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POETICS OF CONCRETE
– ARCHITECTURE OF THE HIGHER THEOLOGICAL
SEMINARY OF THE CONGREGATION
OF RESURRECTION IN CRACOW

POETYKA BETONU
– ARCHITEKTURA
WYŻSZEGO SEMINARIUM DUCHOWNEGO
ZGROMADZENIA KSIĘŻY ZMARTWYCHWSTAŃCÓW
W KRAKOWIE

Abstract

The expressive and, at the same time, full of content architecture of *The Higher Theological Seminary of the Congregation of Resurrection*, built in 1985–1993 in Cracow at Pawlickiego 1 Street, according to a design of Dariusz Kozłowski, Waław Stefański and Maria Misiągiewicz, inspired reflection on the *transmutation of concrete* – creation of forms, importance of architectural composition and plots of significance in the post functional architecture.

Keywords: concrete architecture, architectural form and composition, plots of significance in post functional architecture

Streszczenie

Ekspresyjna, a zarazem przepelniona treścią architektura Wyższego Seminarium Duchownego Zgromadzenia Księży Zmartwychwstańców, wzniesionego w latach 1985–1993 w Krakowie przy ul. Pawlickiego 1, według projektu Dariusza Kozłowskiego, Waław Stefańskiego i Marii Misiągiewicz inspirowała refleksję na temat *transmutacji betonu* – kreowania formy, roli kompozycji architektonicznej i wątków znaczeniowych architektury doby postfunkcjonalistycznej.

Słowa kluczowe: architektura betonowa, forma i kompozycja architektoniczna, wątki znaczeniowe architektury postmodernistycznej

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Concrete... in the sunlight transmits shapes and significance of architecture, constituting unity of structures, symbols and aesthetics

Dariusz Kozłowski

7. *Transmutations of concrete*¹ in... *sacral architecture*

Concrete – a material with significant construction and aesthetic potential arouses imagination, inspiring architects-artists. The concrete, which ancient Romans were already familiar with, was widely and even enthusiastically used and appreciated by 20th and then 21st century architects, inspiring the Modern Movement and postmodern architects, and fascinating the authors of pluralistic contemporary architecture over and over again. *Concrete as a building material*, as Maria Misiągiewicz claims, *makes an impact on architects' psychology, provoking feelings and desires; it stimulates senses. It awakened the imagination by penetrating territories not fully known and entirely explored; it mobilizes a thinking process*². The motives and significant plots of concrete architecture, derived from the abstract space of geometry or taken from figurative resources, or the history as well as the imagination of architects, are articulated by almost unlimited design possibilities and aesthetic qualities of concrete. *A shape of an architectural work is always embedded in matter, which was given artistic significance*, Dariusz Kozłowski says. *The aesthetics of architecture as a separate field of art is somehow derived from the aesthetics of matter... in architecture, a transformation of reinforced concrete from a field of engineering into a field of aesthetics is expressed through the proper sense of their use*³. *Transmutations of concrete* in postmodern architecture are subordinated to the conventions adopted by architects – the creation of forms, meanings, symbols, metaphors... after all, *architecture is a game of conventions*⁴. Individual dialects of authors take under consideration the expression of forms and architectural composition, significance of details and ornaments or, on the contrary, conciseness of geometry, minimalistic asceticism and a reduction of detail; however, the power and poetry of concrete architecture speaks in every case. *Concrete has – a soul. This metaphorical statement, first of all, evokes some anthropomorphic association – when seeing an architectural object made of concrete, we access it from the outside, we look at its "skin" to evaluate the form*, Dariusz Kozłowski stresses, *the power of the material is visible, strengths running inside the construction... Sometimes you can see a soul of concrete*

¹ *The dream of transmutation, transformation of one thing (ordinary) into another (perfect) ... Concrete ... considered a modern stone, predestined to create beautiful, sublime and wonderful things* [quoted after:] D. Kozłowski, M. Misiągiewicz, *The Thesis* of the XVI International Scientific Conference of The Chair of Housing and Architectural Composition, Institute of Architectural Design, Faculty of Architecture, Cracow University of Technology *Defining Architectural Space – Transmutations of Concrete*, Krakow 2017.

² M. Misiągiewicz, *In Search for a Shape of Architecture in the Concrete Matter*, [in:] *Construction Technologies Architecture*, Polish Cement No 1/2003, p. 19.

