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FROM A MEGARON TO A MEGALOPOLIS THEMES, MOTIFS & SYMBOLS

OD MEGARONU DO MEGALOPOLIS TEMATY, MOTYWY I SYMBOLE

Philosophy is no longer afraid of the infinite
M. Heller

Abstract

The idea of the Greek megaron, the prototype of a house and common place (*tópos koinós*), became a message related to space, a system of various codes, characters and symbols. The archetype of the house became synonymous with time serial replicas. The attribute of Hestia, the goddess of the hearth and home and daughter of Cronus (Roman equivalent – Vesta) was holy fire. Thus, it has remained a classic symbol of the idea of the home. All this helped to create a uniform system. The ancients deliberated long and hard about space and art. Their works revealed truth, beauty and goodness. Step by step, we are creating a cognitive apparatus for the laws of progress in the discourse on the essence of culture, and more about how the creative will and creative process assist in learning about the essence of truth.

Keywords: creative will, creative process, idea, essence of the matter, sign, code, symbol, message of space, archetype, replica, beauty, good, benefit, architectural space, house, city, megalopolis, truth.

Streszczenie

Pojęcie łączone z greckim megaronem, prawzorem domu, miejscem wspólnym (*tópos koinós*) stało się komunikatem przestrzeni, systemem różnorodnych kodów, postaci znaków i symboli. Archetyp domu stawał się kopią, z czasem seryjnymi replikami. Atrybutem bogini domostwa Hestii, córki Kronosa, (łac. patronki Vesty) był święty ogień. Pozostał przez to do dziś klasycznym wyrazem idei domu. Wszystko to tworzyło spójny system. Starożytni rozprawiali na wiele tematów wiedzy o przestrzeni i sztuce. Ich dzieła ukazywały prawdę, piękno i dobro. Krok po kroku tworzymy aparat poznawczy praw postępu w dyskursie o istocie kultury, czym jest wola twórcza i proces twórczy w dążeniu do poznania istoty prawdy.

Słowa kluczowe: wola twórcza, proces twórczy, idea, istota rzeczy, znak, kod, symbol, komunikat przestrzeni, archetyp, replika, piękno, dobro, pożytek, przestrzeń architektury, dom, miasto, megalopolis, prawda.

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1. HOUSE – THE SENSE OF THINGS

When pondering the sense of the term “house”, as an expression of Aristotle’s *entelechei*, we focus on the relation between the form and matter determining the qualities of the given object. We think about something that happens, such as an activity on the model of perfectly woven bird nests. The object also expresses the rationale of movement has alongside its claim for rightful existence interlaced with the paradigm of perception. A thought provides the given object with a unity of interrelated elements. It is manifested in the structure of the progress of civilization and of experiences of the past. As regards a person’s dwelling place, we can see the process of the formation of habitations, the manner of constructing something, e.g. making a crude mattress from grass, shrubs and plants gathered in the surroundings of the Tongati river and carried a long distance to the interior of the proto-megalithic structure made of stone. People already knew how to prepare food on an open fire and how to create advanced tools. According to Professor Stringer, the earliest evidence of the concept of a bed is to be found in the Sibudu Cave in the coastal area of the Indian Ocean near Durban, South Africa. The discovery dates back approximately 77 to 58 thousand years.

