

ARTISTIC VISION AND ARCHITECTURE

ARTYSTYCZNA WIZJA I ARCHITEKTURA

Abstract

One of the most important features connected with people's attitude is their purposeful character. They solve various problems that are strictly linked to the decision making. The right decision leads to success. *Gregor Mendel who as the first intuitively formulated inheritance laws outran, by more than 30 years, scientists who took only rational decisions. In each of the examples thinking was present, which I call intuitive thinking, research K. Bolests – Kukułka [2003] states:*
It occurred, no rational explanation can describe the phenomenon of the outstanding chess players because what distinguish these people is the particular ease and speed of comprehensive recognition of models of systems on a chessboard and immediate and intuitive reaction to recognized systems. For them the layout on the chessboard was one of the configurations known to them from their experience, i.e. they did not see them as 25 separated figures, but as a comprehensive, recognizable structure". [therein page 244] It is clear these are not beginning chess players who use intuition, but the grandmasters of whom there are relatively few in the world¹.

Keywords: intuitive way, consciousness, spirituality, space, function, form

Streszczenie

Jedną z najbardziej istotnych cech związanych z postawami ludzi jest ich celowy charakter. Rozwiązują oni różne problemy nierozdzielnie powiązane z podejmowaniem określonych decyzji. Trafne decyzje prowadzą do sukcesu.

Gregor Mendel, który w sposób intuicyjny sformułował jako pierwszy prawa dziedziczenia. Wyprzedził tym samym o ponad 30 lat uczonych, którzy podejmowali decyzje tylko racjonalne. W każdym z tych przykładów było obecne myślenie, które nazywam myśleniem intuicyjnym badania. K. Bolesta-Kukułka [2003] stwierdza: Okazało się zatem, że żadne racjonalne tłumaczenie nie pozwala wyjaśnić fenomenowi wybitnego szachisty, ponieważ tym, co ludzi tych odróżnia, jest szczególnie łatwość i szybkość całościowego rozpoznania wzorcowych układów szachownicy oraz natychmiastowe i intuicyjne reagowanie na rozpoznane układy. Dla nich układ na szachownicy stanowił jedną ze znanych im z doświadczenia konfiguracji, czyli nie spostrzegali go jako 25 oddzielnie traktowanych figur, ale jako całościową, rozpoznawalną strukturę [tamże, p. 244]. Z powyższego jednoznacznie wynika, że to nie słabi, początkujący szachiści posługują się intuicją, ale arcy mistrzowie, których jest stosunkowo mało w skali całego świata².

Słowa kluczowe: intuicyjna droga, świadomość, duchowość, przestrzeń, funkcja, forma

¹ W. Dobrowicz, *Intuicja w procesie decyzyjnym*, Studia Pedagogiczne Uniwersytetu Humanistyczno-Przyrodniczego Jana Kochanowskiego, vol. 17, Kielce 2008, p. 138, [in:] *Intuicja w procesie decyzyjnym* – BazHum bazhum.muzhp.pl/...Artystyczne/...Artystyczne...Artystyczne.../Studia_Pedagogiczne_Pr...[27.09.2018].

² W. Dobrowicz, *Intuicja w procesie decyzyjnym*, Kielce 2008, Studia Pedagogiczne Uniwersytetu Humanistyczno-Przyrodniczego Jana Kochanowskiego tom 17, p. 138, *Intuicja*

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1. Introduction

Architecture is first of all a realized fantasy inseparably connected with solving problems, taking certain decisions. Is it not the case that what we think and feel is a kind of an illusion arising in our heads? If we think deeper we can discover we have become programmed by the whole system of requirements, rules, instructions. We are constantly “charged” with new desires, needs, tastes, attitudes. We feel a constant shortage of desires and needs.

Architecture is the best physical example of broad knowledge of building, place, context and a lot of other principles. Our attachment to certain values imprisons us and restricts the freedom to think and create. Moreover, constantly changing world begins to slip out of our control. Such a situation leads to frustrations, fears, anxiety, uncertainties which limit the openness and freedom of creation.

Getting rid of all dependencies, jealousy allows to think for yourself, go your own way, satisfy own aspirations and allows to be yourself. To experience the pleasure of seeing architecture you need to be sensitive to it, sensitive to unique beauty of every object and every person.