³ D. Kozłowski, *Concrete as a Base for the Progress of the architectural thought*, [in:] *Construction Technologies Architecture*, Polish Cement No. 1/2007, p. 24–25.

⁴ D. Kozłowski, *Architecture or the art of building. The Artistic Credo*, [source:] <http://www.dariusz-kozowski.arch.pk.edu.pl/> (28.05.2017).

– when a shape of an object would reveal the only possible connection – of the beauty, of the purposefulness, of the durability of human mind creation⁵. Concrete casted in forms reveals the nobility of the formwork nature – the smoothness of steel, the nature of wood, appearing as the material that is physically and symbolically indestructible, which allows us to see the art of construction in categories of material and transcendental eternity...

For centuries, sacral architecture has been representing the dignity of ancient polytheistic places of worship, and then of the three main monotheistic religions: Judaism, Christianity and Islam. The expressiveness of forms, symbols and significance articulated by the means of the architectural composition: vitruvian *ordynatio, dispositio, symmetry, eurhythmics and décor*; virtuosity of construction and nobility of material, determined the quality of architecture, the ranks, the sublimity and identity of a temple, a monastery or a house of prayer...by uplifting and upholding the feelings of the worshippers. Churches and monastic complexes in the urban structure of European cities as well as in the space of nature are signs, icons of culture and identification of inhabitants – the faithful, but also agnostics and religious skeptics. Architects Auguste Perret, Le Corbusier, Gottfrid Böhm, Luis Kahn, Tadao Ando... "transmuted" concrete in sacral architecture, creating outstanding works of art. *Architecture encapsulating the sacrum is always perceived as one ideological order of a form, material and spiritual emotion*, underlines Konrad Kucza-Kuczyński, writing about the *sanctification of concrete*, which is manifested by a sculptural character, austerity and "coarse" quality – the aesthetic ideal of modest and humble architecture⁶, and, at the same time, filled with mysticism...

8. Poetics of concrete and plots of significance in architecture of *The Higher Theological Seminary of The Congregation of Resurrection in Cracow*

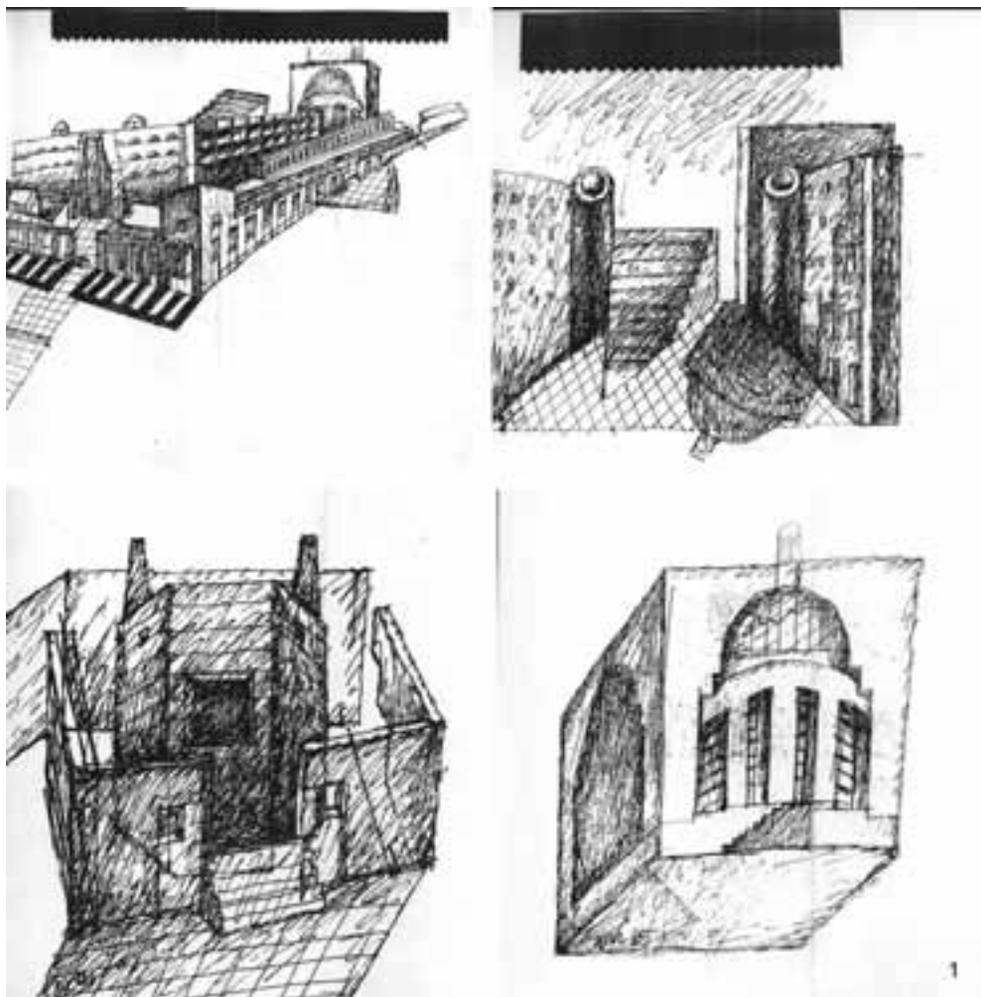
The moving, expressive and full of content architecture of *The Higher Theological Seminary of The Congregation of Resurrection*, erected in Cracow between 1985 and 1993, at the foothills of *Skalki Twardowskiego*, designed by Dariusz Kozłowski, Waclaw Stefański and Maria Misiągiewicz with Partners, inspired a reflection on the meaning and origins of the idea, creation of the architectural form of the constructive and aesthetic qualities of concrete, the role of composition and plots of significance – architectural quotations, metaphors and symbols in the post-functional architecture.