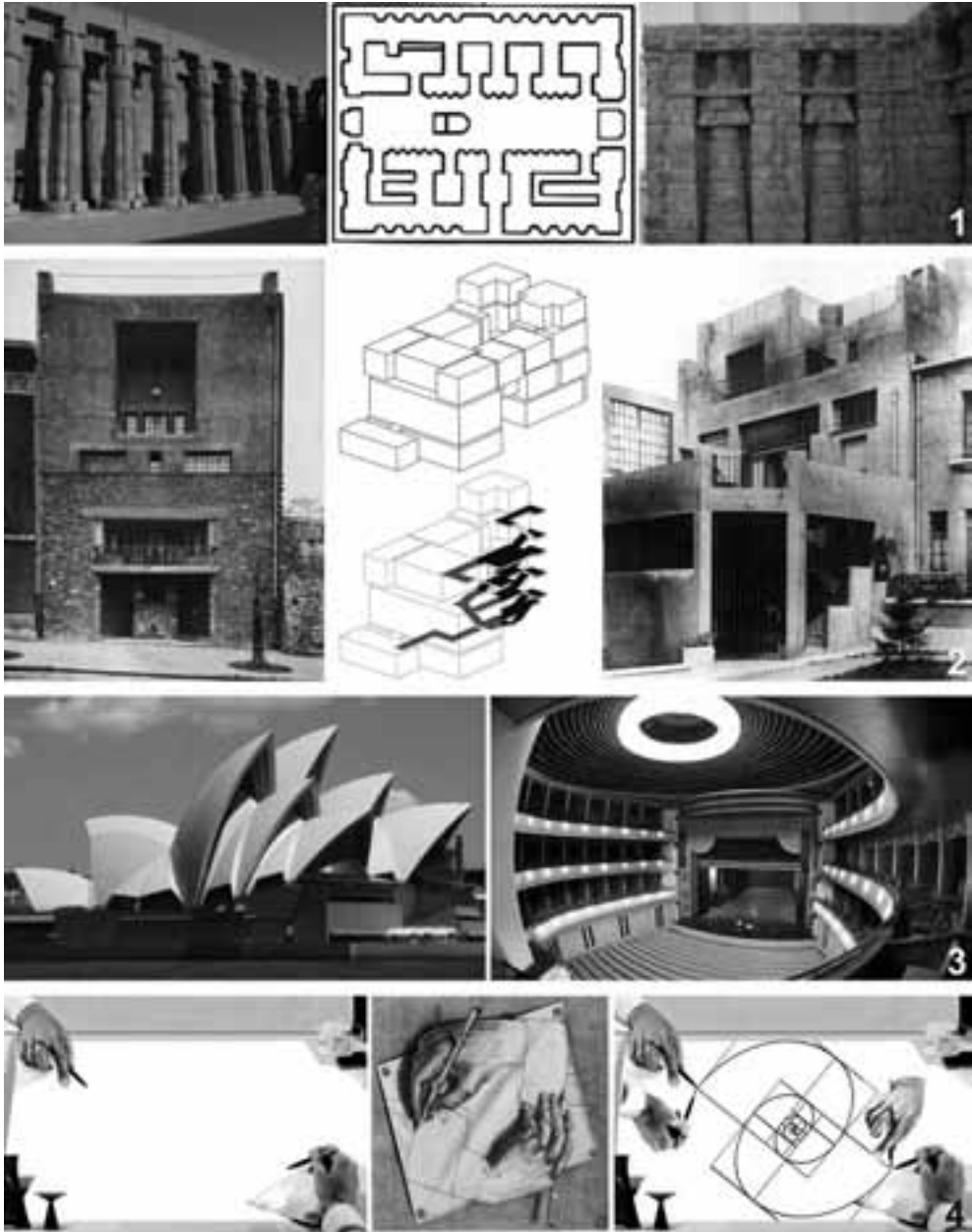
The megaron was enclosed with four walls, a fire glowing in the middle and a smoke trail floating from the roof giving a sense of security and pleasure while lounging on a thick mattress. It became a prototype, an archetype, a primitive “type” of a house, and the sense of a house as an archetype of social relations emerged from the dialogue between the builder and the residents. She ensured warmth and comfort of the home, happiness and stability of the family. According to myth, a stork’s nest protects a house from misfortune. A fragile lotus flower (*Nelumbo*) served as a prototype of Egyptian column capitals, and a bunch of papyrus stems was a metaphor for a shrine.

Our growing understanding of the world is revealed in the cultural and natural heritage parks that have been entered onto the UNESCO list. The ancient philosophy was based on the cycles of nature, the shape of the earth, order and chaos, the structure of the universe and the order/rules of matter. These studies were undertaken by Thales, Heraclitus and Pythagoras, and pursued by Socrates, Plato, Aristotle and Archimedes. Leonardo of Pisa, known as Fibonacci, followed by Copernicus, Newton, Kant, Einstein, Banach, Spietzweg, Hegel, Husserl. Nowadays Tischner, Heller and others have joined this group of philosophers.

2. ARCHÉ – THE REASON FOR ARCHITECTURE’S EXISTENCE

Arché in pre-Socratic philosophy (in Greek ἀρχή) referred to a principle, a primal principle, a prime reason for existence, of earthly matter, of the world’s material and of human products. For various philosophers, arché described the ingredients of material and matter. Each person saw something different in the object. The debate about existence began with the naming of things and in contemplation of their essence. In his philosophical and cosmological research, Thales of Miletus (7th/6th century B.C.), a philosopher of nature, determined the essence of a surface shape with a mathematical theorem. Together with Croesus, he mused on how to reverse the course of a river in order to irrigate the land and make them fertile. He conducted research on water (*aqua*). According to Babylonian and Egyptian mythology, he regarded it as the beginning of things. He claimed that the force of attraction of a magnet is its soul, everything is full of gods and souls are immortal.