We live in times of constant flow of great amount of data, which constantly reach our senses. Through habits and beliefs we decide what will reach our consciousness and senses. We avoid anything that might threaten them, we become insensitive to all other information coming from our reality, we become indifferent to new valuable stimuli.

We put ourselves in a situation in which we perceive the world selectively and untrue, created by the mind which constantly processes all the information reaching us. When a man loses his innate flexibility, openness and vigilance, he becomes sluggish, muffled, reluctant to make any changes.

The Romantics rejected the Enlightenment faith in reason. They were guided by emotions, subconscious impulses suggested by intuition. The intuitive – artistic approach could be found in works of architects of ancient Greece, India, China.

We can assume the creators of that period of time valued the importance of emotions, feelings inseparably associated with the search for beauty. Beauty had a significant impact on buildings. Function and construction were subordinate in value. The architects guided by intuition believed in the influence of supernatural forces thanks to which they were created in the mind of form. They were looking inside, believing their own religion, intuitively passing the knowledge of their ancestors.

The intuitive- artistic approach is particularly visible in art, sculpture and painting. Then architecture used to be connected with sculpture and paintings, which is becoming questionable in our times. All design and construction activities are becoming detached from intuitive motivations, becoming more rational.

2. Nature – Culture – Philosophy

Chinese philosophers constantly emphasized the importance of “this world”³. Similarly Indian thinkers see the duty of a man in continuous education. In Japan the

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³ G. W. F. Hegel, *Wykłady z filozofii dziejów*, vol. II, book. 2, *Świat grecki*, Warszawa 1958.

importance of emotional, intuitive contact between men and the products of their own culture and nature is emphasized particularly strongly⁴. In research related to Eastern culture, its role in the creation of cultural forms and models, their most important idea of philosophy are based on the principles of harmony, respect, purity and peace⁵. In harmony, one strives to free oneself from pretentiousness and moderation. Respect is the result of sincerity of heart, openness to the immediate surroundings, people and nature. Respect is linked to principles that affect contacts with other people. Purity means freeing the heart and mind from the “dust of the world”, from the habits of mortal life. After cleansing people and things from material worries, it is possible to see their true nature. Silence and peace collaborate with the principles of harmony, respect and purity. In order to achieve satisfaction, we must not only learn about our capabilities, but also accept our insufficiencies. Accepting one’s limitations, finding satisfaction in what is incomplete, gives a sense of peace and composure.

Observing the wisdom of the nature, we can see a similarity to the wisdom within us, which our reason is not able to embrace. The challenge is to achieve simplicity, beauty⁶.

3. Man – light

Going alone means breaking all rigid formulas we have been taught since our childhood. To follow an unknown direction, away from the world as the mystics did. It means being with oneself, in silence, loneliness, give oneself an opportunity to hear oneself, a voice coming from the depths of one’s heart. It is something hard to describe and put in well known forms. Freedom stifled in the childhood, innocence, willingness to be who you are, to unite with the existing world. Spiritual light can be compared to the sunlight. Everyone needs sunlight, so also needs spiritual light. We want to enjoy the sun, feel its warmth and radiance which bring us happiness. The cells in our body start vibrating stronger, the body feels the movement of vibrations leading to a state in which nothing can escape the attention of a spiritually sensitive person. The greater the perception of inner senses, the greater the feeling of a man, fascination with beauty. It is a phenomenon in which the heart is filled with spiritual light, soft and warm, at first hardly noticeable, pulsing. The experience of spiritual light can be found in all religions of the world.

Modern philosophers believe the light mediates between soul and matter. The fact that light has the character of an electromagnetic wave makes it associated with modern physics. Professor W. Sedlak, as one of the first physicists, create thesis that light lies at the basis of the theory of electromagnetic life. Another scientist, Russian engineer G. Lakhovsky, in the 1930s, proved electromagnetic wave resonance is the basis of the transmission of all information within a human body. Our organism, regardless of the material particles making our bodies, physically and chemically, is a kind of a quantum field. It unites us together and does not allow us to become a cloud of atoms.

⁴ P. Tandra, *Od filozofii światła do sztuki światła*, Monografia, Uniwersytet Jagielloński w Krakowie, Tom III, Kraków 2014.

⁵ *Ibidem*.

⁶ Witruwiusz, *O architekturze ksiąg dziesięć*, tłum. K. Kumaniecki, Warszawa.