The place – so important in the work of Dariusz Kozłowski – prompted the architect to search for a pretext for a future construction. *Those backgrounds became a pretext: the nearby limestone hills in the green on one side*, as the architect explains, *and a bit further, on the other side – the old Cracow*⁷. The character of the place inspired the informal composition of the monastery buildings, marking the metaphorical *Way of Spirit*, anchored in the very heart

⁵ D. Kozłowski, *On the nature of concrete – ideas, metaphors and abstractions*, [in:] *Concrete Architecture*, Kozłowski D. (ed.), Krakow 2001, p. 5.

⁶ K. Kucza-Kuczyński, *The Way of Four Gates – the Higher Theological Seminary of the Congregation of Resurrection in Cracow. Sacralization of concrete*, [in:] *Concrete Architecture*, Kozłowski D. (ed.), Krakow 2001, p. 53.

⁷ D. Kozłowski, *DESIGNS AND BUILDINGS 1982–1992. Figurativeness and disintegration of form in post-functional architecturej*, Krakow 1992, p. 61.



Ill. 1. Dariusz Kozłowski, *The Way of Four Gates*, *The House of Nuns*, *The Gate of Knowledge*, pen sketches, the source of the illustration: the archive of the author

of Cracow. *The axis Civilization – Nature* as it connects the Cracow Market Square with the monastic complex and further with nature...

Dariusz Kozłowski, *spiritus movens of this architecture*, Maria Misiągiewicz emphasizes, *in accordance with the superior concept of the project called The Way of Four Gates, through the first sketched images brought into reality shapes and moods*⁸. The first thought and imagination of future architecture is born in the mind of the author – *architecture is a game of solids in imagination*⁹. The realization of the architectural concept is *The Way of Four Gates* – noted in the form of a poem, pen sketches and acrylic painting, depicting the concept of the future architecture. *The idea of the metaphorical Way of Spirit with the Four Gates is based on the archetype of “the quaternity”*, Dariusz Kozłowski claims, *enumeration of four seasons, four stages of human development – childhood, adolescence, maturity corresponds with the concept..., recalling the stages of transformation of human life – from dilemmas of aesthetics to unambiguity of ethics*¹⁰. The metaphor of a monastery and reinterpretation of the historic past became a pretext for *the Way of Spirit*. *The Way of Four Gates* is marked by the traditional monastery buildings: *the House of Professors and Alumni, the Chapel, the Refectory, the House of Nuns, the Gate...* *The post-functional use of history, peering into the Museum of Imagination, making use of the languages of the past and sometimes simply using it to create pictures differently than before*, Dariusz Kozłowski underlines. *The difference is established by a different approach – now the past is the medium, not the goal*¹¹. Architectural codes are deformed and processed, placed in altered contexts, thereby gaining new meanings...