Anaximander of Miletus, a student of Thales and teacher of Anaximenes, associated the principle of existence with immensity (*apeiron*) and of spiral movement. He called *arché* “the beginning” and a philosophical “principle,” similar to the Latin word “principium.” He proposed a thesis that heavenly bodies circle around the Pole Star. Anaximenes of Miletus focussed his research on the variable density of air (*aer*). He also noted a connection between temperature and the state of aggregation. By classifying the least dense, hottest bodies as ‘fire’ and the densest, coldest bodies as ‘stones’, he marked the path for modern physics. Heraclitus of Ephesus held that everything is a transformation of *arché*. Fire is the symbol of eternal changeability, and represents the principle of opposites, conflict and harmony. The state of chaos of the “primal vacuum” i.e. the real basis for the world, was what conditioned the cosmic order. While working on the concept that objects were paired by their opposite qualities of warmth and cold, brightness and darkness, he opined that the *logos* – which meant “word,” “reason” and “principle” – should also have their equivalent opposites by which all things exist. He was the originator of the phrase “everything flows” (*panta rhei*) and of the dictum that “no man ever steps in the same river twice” since water flowed in and out of it and the contents are therefore transient. For Xenophanes of Colophon, *arché* meant earthly beings, which were partly made up of water. He understood this term in a different way to the Ionian philosophers of nature. He endorsed the idea: *For all things come from earth, and all things end by becoming earth /.../ All things that come into being and grow are earth and water /.../ For we all come into being from earth and water.* In describing *arché* – the principle of existence – Empedocles said: *From harmony, there emerge separate beings* supported with four roots: earth, water, air and fire, later known as the four elements. For Pythagoras (572–497 B.C.), a philosopher, mystic and mathematician who lived to 104, numbers were the essence of things. While examining the *numerus* of the right angle and right triangle, he discovered the truth of the elementary geometry theorem. He revealed the structures of regular polyhedrons, discovered a regular dodecahedron and derived the arithmetic mean. Anaxagoras of Clazomenae, originator of the theory of the infinite number of elements (*homoioomeria*), regarded all as building materials and embryos of all things which remained in rotary motion caused by the external principle, i.e. infinite reality. He believed that a thought was a soul and that the reason and mind were innately linked to nature. Democritus of Abdera, founder of the school of ancient atomism, further developed the atomistic ideas of Anaxagoras. Democritus stated that existence is no more real than non-existence. As we now know, atoms (*atomis*) are small, indivisible particles which are the essence of existence. The only features that distinguish one atom from another are the shape, location and order. As they move about in a vacuum, atoms are in constant and eternal motion and this is the only change they undergo. Socrates (470–399 B.C.) taught wisdom, and was a searcher of truth. His eclectic method consisted in examining the value of a thing. He also theorised about non-conscious knowledge and logical reasoning to “get to know oneself” by living in virtue (*arété*). Plato (427–347 B.C.) connected mathematics and geometry to the structure of the universe and its elements – relying on solid figures. He discovered the transcendence of solids. He equated a regular tetrahedron to fire, a hexahedron to the earth, an octahedron to the air, an icosahedron to water and a dodecahedron as the symbol of the entire universe. Geometry concerns abstract points, lines, surfaces and volumes. There is no perfect sphere, and it is an object that is unattainable. We can factor out the regular sides of a solid 4, 6, 8, 12, 20 as it counts down towards infinity but it can never reach it.



Ill. 1. a. Egyptian temple, b-c. Temple of the goddess Inanna (Queen of Heaven) in the city of Uruk, (<http>) Ill. 2. a. Adolf Loos, Tristan Tzara house in Paris, b-c. Functional structure of the Mueller Villa in Prague, (<http>) Ill. 3. a. J.O. Utson, Sydney Opera House, b. E. Aftandilian, Interior of the Roudaki Hall in Tehran, (<http>) Ill. 4. a-c. Sketch in author's and copyist's perception, b. M.C. Escher, Drawing Hands (<http>).

