

DEFINING ARCHITECTURE IN THE SPIRIT OF AN OPEN MIND

DEFINIOWANIE ARCHITEKTURY W DUCHU OTWARTEGO UMYŚŁU

Abstract

If yes, maybe to hire an artist... ? (a suggestion contained in the 6th thesis of conference)

The question to the question, in complexity, contradiction, in which order and chaos, history and avant-garde exist in material world and ideas subordinated – here and now, isn't it for execution? The resistance of matter in the process of creating artefacts, material structures in the sphere of emotions which are consistent with the nature of the surroundings on the one hand, make it necessary to define the ideas contained in an ideal of beauty bearing the spiritual and aesthetic values of a given object – of architectonic space. Modern ideas in architecture reinterpret the content of the Vitruvian Triad in reference to modern theories and practice in designing and building. Alberti in the context of geometrization of form said: *"beauty is the harmony of all parts adjusted to one another; in agreement and proportion with this piece of art, in which they are"*. The multivalence of a masterpiece of architecture, the complexity of a work of art, in a creative process as condensed purity of form – a product of synthesis, thought and experience, defines beauty. Thus *"pure architecture seen in the sun – a real dream, an unreal flower for enriching your beauty"* – Santiago Calatrava 1951. Nowadays the borders between engineer's attitude and artistic creation disappear. Throughout the history of architecture, works of many architects – artists marked new quality and defined the dynamics of changes in interpretation of piece of architecture.

Keywords: intuition, creation, paradigm, metaphor, sign in space, ideal of beauty, the Vitruvian Triad, artefact

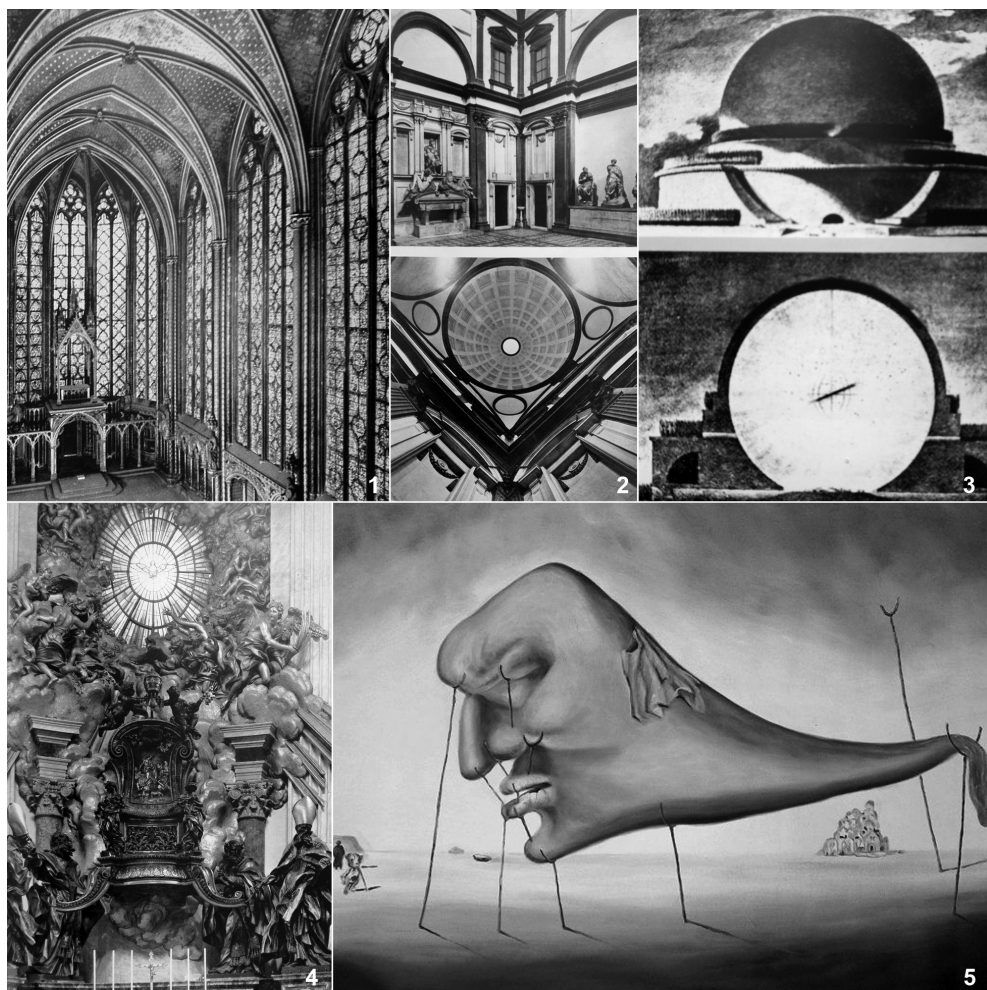
Streszczenie

Jeśli też, to może nająć artystę... ? (sugestia zawarta w 6 tezie konferencji)