The Monastery Wall

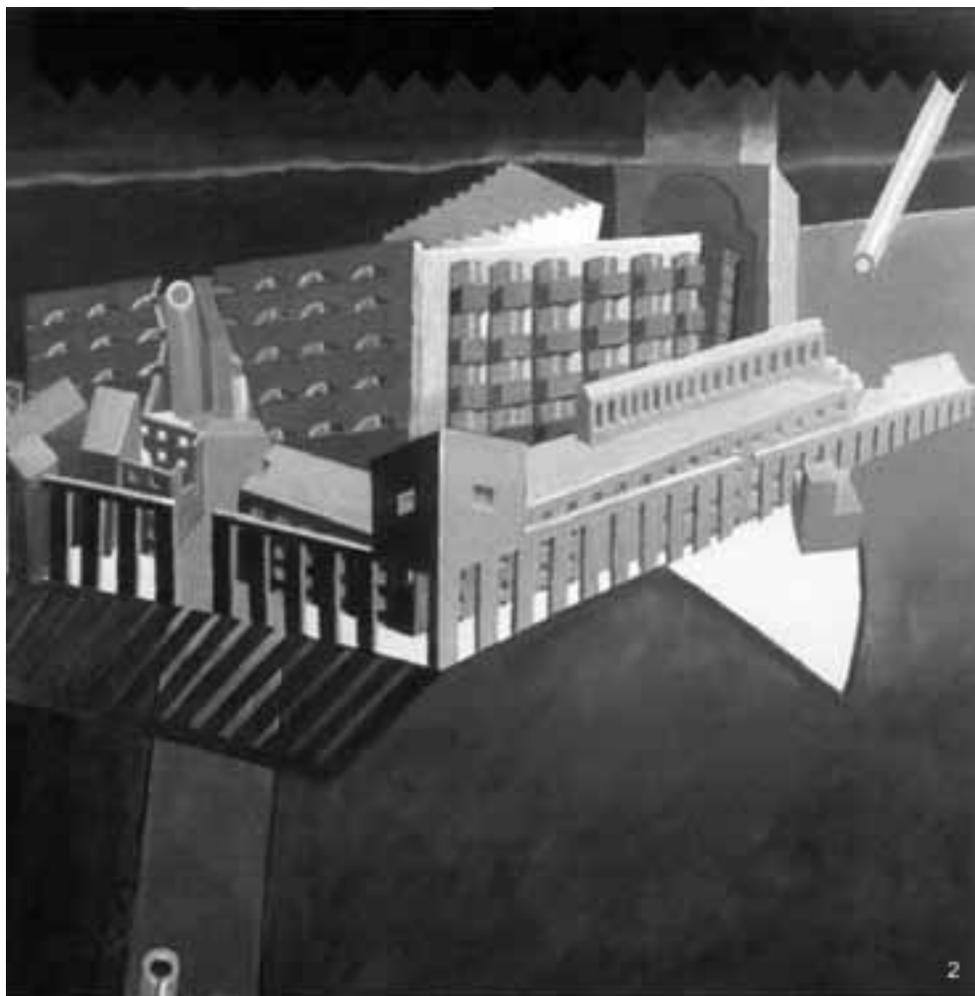
According to the author's concept, the *monastery wall* demonstrates its uselessness... it does not close the monastic space, but it formally accentuates the composition from the north-east and the north-west. The symbolic wall has taken the monumental – arcade form, based on the geometry of the right angle. The rhythm of “arcades-colonnade” allows the monastic space to be connected with the outer space, which possibly symbolizes the freedom of life path choice. The meanings carried by the *monastery wall* are reduced by its fragmentation and opening, and enhanced by the aesthetic qualities of raw concrete – the plastic purport of coarse surfaces, sometimes “fuffed” with nails remaining after a formwork. An even rhythm of the arcades is disturbed by a dramatically broken pillar, reminiscent of the motive of ruins in architecture taken from the past. *Ruins, here usually made of reinforced concrete, create these unreal vibes and mood of the artificial world of architecture*, Tomasz Kozłowski emphasizes, *the monastery wall: demonstrating through the thickness and height the bulk of real reinforced concrete; at the same time, hiding something and revealing something in the gaps in the partition. At the same time, the coarse cast shows the astonishing nobility of the broken remains of the “broken” support, showing*

⁸ M. Misiągiewicz, *On the Presentation of the Architectural Idea*, Krakow 2003, p. 22.

⁹ D. Kozłowski, *Between the Light and the Darkness of Architecture*, [in:] *Defining Architectural Space*, Krakow 2001, p. 27.