Ancient builders Egyptian temples of Luxor and Babylonian temple of the goddess Inanna in Uruk formulated classic principles in their art. (fig. 1a-c). This approach has persisted since the times of the archaic Aegean civilizations, through Cretan art, until the period of classical Greece. It was here and at this time that the rules of common actions in construction and the protection of homeowner's rights were developed alongside the creation of the foundations for the democratic state under the rule of law. This approach to understanding the community purpose gradually led to the formation of the first unions of cities, based on social relations of the virtues of love, friendship, harmony, beauty, charm of proportion, goodness and courage. In these times, one of the biggest cities was *Nomos* (in Greek νομός). It was founded by the Theban commander Epaminondas around 370 B.C., in the central-eastern part of the Peloponnesus and remained under the influence of Sparta. It was located on the south east of the contemporary Megalopolis, in an isolated area close to the present-day capital of Tripoli. The circles of the ancient structures of Megalopolis and Epidaurus amphitheatres were filled with the music of silence under an unbroken horizon. In ancient literature, Arcadian poetry recreated the topos of Arcadia, an idealised, peaceful land of happiness and eternal springtime. Over time, the cities of Arcadia formed the Arcadian Union. Demosthenes spoke out in the name of justice to defend the residents of Megalopolis when they sent their envoys to Athens appealing for help as they felt threatened by their Lacedaemonian neighbours. This was a period *Fons et Origo* of a long-established Athenian democracy dating from the 6th–4th century B.C. The Parthenon was erected on the Athenian Acropolis in honour of the Virgin Athena. While revealing goodness and tenderness, it is an expression of mathematical rules and the charm of geometrical proportion. Twenty years after completing the Parthenon, the famous Plato's Feast took place. In summarising the speeches of its five participants, Socrates (470–399 B.C.) addressed the notion of love. He said that good and justice, just as beauty, are the contents of the human mind, with its insatiable examination of reality, and wonderful ideas. The "invariable beauty in itself" means as much as "becoming similar to gods." Aristotle (384–322 B.C.) widened the scope of applied art to include architecture, medical art and politics. He held that the world had no beginning and would have no end. He claimed that movement was eternal, as was the measurement of time. While musing the theory of existence, he described the concept of time by stating that the present encompasses the notion of the past and future. He began writing his *Nicomachean Ethics* between 347 and 330 B.C. This work contains the following nuggets: "Happiness is the reward of virtue," "Moral virtue comes about as a result of habit," "Good habits formed at youth make all the difference." Eighty years after the Plato's Feast, the term *philia*¹ took on a new meaning and association as the antonym of *phobia*². Those were the times of transformation in the development of civilization and culture. Aristotle's teachings became some of the most important messages in the world of ethics. In exclaiming 'Eureka', Archimedes (287–212 B.C.) formulated the law of buoyancy. Ancient world philosophy consolidated, step by step, the notion of

¹ *Philia*, a derivational term that means feeling, friendship, attachment, "brotherly love" for common benefit and not for one's own benefit, a means to happiness. Aristotle, *Nicomachean Ethics*, ... Warsaw 1955.

² *Phobia*, a term epitomising misfortune, denial of the metaphor of altruism, nobleness, good and happiness of the hearth and home.

the indefinite and the related essence of architecture, mathematical and geometric rules as well as early mechanical prototypes. It provided the intuitive bases for allegories, signs, meanings and symbols in the inter-relations of rules and moralities that linked both creator and viewer.

The period of the Roman Empire and the beginning of the modern era reveal further progress and continuing development in ideas about architecture based on the foundations of Plato's and Aristotle's observations. While writing his famous treatise *De architectura libri decem*, Vitruvius (1st century B.C.) adopted the ancient predicates, categories and concepts of a house. He established a triad that specified the idea of beauty, goodness and truth. The structure was to have the following qualities: *firmitas* i.e. durability, *utilitas* i.e. utility and *venustas* i.e. beauty. In his sketchbook, drafted around 1200, Willard de Honnecourt enthused about the beauty of a further development of the Gothic style. While examining numerical sequences in 1202, Leonardo of Pisa – known as Fibonacci (1175–1250) – discovered the so-called divine spiral. Nowadays, the Fibonacci sequence enables us to solve static, dynamic and harmonious mathematical ratios, functions and to create matrices of dynamic configurations that govern chaos. The golden ratio, fractals, laws of the cosmos and the order of matter contribute to the development of knowledge, astrophysics, computer science and microbiology. They create the elements of codes in literature and music. The Medieval Silk Road furnished the world with ideas from the East, knowledge, achievements in science, art, literature and handicrafts. It is here that views about the nature of the world changed fundamentally. Nicolaus Copernicus (1473–1543) placed the Earth in space and subject to the physical laws of rotating matter. This period was undoubtedly emboldened by the Renaissance and rise of the cultural circle of Florence, Venice and Rome. Isaac Newton (1642–1727) undertook research on the nature of spheres, gravitational force, vacuums, gravitation and colour. The Baroque was characterised by an adulation of lightness and dynamism, the force of expression, smoothness of forms and spiral figures. The dominant features included movements that opposed the law of gravitation, winding lines, tricks of light, and clear contrasts of light and shadow. The semantic layer manifested itself in the aesthetic value of the form. The *fons et origo* of all the confusions and obscurities of these matters are thus traceable to Immanuel Kant's attitude towards formal logic (1724–1804). By returning to the past, the Classicism style revealed its values emphasised in the experiences of the late 19th century and in the *fin de siècle* period.

