types of reality* and acknowledged the equality of the existence and function of the reality of sensual elements and the reality of things. We discover the immanent features of an *esthetic* object in a contextual depiction of reality – the semantic background. This estheticism is superficial, often sensual. It is a morphological analysis of the features of an object, as a juxtaposition of the forms and functions of this object or the sensual and intellectual

impact of a work of art, that creates a fact or complexes of facts – artifacts.

In *An Argument about the Existence of the World*, the phenomenologist R. Ingarden claimed, (...) *Real objects (taken as they are) are transcendent in relation to their cognition (in an act of perception, they cannot be effectively, palpably given in all the properties attributed to them)*. [5] An initial situation for the description or construction of a thing or an object is ambiguous. In *Critique of Pure Reason*, I. Kant proved that *Thought does not take shape depending on objects; quite the contrary, objects are shown depending on thought*. The neo-Kantian cognitive attitude could suppress postmodern esthetes and anti-esthetes' anxieties towards an architectural search for support in neo-romantic classicism. Art and science suggest new theoretical *experiences*. They construct a new reality and modify attitudes. Art changes the basis of cognizing and constructing objects for the sake of the phenomenological durability of the phenomenon of creativity.

#### **Derrida's Deconstructive Paradox and Determinism**

*No text can be totally free from other texts.* [6]

J. Barth said optimistically, (...) *Ageing artistic conventions are challenged, overcome, altered or even directed against each other in order to create new works.* [7]

This quotation from Barth provoked the author's profound reflection tuned to the theses of this year's conference.

In opposition to the attitudes and practices of reductionism, Jacques Derrida demystifies the truth and ultimate objectives which makes the essence of the philosophy of *deconstruction* paradoxically grew in the quicksand of postmodernism. With reference to architecture, it displays a contradiction which consists in making alterations within formulas

– principles – canons. In Derrida's opinion, a meaning appears when a new work abandons its model. Radical abandonment blurs the initial meaning. Derrida articulates four unchangeable determinants: cultural, artistic, environmental and technical which architecture must personalize and mean. These four determinants unite architecture as an artifact (the author's postscript). In architectural creation, the abovementioned paradox leads to a metaphysical play of meanings. In practice, it constitutes a special viable image of reality being a product of intersubjective ruminations, transformations and reinterpretations (finding oneself in one's identity). Among other things, it concerns B. Tschumi's layouts in the implemented design of de la Vilette Park in Paris and a comparison of C.N. Ledoux's ideas: the plan of the town of Chaux and the talking architecture of the design of The Cartwright's House.

### Full Frontal Nudity

A. Campo Baeza's claim that the history of architecture is the history of creating an idea – forms change; ideas remain; they are eternal; without an idea, architecture is an empty form – is close to J. Krenz's sentence: (...) *A form without a meaning is*

*silent and interpretation-proof, does not inspire its recipient. An open form enriched with a sign and a symbol makes us transform our impressions and premonitions into thoughts and words: it becomes a meaningful element of a space. Communicating with architecture filled with meanings enables man to broaden the dimensions of his existence, to identify with other spaces and ways of living. Spiritual, intellectual, emotional values, adjusted to a form and a space through certain architectural procedures, become a message flowing from the creators to the recipients – a message which has an unlimited ability to create new worlds.* [8]

Changeable ideas – entities – isms influence the enrichment of the language of a form with new hybrids. However, every epoch wants to confirm its own identity. It evokes some echoes of axioms – universals from the past and verifies their semantic value. Their archetypal power makes a point of reference and arouses reflexive attitudes. If it is reduced to the physical act of *nudity*, the bodily beauty of *mimesis*, it can be interpreted for multi-value architecture – art as the cliché of a moving image of fleetingness without any prospects for revival in the continuum of durability.

### ENDNOTES

[1] B. Kowalska, *W poszukiwaniu ładu. Artyści o sztuce*, Contemporary Art Gallery BWA Katowice, EL Gallery, Elbląg 2001, p. 52.

[2] *Ibidem*.

[3] H. Syrus, *Tempo architektury*, PRÄSENS, Warsaw 1930, no. 2.

[4] P. Blacke, *Frank Lloyd Wright – architektura i przestrzeń*, Art i Film, Warsaw 1990.

[5] Z. Kuderowicz, (ed.) *Filozofia współczesna*, vol. 1 ed. 2, „Myśli i ludzie, Wiedza Powszechna”, Warsaw 1990, p. 208.

[6] T. Hawkes, *Strukturalizm i semiotyka*, PWN Warsaw 1988, p.187.

[7] J. Barth, *Postmodernizm literatura odnowy*, [in:] „Literatura na świecie”, no. 56, Warsaw 1982, p. 274.

[8] J. Krenz, *Architektura znaczeń*, Gdańsk University of Technology Press, Gdańsk 1997, p. 70.

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