III. 1-2. Kościół Santo Volto w Turynie, arch. Mario Botta (fot. K. Paprzyca)

4. The masters of light and space

There are a lot of factors that have contributed to the beginning of new forms in architecture in recent times. There are also many factors influencing architecture. Some of them, such as, computers, have a significant impact on the form and function of architecture. Freedom of expression is given partly through computers, but also through new sources of inspiration.

Meanwhile, the shaping of architecture begins with simple elements of Euclidean geometry. They were widely used already in ancient Egypt, Asia, Greece, Rome, medieval art, Renaissance, Baroque and Classicism.

In contemporary architecture many architects, starting with Le Corbusier, consciously, and maybe intuitively, use simple elements of geometry in their projects. The design according to their knowledge and experience, rationally and intuitively.

Supporters of the rational attitude believe the architects' main task is to satisfy needs, becoming one of the most important aims, and the form exists only in order to perform the following functions⁷.

The technical approach in architecture results from the assumption that the function is superior to the form. It is the recognition of the reason as a factor superior to emotion.

Describing architects, designers and artists is focused on the method and fashion associated with their thinking.

Tadao Ando, an architect from Osaka, with his huge influence on the character of emerging architecture all over the world. His works are characterized by a rigorous approach along with the development of modernist means of expression.

Mario Botta, one of the most famous Swiss architects today, grew on the works of Carlo Scarpa and thanks to experience gained in the studio of LeCorbusier⁸ and Louis Khan, he found his own unique style. He designs all over the world. His buildings, especially sacral architecture are becoming a showcase of technical possibilities combined with the creation of the master. The artist uses natural stone and brick, while surrealistic form contrast with a pure, geometric mass. Each of his works fits into the context of a place and the play of light, striving for the perfect union of light and form, the union of material and non-material world. Besides such famous works like cylindrical cathedral in Evry, or the Chapel Santa Maria degli Angeli (Monte-Tamaro in Switzerland) he designed a lot of churches bearing the mark of Botta's style, Chapel of Santa Maria degli Angeli, the church of Saint John the Baptist

Santo Volto Church in Torino, being the part of parochial of Holy Face, is the building made on the plan of a heptagon, surrounded by seven chapels, finished with skylights (Ill. 1, 2). Number seven is a nonrandom number, and Botta explains this choice with religious and symbolic aspects. It is located in a post- factory district, far from the center of Torino. It was realized at the end of 2016. Monumental structure of the cathedral, erected on the centric plan, from outside is presented as a structure consisting of seven towers centered around common center, to which lower domes adhere. Glazing tops work as skylights. Concrete construction is covered in full with red stone. Industrial character of the whole project is underlined by a renovated steel mill chimney, located right by the entrance. It serves as a tower finished with a cross. In a very interesting way the lighting of the church was designed. During the

⁷ H. G. Gadamer, *Aktualność piękna: sztuka jako gra, symbol i święto*, przeł. Krystyna Krzemieniowa, Warszawa 1993.

⁸ Ch. Jencks, *Le Corbusier – Tragizm współczesnej architektury*, Warszawa, 1982.

day the sunlight comes in through glazing, changes the hue and its intensity depending on the time of a day. Chiaroscuro outside of raw and monumental structure is worth our attention. The emphasis is huge, made of red stone from Verona painting of Holy Face drawn from the scarf of Saint Veronica.

Botta creates architecture from a pristine form. He creates with the sense of the place, matter and shape. Introduces harmony thanks to the use of basic rules of geometry, proportion and symmetry. His architecture is characterized by the passion of creation, individualism, seeking for perfection.

5. Summary

A painter is intuitive of necessity. Driven by emotions and intuition in his work, he is never convinced of his work. Emotions and intuitions are not inaccurate measure. A painter, as a creator, is always full of doubts and fear about the result of a final work.

Building is a technical work, in which it is crucial to support the work with measures and indicators.

Intuitive – artistic approach is directed towards emotions, sensitivity, feelings, likings, towards the beauty. Technical approach operates with measure, becoming more of a rational way, which source is the mind. Technical approach lets state material damages, intuitive approach influences esthetic ones. In every architectural work we need to search for the beauty.

The beauty is immeasurable value.

In modern times building of architectural form has been drawn from intuitive and emotional arguments to technical and rational conditions.

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