In modern quantum mechanics, *arché*, as the prime principle governing the world, and its fundamental material principium, focusses on the notion of chaos. Albert Einstein (1879–1995) specified space-time in his formula for the equivalence of energy to the mass and speed of light squared. Stefan Banach (1892–1945) examined the complexity of mathematical space. In seeking common ground between science and faith, Michał Heller (b. 1936) explained that time was invariable from the moment of its beginning. The new physics, which sought to establish the principles of space shape, geometric and mathematical theory, connected science, cultural values, and relationships with strategies for searching for the infinite³ and the morality of rational thinking⁴.

³ A. Lemańska, *Spór o nieskończoność kosmosu [A Dispute over the Infinite of the Cosmos]*, [in:] *Annals of Philosophy*, vol. LIX, N° 2, 2011.

⁴ Heller M., *Moralność myślenia [The Morality of Thinking]*, Krakow 2015.

3. ARCHITECTURAL SPACE – THE QUALITY OF THINGS

The depth of semantics separates the art of shaping architectural space from moulding a work of fine art. The embodiment of an architectural work in space is the art of re-forming the existing environment. A creator must define himself in this space, so that structures serve this purpose. The environment plays a crucial role in the relationship of the language of signs with the reality. We can then say that the work is co-existent with the environment. A different situation occurs in the case of the action of the creation of a sculpture, painting, drawing, sketch, computer graphic or performing art, encompassing poetry, dance and music. The creative sensitivity consists of an ability to register a reality, then to classify the actions and finally to segment them, i.e. to reduce the space, delete or skip the background, and to create a skeleton of the space. The process enables us to capture the essence of the phenomenon. The area in which harmonious works are created is governed by the concept of deflation, in which the value increases. Moulding in architecture, fine arts and technology is a sophisticated craft that requires knowledge and inspiration. The development of art throughout history illustrates the methods by which artists have sought to recreate the method by which the nerve fibres in the eye receive images from the outside and transmit them to the brain. This phenomenon activated ancient artists who created drawings in the caves of Altamira in the Cantabrian Mountains. The perfect reduction is shown in the sketches of Leonardo da Vinci, A. Durer, L. Wyczółkowski and W. Skoczylas.

Since we function in three dimensions, we think of time as the fourth dimension. The story of how culture has developed was popularised by Giorgio Vasari through his 16th-century descriptions of the lives of the most famous creators. It led to Ch. Batteaux and J. J. Winckelmann's theory of the history of art. His definition of style is revealing of dynamic sequences of the way of life and the measure of human values as the active element. It explains the scope and forms of behaviours, motivations and of accepted values. It lends weight to the course of the art of understanding history. The reality of architectural space and fine art space is expressed in different ways. In the case of architecture, it is all about adding things to the environment. In the case of fine arts – it is about capturing and segmenting space. For centuries, both disciplines have been joined; the signs, codes, symbols and messages of space remain the same. Architectural creation expanded beyond works that were defined by antiquity and in more modern times by the likes of Leonardo da Vinci and Michelangelo. There was a belief that moral, philosophical, ideological, time-related, cultural, aesthetic and social aspects overlap in a piece of architecture. They define the thresholds of the creation of form and function through the demands of various philosophical systems concerning life. The ideas, principles of civilization, cultural concepts, ethnology, social issues and psychology are given added depth by the concept of utopia that have proved to be divisive over the centuries and in the modern era⁵. In contemplation of his period, Mieczysław Porębski claimed that: such divagations become “planning for the future”. By describing a work of art as a symbol of a cultural system, a symptom of a place and time as well as a creative activity, he wrote that the style “... manifests itself both in a single detail, in a fragment and in the entire work, cycle or set”⁶. By the early 20th century, the connections between the “external expressions of forms”, their originality and the concept of looping was well established. He transformed the

⁵ B. M. Pawlicki, *Megaron*, Krakow-Zamość 2011, p. 117–127.