Postawione pytanie na pytanie, w złożoności, sprzeczności, w których porządek i chaos, historia i awangarda egzystują w świecie materialnym i idee podporządkowane – tu i teraz, czy nie do zrealizowania? Opór materii w procesie tworzenia artefaktów, struktur materialnych w sferze emocji zgodnych z naturą otoczenia z jednej strony, wymuszają potrzebę zdefiniowania idei zawartych w kanonie piękna, nosącego wartości duchowe i estetyczne danego obiektu – przestrzeni architektonicznej. Współczesne idee w architekturze reinterpretują treści triady Witruwiusza w odniesieniu do współczesnych teorii i praktyk w projektowaniu i budowaniu. Alberti w kontekście geometryzacji formy twierdził: *piękno jest harmonią wszystkich części dostosowanych do siebie i będących w zgodzie i proporcji z tym dziełem, w którym się znajdują*. Wielowartościowość dzieła architektury, złożoność dzieła sztuki, w procesie twórczym jako skondensowana czystość formy – produkt syntezy, myśli i przeżycia, stanowi o pięknie. Bo *architektura czysta oglądana w słońcu – marzenie realne, kwiat nierealny dla wzbogacenia twojego piękna* – Santiago Calatrava 1951 r. Współcześnie granice pomiędzy postawą inżynierską, a kreacją artystyczną zacierają się. Na przestrzeni historii architektury prace wielu architektów – artystów wyznaczały nową jakość i stanowiły o dynamice zmian w interpretacji dzieła architektury.

Słowa kluczowe: intuicja, kreacja, paradygmat, metafora, znak w przestrzeni, kanon piękna, triada Witruwiusza, artefakt

* Assoc. Prof. D.Sc. Ph.D. Arch. Adam Fołtarz, Vistula University.



- III. 1. The photograph of Adolphe Giraudon Paris, Sainte – Chapelle, Paris 1943–48 Choir loft
- III. 2. Merissio Pepi, Bergano, Michaelangelo: Sagrestia Nuova in San Lorenzo, Florence 1519, the interior, the vault
- III. 3. Balestrini Bruno, Milano, Gian Lorenzo Bernini: The Chair of Saint Peter, 1657–66, St. Peter's Basilica, Rome
- III. 4. Etienne – Louis Boullée: Design of a cenotaph for Newton
- III. 5. Salvador Dali, Dream, 1937, a private collection

G. Vasari expressed acknowledgment for the design of interior of a new vestry of San Lorenzo church in Florence by Michael Angelo: in the interiors he designed *decoration consisting of various new elements, that have not been used neither by antique, nor by contemporary masters*¹.

Continuing this dilatation, Vasari referred to novelties applied in architectonic elements, he wrote: *he made them completely different from those that people had created so far observing measurement, order and commonly recognised rules in compliance with Vitruvius and Antique architecture (...). This freedom encouraged those who studied his works in order to follow them, new ideas were applied (...). That is why the artists owe him unlimited gratefulness and eternal memory, because he broke the ties and handcuffs that had made everybody follow old paths. These handcuffs – rules and principles of rationalised Antique architecture and of the Renaissance, abandoned in the architecture and art of mannerism, and further in the Baroque, gave “new” opportunities for shaping the preferences for independent thought, freedom and spirit of intuition, as an answer to the need for new ideas, philosophical and social conceptions and cognition through the knowledge about the world and man in days of Enlightenment, till today’s times.*

1. The role of intuition in artistic work

The term “intuition” – *structurally assigned to the mentality of man; “in philosophy direct, evident and complete cognitive capture of a given object in its concreteness or generality, not requiring any extra justifications and proofs – is different from sensual and speculative cognition, that can make up or substitute. (...) H. Bergson (intuition makes a man capable identify himself extraintellectually and extrasensorily with the object of cognition and commune with its essence)*².