¹⁰ D. Kozłowski, *DESIGNS AND BUILDINGS 1982–1992. Figurativeness and disintegration of form in post-functional architecture*, Krakow 1992, p. 36.

¹¹ D. Kozłowski, *op.cit.*, p. 31.



Ill. 2. *The Way of Four Gates, the Higher Theological Seminary in Cracow*, 1988, acrylic 100x100, the source of the illustration: www.dariuszkozłowski.arch.pk.edu.pl.

the gilt (supposed to be gilded) fissure mating the artificial nature of the material¹². In his architectural work, Dariusz Kozłowski opts for raw concrete poured into the formwork, and the imperfection of the cast becomes an advantage, enhancing the artistic qualities of the material and its sensual influence in architecture...

The Way of Four Gates

A name may be a pretext for art – music, poetry, painting, sculpture and above all for architecture... *The Way of Four Gates*, together with *The Gate of Initiation*, *The Gate of Hope*, *The Gate of Knowledge* and *The Gate of Faith* reveal the power of architecture, being a foothold for architectural idea, articulating meanings connected with the stages of the metaphorical journey. *The poetics of the Gates in the Road of Spirits is based on the symbolic formation*, Dariusz Kozłowski emphasizes in his poem *The Way of Four Gates*, describing the architectural idea of the seminary¹³.

The Gate of Initiation – (Gate I)

Border of the universe

the endless arcades

destruction of the wall

The Gate of Initiation is a crack in the concrete monastery wall, which arcade rhythm split in a significant gesture of opening, showing a source, which only exists in the author's mind... *The Initiation Gate* leads into *the Court of Desires* – the ambiguous space, which is also a starting point for misleading directions and “false gates” – *The House of Nuns* (nowadays *Polish Province of XX Congregation of Resurrection*) and the gate buildings: the gate, the locutory, the guest rooms, the refectory, the infirmary.

The Gate of Hope – (Gate II)

the choice is made

the tear in the yard wall

The Great Portico surrounded with columns

The Gate of Hope is set by the entrance portico, placed between dramatically torn, doubled wall of *the House of Professors and Alumni*. The soaring proportions of *The Gate of Hope*, also called *The Gate of Youth*, were topped with concrete cuboid “tympanon”, tilted and avant-corpse against a background-like wall of the building, plastered in a mysterious pink colour. The main portico accented with “columns” – semi-circular bays and the abstract form of toppings interact through conciseness of geometry on the poetics of concrete. The topping made of reinforced concrete is placed above the entrance like a stone, shimmering in different shades of grey and plasticity of texture. The triangular cutting in the concrete surface may imply a motive of a keystone of a portico, *The Holy Trinity* or *The Eye of Providence*, watching over the fate of the world...

The Gate of Knowledge (Gate III)

the portico without any coping

the stone mastabah

¹² T. Kozłowski, *Decompositional Plots in the Contemporary Architecture Space*, PhD Thesis under the supervision of prof. Marii Misiągiewicz, at the Faculty of Architecture Cracow University of Technology, Krakow 2004, p. 51–52.

¹³ D. Kozłowski, *The Way of Four Gates*, fragments of the poem, Krakow 1984, *op.cit.*, p. 62–64.



Ill. 3. *The Way of Four Gates* Dariusz Kozłowski, Waclaw Stefański, Maria Misiągiewicz. Construction design Tadeusz Matejko, Stanisław Karczmarczyk, situation, the source of the illustration: www.dariuszkozowski.arch.pk.edu.pl, photo Monika Gała-Walczowska

the stairs
the stairs
towards the brightness
shadiness of the chapel
and
the coldness of the library

The Gate of Knowledge, which closes the secluded *Court of Youth*, is made up of the cylindrical “columns – towers”, housing staircases with amphitheatrical stairs, placed between the chapel and the library. The “mastabah” made of reinforced concrete implies associations with ancient theatre, leading towards the endless sky and brings to mind transcendence and eternity...

The Gate of Faith – (Gate IV)
the vertical of the Resurrection Column
the horizon level of the rock against the blue
The Cross – which exists in thought
The Gate visible for the ones who know
the passage which may be seen by the ones who believe
further away only faith, brightness, eternity...