⁶ M. Porębski, *Sztuka a informacja [Art and Information]*, Krakow-Wrocław 1986, p. 186; *ibidem*, p. 187 ff.

ancient Socratic ideas about rules. In the Middle Ages, the concept of the sense of existence was consolidated. The achievements recorded in modern times have interfered with ideas about earthly reality and outer space. Ongoing deliberations are termed “a play for space” – a discourse on the nature of art in conflict with human nature. It is often stated that art goes astray, losing its way, as it struggles with the scale of changes in the way that people view objects and how viewers’ attitudes to the environment change.

Durability is the feature that is most difficult to achieve in relation to objects and things. Things exist in an impermanent form and in relation to inorganic areas of an event horizon. They exist in the realms of various sets of things, forever changing forms and shapes as well as in the cycle of products of a world of illusion and delusion. Usefulness is related to the desire to maintain the real structure, adapted to specific functions. It also concerns ancient ruins and structures of historic substance. Societies strive to protect objects that retain an element of pride for members of an ethnic group, a nation and which celebrate deeds of famous and revered forebears. Various structures created since megalithic times have remained in evidence as monuments to the world’s natural resources and cultural achievements. We wish to protect and beautify them on a continuing basis. Our desire to preserve these treasures has given rise to various rules and laws that prohibits their destruction. These objects are witness to the history, the passage of time. They evoke ideas of sovereignty, existence, evoke a sense of patriotism, citizenship, education and enhance a wider social sensitivity for the past. Beauty is a specific quality in the form of works of art and architecture which is very difficult to define. The study of aesthetics is one of the main goals of the philosopher. In 18th century, the term *Quodlibet* translated as “Beauty is in the eye of the beholder.” Things of beauty can (but do not have to) be in motion in order to be valued or held as noble both from the perspective of objects in private and in common ownership. According to Vitruvius, there is a triad of categories of perfection which are related to the concept of ethics.

G. W. Friedrich Hegel (1778–1831), the advocate of rationalism in the modern era, became an important exponent of the importance and certainty of deductive thinking, and took support from the idealism of Plato’s dialectical methods. Since then, philosophy has taken on a more logical aspect. Edmund Husserl (1859–1938) wrote that “it is not worth ignoring experience and returning to things”. Martin Heidegger (1889–1976) claimed that the essence of human existence was the sense of *Geworfenheit*, “throwing novelties”, *Dasein*. This perspective has merit but while contemplating the world from the comfort of the home, we cannot be certain that we can change it with impunity. Ever since the days of antiquity, we have experienced a chain of phenomena. We schematise and contemplate problems as we assess situations and the people we meet. According to Stanisław Judycki, we also have “admiration for the beauty of the world, its complexity and diversity”. However, according to Heidegger all these states may be undermined by the experience of fear (*Angst*). Then the world is no longer our home. Its familiarity vanishes, it falls into a strangeness behind which nothingness appears, and creates the uncertainty in which we actually live. This is “the capture of the nature of existence.”⁷ “Being new is

⁷ Judycki Stanisław, University of Gdańsk, *Doświadczenie i pojęcie świata [Experience and Notion of the World]*, paper at the conference “Philosophy and Colloquial Image of the World” (organised by the Faculty of Philosophy at the Catholic University of Lublin, Department of History of Modern and Contemporary Philosophy, Department of Philosophical Methodology), Kazimierz Dolny, 12–13 November 2010.

the feature of the world that,” he said, “became an image.” Adolf Loos (1870–1933), an independent rationalist, was a precursor of the trend that saw modernist dreams as fulfilling the relation of a human being with the space of existence. He saw the source of economy, restraint in segmenting functional structures, mathematical rhythm and simplicity of unconventional house design (fig. 2a-c). He wrote that architects “want to turn big cities into small towns and small towns into villages, whereas we should aim at the opposite direction.”⁸ The architecture of modernism was originally based on a new creative method that derived a building form, function and structure almost exclusively from the existing material factors. The name “modernism” originates from the French (and indirectly Latin) word modern, and determines both the manner of acting and the form of existence corresponding to the contemporary circumstances. In his *Drama of Art*, Father Józef Tischner (1931–2000) held that a continuous, never-ending debate on this problem would prove to be intractable to the human mind. He focussed attention on the gift of freedom, insisted on obvious truths, and returned to the method of describing the timescale of artistic thought, sense and sequence of art by referring solely to the past.