E. Husserl defined function of intuition, as a phenomenological act of defining the essence of things and in contemporary philosophy of science, also forming hypotheses and new The “creative act” of discoveries and interpretations of phenomena and rules in nature pursuant to the assumed algorithms or “discovered” cause and effect cycles, to which a human appoints and assents these phenomena as paradigms. They are the point to which a sense of cognition refers.

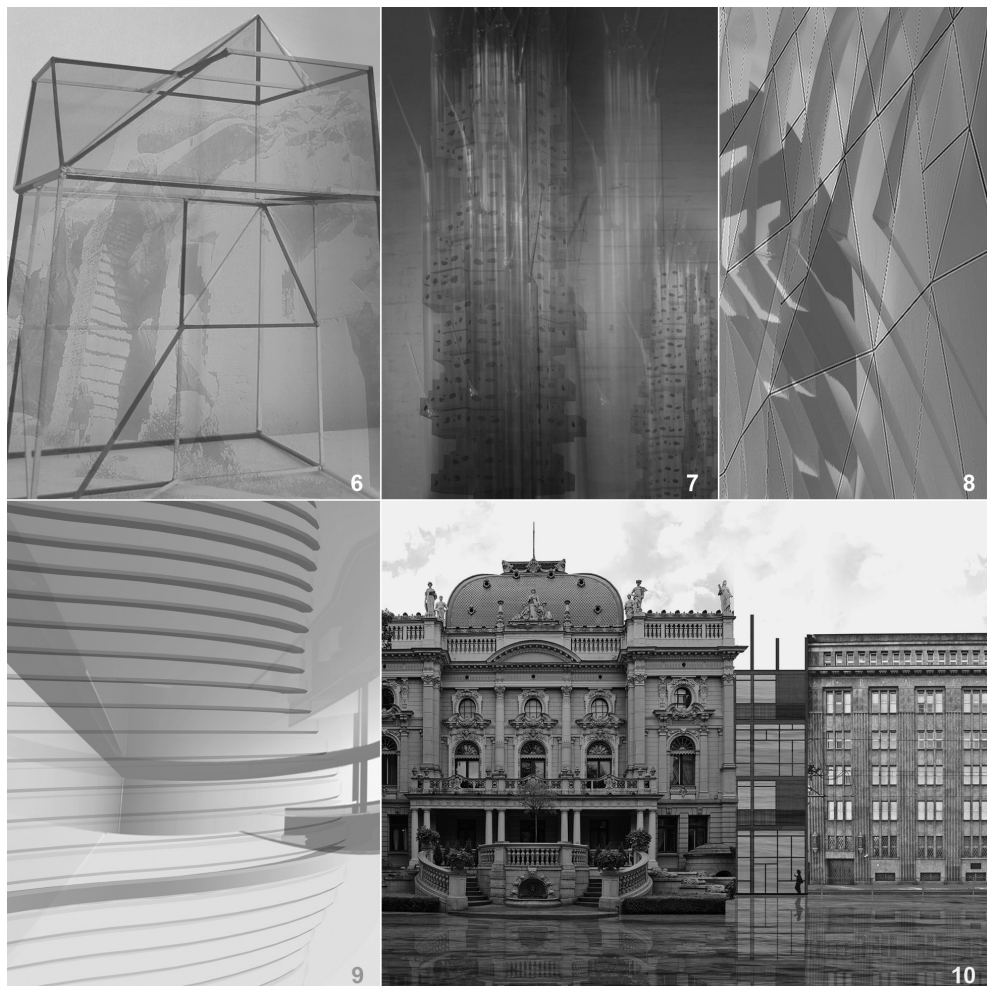
Doubt appears – a question in its complexity, in which order and chaos, history and avant-garde binarily overlap. They co-exist in the material world, as ideas subordinated here and now. And also such which are not to be fulfilled?

2. On the essence of beauty

Resistance of matter in the process of creating artefacts, material structures makes it necessary to define them in accordance with the nature of things, and e.g. nature of surrounding

¹ G. Vasari, *Le Vite de piu eccellenti architetti, pittori, et scultori italiani*, 1558, [in:] *Żywoty najsławniejszych malarzy rzeźbiarzy i architektów*, PIW, Warszawa 1980.

² Popularna encyklopedia powszechna, Grupa Wydawnicza Bertelsman Media, by Fogra Oficyna Wydawnicza, Kraków 2001, t. 5, p. 566.



III. 6–10. Fołtarz A., Exhibition of digital photomontages: Form, Sokolnicki Fort Arts Centre, Warsaw 2017

– from the one hand in the sphere of emotions, the ideas contained in the ideal of beauty carrying spiritual and aesthetic values of a given phenomenon – occurrence in art.