The Gate of Faith is established by the meaningful absence of concrete matter... the imaginary trace of the verticality of a campanile – *The Resurrection Column* and the level of the horizon marked by the outline of *Skalki Twardowskiego*. The key to interpretation of *The Gate of Faith* shown by Dariusz Kozłowski is a thought of Cyprian Kamil Norwid: *Christianity – through the crossing of the horizontal earthly line with the celestial line, perpendicular, fallen from heaven, this is the mystery of the cross ...*¹⁴. The transcendental character of *The Gate of Faith* shows, in a poetic way, *the mystery of the cross*, which in the eyes of *those who believe*, unveils *The Emmaus Mystery* – the culmination of meaning of *The Higher Theological Seminary of The Congregation of Resurrection* in Cracow.

Scenographical curtains – theatrical decorations – ruins of the past

The architecture of *The Higher Theological Seminary of The Congregation of Resurrection* is mysterious and ambiguous; it is “hidden” behind the scenographic curtains... The north and south elevation of *The House of Professors and Alumni* is decomposed in a theatrical way, breaking up the form – the outer layers of the elevation were separated from the main structure of the building, which, at the same time, decided on its adherence to the monastery courtyards. *One way is the use of a layer philosophy*, Dariusz Kozłowski explains, *by separating elements of the syntax of the language of architecture into autonomous elements and leaving them like that to achieve the effect of “scenography”*. *It is a procedure, which fits into the category of form destruction*¹⁵. The outer plane of the entrance facade of *The House of Professors and Alumni* manifests its simultaneous “adherence” to the body of the building and to the space of *The Court of Desires* – the composition consists of the applied layer and a background. Just as theatrical decoration, it is read through an inconsistency of shapes – the

¹⁴ C. K. Norwid, *Promethidion-Epilogue. The Collected Works*, Warsaw 1971, vol. 3, p. 464, [quoted after:] D. Kozłowski, *op.cit.*, p. 38.

¹⁵ D. Kozłowski, *op.cit.*, p. 39.



III. 4. *The Way of Four Gates*, Dariusz Kozłowski, Waław Stefański, Maria Misiągiewicz. Construction design Tadeusz Matejko, Stanisław Karczmarczyk, photo Monika Gała-Walczowska, silhouette of the „false temple” and the chapel, the source of the photograph: the archive of the author, concrete topping of the monastery chapel, photograph: www.dariuszkozowski.arch.pk.edu.pl

rows of semi-circular holes in horizontal cornice bring to mind an *arcaded frieze*. The outer layer reveals the proper wall of the building – the symbolic interior of a human being or the congregation. The theatrical character of the doubled elevation of the monastery building was supplemented by an ambiguous, somehow pink colour, appearing under the bluish grey of the “decoration”. The symbolic tear of the outer layer is highlighted by the “torn” parts of the raw concrete, emerging from the plastered surface – an illusionist compositional trick, which can be read as a poetic motive of “ruins”, revealed by a fake, yet non-existent in reality, reinforced concrete structure...

The Yard of Youth is a „postmodern viridarium”, showing the solid of the “stone mastabah”, which, like a *keystone of knowledge, grows out of the ground*...however, in the first concept, it was supposed to emerge from a pond modelled in concrete. In the southwest corner of the courtyard, once again a motive of a *theatrical decoration, or ruins of the past*, was introduced... *The ruin brings some kind of semantic nostalgia for the past, stresses Tomasz Kozłowski, ruins are perfect as a “scenography” for a confabulation of a poetic, mysterious or terrifying history*¹⁶. From the side of *The Court of Youth*, the doubled elevation of *The House of Professors and Alumni* is created by the concrete surface of the transpicuous wall, descending stepwise like a part of a “cloister”, working through the grey colour and texture of raw concrete and growing vine on the background of the pink plastered wall of the building. *We are talking about the picturesque beauty of ruins. Stiffness of the tectonic form is breached here, Henrich Wölfflin says, together with wall crushing and formation of scratches and holes, where plants bloom and life is born, like a storm or flames penetrate surface of a building*¹⁷. The poetics and theatricality of the reinforced concrete decoration is constructed by a game of plans, colours, textures, and animated by a changeable play of light and shadow... The east and west elevation of the side wings of *The House of Professors and Alumni* is unusual. The sculpturality of its façade is defined by the regular composition created by the “massive colonnade” of bays, inspired by architecture of Claude Nicolas Ledoux. The direct inspiration for this motive was the shape of the columns in the director of salons’ villa in the ideal city of Arc-et-Senans near Besançon¹⁸.