4. CONCLUSION

In the early 20th century, C. D. Doxiadis described the megalopolis-’great’ polis-’city’ (known since antiquity) as the “designatum of the future” by A. and P. Smithson adopted the French term *béton brut*, i.e. “raw concrete.” to describe the spaces for homes and cities that developed in the period of realism, expressionism and then brutalism. Works by Le Corbusier, such as *Unité d’Habitation* in Marseille and *Secretariat Building* in Chandigarh, were greeted with emotional raptures. Critics responded suggestively: “the barbarous power of its enormous block-like ledges and of protruding cantilevers, multiplying above the coniferous trees of the botanical garden, compels mastodon-like admiration”. The energy crisis and the resulting “urban decay” phenomenon of the 1970s hampered the search for new composite materials, structures and hybrid technologies. The world’s great metropolises may constitute the future of our planet.

Artistic thinkers mused over the sense and sequences of art. Roundness of shapes have excited humans ever since the megalithic period. Bulbous chambers of the Lescaux caves in Aquitaine dating back to 17,000–15,000 B.C., and the caves of Altamira in the Cantabrian Mountains dating back to 35,000–13,000 B.C., were filled with symbolic paintings. These have influenced the evolution of today’s architecture in terms of spherical surfaces, models of the Fuller’s dome and scientific models of curved space-time (fig. 3a,b). On the other hand, artists and creators were encouraged by geometry, and the world of numbers, in their quest for transcendent regular solids, or ‘golden’ ratios as symbols of liberation from “Plato’s cave”. The 21st century recognises a house and a city as a crucial element in the development of buildings in a shrinking space. Expanding cities form urban agglomerations and the open spaces that separate them vanish. Nowadays, as we colonise coastlines, we create structures on a grand scale, full of pathos, propagandist pride, chaos and an excess of information. Their

⁸ A. Loos, *Sztuka rodzima [Native Art]*, 1912 [translated by A. Stępnikowska-Berns], [in:] S.P. Kubiak (ed.), *op.cit.*, p. 173 174.

light reveals the contours of the continents as seen from space⁹. This situation requires a new reflection; a return to analysing the sum of converging states of mind. The author raised this subject while writing about the eschatological dimension of the art of creating places¹⁰. Searching for a “happy home” to which you can return, an oasis of calm and safety, is the eternal problem of humanity. While referring to the main axiological and ethical threads of valuation and theory of value by Władysław Tatarkiewicz, we should mention the theory of happiness and bear in mind the contexts of disputes between objectivism and subjectivism as well as between absolutism and relativism¹¹.

Nowadays, we can observe a discrepancy between a blind, weak-willed indifference of thoughts, and a rational, moral and logical, creative experience. The same reality observed from two different perspectives appears in two worlds – that of a creator and of a viewer of art. In the theory of art, this principle is defined as exclusiveness and individuality. It is characterised by a unique, individual nature of work that has been moulded, and its cognitive value that often fulfils a different function for the creator and a different one for the circle of viewers and admirers. There is a dichotomous image of identity seen from two vantage points, that of the creator and the viewer (fig.4a-c). The pioneering creative thought and the design reveal new technological sources for imaging solutions. These are databases equipped with the software to process images and detailed maps of the world in full colour and in perfect clarity. The online transfer of small-sized files in high resolution enables us to make use of the wealth of information on the morphing conditions of the surrounding spaces. In GPS and GIS navigation systems, standard communication and transmission settings achieve an accuracy level of 1 micron from a distance.

In defining a house and a city, we would do well to devise a catalogue of individual and social qualities which could be monitored and updated on an ongoing basis. We would establish the criteria and produce a scale of grades in order to specify the values, points of reference, positive and pejorative features of things and of matter. This could be applied to a work of art and to architecture. In considering the changes that have taken place throughout the history of architecture, we could produce a dichotomous scale of values to simulate the necessary changes, sense, reason for existence and the quality of an architectural object from the most ancient times and beyond to predict the architectural values of emerging civilizations into the future.

⁹ Ch. Montgomery, *Happy City: Transforming Our Lives through Urban Design*, North American hardcover edition 2013. In the introduction to the Polish edition (2015), Filip Springer writes that “reading this book concluded with a written and oral exam on its content should be a statutory obligation of each Polish official who has any influence on the shape of a city.”