In architecture this suggestion is expressed by still keeping up-to-date i.e. reinterpreting the content of the Vitruvian Triad, in connection with contemporising theories and practices in designing and building. Final shape and organization of space, are determined by technology of use and the material technologies applied. Nowadays the borders between engineer attitude and creation which is strictly artistic enforce the need to define beauty, they perilously move towards implications of architecture in dominance of technology.

Throughout the history of architecture, works of many creative architects – artists marked new quality and defined the dynamics of changes in the interpretation of a piece of architecture.

In *The Treaty on Architecture*, Alberti, in the context of the geometrisation of form, said: *beauty is the harmony of all parts adjusted to one another, being in agreement and proportion with this work of art, in which they are (...).*

Particularly today, when the need for integrated functions of space due to the challenges of sustainable development, has enlarged range of the concept of space. Its meaning in the holistic view – a piece of work, here in reference to architecture, its complexity, also presented in categories of structure of piece of art, is responsible for its multivalence. In a creative process as engineering work, correlated with creative act – a product of synthesis of thought and experience, condensed in purity of form, determines beauty. It is confirmed by the thought of Santiago Calatrava from 1951: *pure architecture seen in the sun – a real dream, an unreal flower for enriching your beauty*³. In the world of old conventions, *dangerous mad men, who think that they are able to change the world, they change it*” provokes in opposition.

In creative activity based on an association of double meaning, a play on words, contrasting of forms in ad abstractum creative activity, in an agreed convention of making it evident, the imaging of the superconscious (Salvador Dali) also stimulates a creative process. A masterpiece – a construct in artist’s mind is an intentional formation, a form open to reception and a product in physical sense of making it evident. In intellectual interpretation it becomes an artistic fact on the edge of thought and form of its expression.

The 21st century theory of art, in which identification of a piece of art taking into account expression and message was the assumption, qualified the piece by culture. Experiencing a creative act in its expression of thought and experience, despite its assumed *wearing out of this theory* and its criticism, carried out by Friedrich Schiller, the effects of the artist’s work connected directly with the tools applied i.e. the medium, as a language for M. Expression in a creative act (thought, thesis, formulated assertion, paradigm) expressed through form, increases the temperature of dialogue/polemics with a receiver and has a dialectic advantage – an open attitude towards the creative act. It limits the influence of determinism on the final result of the artefact coming into existence. The result of such an attitude is generalisation. It leads to the “construction” of a universum in the process of the continuum of the creative process. It conditions vitality and in infinity, development of culture, a need for cognition and constructing a piece of art. Creative act concerns also architecture that is within the criteria that meet the needs of man for its functions in categories of universal beauty. Marked by a sign in space, symbol, metaphor in perspective of beauty – attribute of humanism, shapes

³ T. Barucki, *Architekci świata, O architekturze*, Agencja Kanon, Warszawa 2005.

of nature in discussion on form, understood as archetypes of architecture, in opposition to archaic matter. Renzo Piano said that: *today's architecture should cover these two worlds: material and idealistic, first of all because in the first half of past century it was plunged in rationality (...) the mind itself cannot "sing – we should value these two types of heritage – the search for rationality and the pursuit of freedom(...)"*⁴.

References

- [1] Alberti L. B., *Traktat o architekturze*.
- [2] Banham R., *Rewolucja w architekturze*, W.A. i F., Warszawa 1979.
- [3] Gombrich E. H., *Pisma o sztuce i kulturze*, Universitas, Kraków 2011.
- [4] Norberg –Schulz Ch., *Znaczenie w architekturze Zachodu*, Murator, Warszawa 1999.
- [5] Stróżewski W., *Dialektyka twórczości*, PWM, Kraków 1983.
- [6] Tatarkiewicz W., *Dzieje sześciu pojęć*, PWN, Warszawa 1975.
- [7] Trzeciak P., *Historia, psychika, architektura*, PIW, Warszawa 1988.
- [8] Wujek J., *Mity i utopie architektury XX wieku*, Arkady, Warszawa 1986.
- [9] Vasari G., *Żywoty najslawniejszych malarzy, rzeźbiarzy i architektów*, PIW, Warszawa 1980.

⁴ Piano Renzo (wypowiedź:) Na nowy wiek: Peter Buchanan rozmawia z Renzo Piano, *Architektura Murator*, 01/2003, p. 10.