The False Temples

The monastery complex is crowned by terrace constructions: *The East Temple* – inspired by the architecture of the Etruscan tomb, of which form overtly manifests its destiny, hiding the lift shaft and *The West Temple* – the postmodern interpretation of the architecture of the side chapel of the church of *The Bernardine Monastery* in Radom¹⁹. The “false temples” are influential through their unusual form, reduced scale and plasticity of raw concrete.

¹⁶ T. Kozłowski, A Ruin as an Architectural Material. Defining the Architectural Space, [in:] Defining Architectural Space – Architectural Material, Kozłowski D., Misiągiewicz M. (ed.), “Technical Transactions” iss. 9-A/2006. Year 103, p. 253.

¹⁷ H. Wölfflin, *Principles of Art History. The Problem of the Development of style in later art*, Warsaw 1962, p. 57, [quoted after:] T. Kozłowski, *op.cit.*, p. 253.

¹⁸ [quoted after:] D. Kozłowski, Lectures of prof. Dariusz Kozłowski. *Theory of Architectural and Urban Design*, Faculty of Architecture, Cracow University of Technology, St. I year 2 q. 4.

¹⁹ D. Kozłowski, *op.cit.*, p. 40.



III. 5. *The Way of Four Gates* Dariusz Kozłowski, Waclaw Stefański, Maria Misiągiewicz. Construction design: Tadeusz Matejko, Stanisław Karczmarczyk, photo Monika Gała-Walczowska, „the false temples” the source of the photograph: the archive of the author, view on the *Court of Youth and the concrete “ruin – scenography”*, photo Monika Gała-Walczowska

The Monastery Chapel

The Chapel, nowadays the seminary *Emmaus* church, is a compositional and significant dominant of *The Higher Theological Seminary of The Congregation of Resurrection*. The core of the building, towering over the monastery, took a cube-like form. The white plastered walls of the chapel emphasize the ideal geometry of the structure, of which walls were theatrically carved by protrusions and niches – rough concrete reliefs *repeating the drawing of the “chapel with a dome” with illusionistic outlines of cornices and rustications pretending to be shortened prospects*. The architectural sign recognizable in the panorama of Cracow is the tower of the chapel, which took the form of the “roof” made of reinforced concrete, opening to the sky... *The crowning of the church*, Tomasz Kozłowski writes, *is a massive concrete form that could be a real roof, yet they are only an imprisonment of a certain space and provide a certain symbolic power*²⁰.

The False Vaults

In the interiors of the buildings, one can observe the perverted motive of the monastery vault. *These are shapes casted from reinforced concrete, suggesting associations more or less distant from the image of the real construction, but here they bear nothing*, Tomasz Kozłowski stresses, *on the contrary, being hang on the ceiling, they demonstrate the fictitious character*²¹. Upon entering the monastery, attention is drawn to the reinforced concrete, circular ceiling of the vestibule. The “vaults” of the galleries interact with the unusual abstract geometry, colour and texture of raw concrete. *In the library of The House of Nuns, the vault was changed into a decomposed negative resembling the roofing of a baroque chapel, and in the interior of the domestic chapel of this building, it was replaced by a heavy solid of reinforced concrete, called a “cloud” by simple association*²². The formal and significant culmination of *The Way of Spirit* found its crowning in the interior of the church, in the form of reinforced concrete, repeating the outer shape of the open “roof”, introducing the upper shaft of light to the temple. *Next to these ceilings and vaults, which do not bear anything, heavy columns in the interiors appear, which do not support anything, and instead illuminate something*, Dariusz Kozłowski explains. *The roof of the aula is an amphitheatre, and the “roof” of the chapel, which does not protect from the rain, opens to the outside*²³.

The architectural composition of the seminar consists of a variety of forms and significant motives, which are band by a rich content program. The purpose is an ambiguous space, preventing weariness in the isolated world of the monastic community.

²⁰ T. Kozłowski, *Decompositional Plots in the Contemporary Architecture Space*, PhD Thesis under the supervision of prof. Marii Misiągiewicz, Faculty of Architecture, Cracow University of Technology, Krakow 2004, p. 52.

²¹ T. Kozłowski, *op.cit.*, p. 53.

²² *Ibidem*.

²³ D. Kozłowski, *op.cit.*, p. 40.