¹⁰ B. M. Pawlicki, *Wymiar eschatologiczny sztuki tworzenia miejsc jako umiejętność kształtowania wyobraźni i zdeterminowany cel ludzkiej egzystencji [Eschatological Dimension of the Art of Creating Places as an Ability to Shape Imagination and a Determined Objective of the Human Existence]*, [in:] *Sztuka tworzenia miejsc [Art of Creating Places]*, Acta Academiae Modrevianae, Krakow 2008, p. 107–120.

¹¹ W. Tatarkiewicz, *O szczęściu [Analysis of Happiness]*, Warsaw (1997), id.: *O doskonałości [On Perfection]*, Warsaw (1976); also B. Dziemidok, *Aksjologia Władysława Tatarkiewicza [Axiology of Władysław Tatarkiewicz]*, [in:] *Filo-Sofija*, № 13–14 (2011/2–3), p. 459–472, Warsaw 2011; also *Teoria przeżyć i wartości estetycznych w polskiej estetyce dwudziestolecia międzywojennego [The Theory of Aesthetic Experiences and Values in the Polish Aesthetics of the Interwar Period]*, Warsaw 1980.

5. AN INDEX OF QUALITIES OF A WORK OF ARCHITECTURE

1. ABSTRACT BACKGROUND, the origin of an idea, a symbolic and changing environment of the location of the work, nowadays extends beyond the framework of the perspective of a painting, determines a wider horizon observed from above.
2. ARCHÉ, a semantic link between a work and a changeable sign of time: *legend, myth, code, symbol*, presently creates new laws on the emerging, unknown 1° qualities of things, 2° ideas, 3° rules, 4° sequences, 5° structures and 6° logic.
3. ARCHETYPE, a prototype of a house determined by the law of gravity imitating the static character of nature. Houses and cities of the future have the quality of a dynamic structure of space, a substance in continual spherical motion in the cosmos.
4. EXPRESSION, an emotional state, mental process of perceiving the spatial-utility structure which should be expressed via user-friendly sensations. New structures sometimes evoke feelings of fear and strangeness.
5. AESTHETICS, ingredients of art and culture, an alienated feature currently distant from the fundamentals of the past does not correspond, as it did before, with a sense of aesthetics and of ethics.
6. GEOMETRISATION, a transient primal reason for a former, fascinating, regular solid object nowadays presented by sensual connotations, a dynamic arc, ridge, the quality of roundness, provocative irregularity and a link with choreographic arc – quality.
7. COMMUNICATION, former static links of internal and external structures are nowadays superseded by dynamic, functional joints, overpasses, stairs, winding tunnels determining new solutions of independent structures and forms of space.
8. MASSES OF RAW CONCRETE constitute announcement statement by petrifying the texture of the surface/facade. Creative thoughts of the pioneers of the aesthetics of artificial stone, glass, copper and perovskite structures define the “*lapis philosophorum*,” the forms of a house and a city of the future.
9. METAPHOR, new contexts of the relation between humans and nature, *great ape house* indicates a house in which there is a mutual relationship between people, flora and fauna, contributes to creating bonds previously unknown, to forming a new personality and trust in all aspects of the life of nature.
10. GROWING HOUSE, a dizzyingly tall house which is nowadays hundreds of metres high and creates an “added value” to the development of the urban space and its surroundings.
11. STRUCTURE, a static appearance of works of the past is superseded by the innovative, spontaneous asymmetry by creating cylindrical solid figures that constitute a previously unknown quality but perfect mathematic formula of structural mechanics.
12. STYLE, manner, criterion connected with a creator’s personality, nowadays referred to as a “wow” factor over-using the elements to scare off and terrify the viewer.
13. UTOPIA, an historic social ideology prevalent in metropolitan culture in the early 20th century, requires a new ethos for assessing the reality of social and sociological systems to implement a modern, global Megalopolis consistent with the needs of societies.
14. ANNOUNCEMENT OF THE FUTURE, experimental technical and technological centres, modern physiochemical and quantum mechanics research laboratories – to popularise utilitarianism stating that a good deed is socially beneficial.

15. COMBINATION OF IDEAS, FORMS AND CONTENTS requires a reflection in the scope of sociology of art, aesthetics, goodness and ethics as well as a *morality of thinking* to achieve favourable solutions.

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