III. 6. *The Way of Four Gates* Dariusz Kozłowski, Waclaw Stefański, Maria Misiągiewicz. Construction design: Tadeusz Matejko, Stanisław Karczmarczyk, photographs: „the false temple”– the skylight over the refectory, west view, *The House of a Gardner* and a part of the monastery wall, view on the “broken” support in the monastery wall, photo Monika Gała-Walczowska

9. Between geometry and a metaphor – poetics of concrete architecture

The architecture of *The Way of Four Gates* is placed in the postmodern version of the *architecture parlante*. *Architecture is a poetic structure, which tries to say something*²⁴. The idea and the accepted convention allows us to see *The Way of Four Gates* as the metaphor for the maze... *A postmodern architect, like a surrealist painter, crystallizes his own spiritual world around available metaphors*, Charles Jencks stresses. *Metaphysics is therefore expressed by hidden or distinct metaphors visible in the form*²⁵. The mysticism of *The Way of Four Gates* is awoken by the qualities of form and architectural composition, and above all, by sensuality of the concrete matter... This architecture is read by a free composition of solids with regular and decomposed geometry and metaphorical figurative motifs modelled on raw concrete. *Concrete, thanks to its plastic properties, has been called an item belonging to the world from beyond architecture*, Maria Misiągiewicz points out, *the poetic transformation of concrete into "poured stone" taking on all ideas of an architect becomes an inseparable attribute of metaphors of contemporary architecture*²⁶. Dariusz Kozłowski decomposes the forms and meanings, juggling architectural plots and creating the new, specific only for himself Quality of Architecture... The author leaves his spectator absolutely free in the world of *Magical Architecture*, without imposing ways of interpretation, allowing for individual reception of his works: texts, sketches, drawings, and finally built architecture... *The most appealing seems to be sophisticated art, embedded in deep contexts and aesthetic ideas*, Dariusz Kozłowski says, *polysemous, multilayered and complex art, with all the consequences of its "artificiality": fictitiousness, unreality and above all – The Great Lie*²⁷. The architect stands for the formal and significant maze, mystery and ambiguity, believing that this path may lead to the approximation of the *Essence of Architecture*, being placed above the experience of time. He points the belonging of his creative work to the *timeless post-functionalism*. Creating the poetics of architecture, he draws from the imagination sources, using the language of "past" forms, which he subjects to subjective interpretation, building up new, transformed meanings.

The architecture of *The Higher Theological Seminary of The Congregation of Resurrection* is a moving architectural concept, supported by words, sketches, drawings and paintings of Dariusz Kozłowski. *If architecture is to be an art*, the architect underlines, *if architecture is to be a POETIC thing, and we would like it to be a poetic thing, then it has this element of fiction. So this is the search for this bit of poetry in architecture*²⁸. The architecture of *The Way of Four Gates* provides emotional and intellectual emotions. It is a special, for many yet not discovered, place in *the City of the Kings of Poland*... The architecture, which should be vibrant, full of spiritual and intellectual life, radiating and attracting creative circles of

²⁴ [quoted after:] D. Kozłowski, lectures of prof. Dariusza Kozłowskiego and prof. Maria Misiągiewicz, *Theory of Architectural and Urban Design*, Faculty of Architecture, Cracow University of Technology, st. II year 1 Q 7.

²⁵ Ch. Jencks, *Language of Post-Modern Architecture*, Warsaw 198, p. 113.

²⁶ M. Misiągiewicz, *The Rationalism and the Poetics of Concrete Architecture*, [in:] *Construction Technologies Architecture*, Polish Cement No. 4/2011, p. 16.

²⁷ D. Kozłowski, *op.cit.*, p. 76.

²⁸ D. Kozłowski, *In the World of fiction, opera, great lie and concrete*, [in:] *Construction Technologies Architecture*, No. 1/2012, p. 16.



Ill. 7. *The Way of Four Gates* Dariusz Kozłowski, Waław Stefański, Maria Misiągiewicz. Construction design: Tadeusz Matejko, Stanisław Karczmarczyk, concrete in the interiors, photos: Monika Gała-Walczowska, the source of the photograph: www.dariuszkozowski.arch.pk.edu.pl

Cracow and Europe – people of culture, science and art. The faithful and seekers who often feel confused or discouraged... being sensitive to the quality of architecture and aesthetic values of contemporary sacral space, could identify with this place...

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