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DEFINING THE ARCHITECTURAL SPACE
GAMES AND PLAY OF ARCHITECTURE

DEFINIOWANIE PRZESTRZENI ARCHITEKTONICZNEJ
GRY I ZABAWY ARCHITEKTURY

TECHNICAL TRANSACTIONS | CZASOPISMO TECHNICZNE
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TERESA BARDZIŃSKA-BONENBERG*

GAMES OF HISTORY AND POLITICS – ARCHITECTURE OF GREAT CHINESE CITIES: SHANGHAI

IGRASZKI HISTORII I POLITYKI – ARCHITEKTURA WIELKICH MIAST CHIN: SZANGHAJ

S u m m a r y

Since the beginning of the 20th century development of great Chinese cities has been influenced by foreign patterns. Houses of different types have been built among the traditional buildings. The areas of Shanghai "concessions" were built in a specific way. After the war Soviet influences were introduced. Nowadays international corporations outdo one another in the height and originality of their skyscrapers.

Keywords: city centre, concessions, vernacular architecture, communication, scale, form, technique, construction

S t r e s z c z e n i e

Od początku XX w. rozwój wielkich chińskich miast odbywał się pod coraz większym wpływem europejskich i amerykańskich wzorców. Wśród rodzimej tkanki miasta pojawiały się kamienice, apartamentowce, rezydencje. W Szanghaju, w szczególny sposób zabudowano tereny eksterytorialnych europejskich „koncesji". Po wojnie wpływ wywarły radzieckie koncepcje urbanistyczne i architektoniczne. Obecnie międzynarodowe korporacje prowadzą swoisty konkurs wysokości i oryginalności form swych nowych siedzib.

Słowa kluczowe: centrum miasta, koncesje, architektura rodzima, komunikacja, skala, forma, technika, konstrukcja

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1. Introduction

Over the last 150 years Chinese-Western relations have seen both ups and downs. Until the outbreak of war with Japan in 1937 Shanghai – called "Paris of the East" – had been developed in line with European and American traditions. In the 1920s and 1930s political decisions contributed to the renaissance of traditional Chinese architecture. After the war culturally alien ideas and technologies were imported from the Soviet Union. After a decade of economic collapse during the Cultural Revolution of the 1960s and opening to the West since the end of the 20th century the city has again become a place with avant-garde architecture and urban development.

The aim of the paper is to show the changes that have taken place in Shanghai's architecture against the background of political and social events at the end of the 19th century, the 20th century and the beginning of the 21st century.

2. Shanghai during the time the Empire of China

The beginning of the 19th century was marked by contemporary ties being instituted between China and European culture, when contacts between the Middle Kingdom and Europe as well as America began to flourish thanks to sea trade.

In the beginning, Shanghai was not powerful, but as early as 751 AD it was an important centre and its development was driven by river and sea trade. The first plan of Shanghai dates from the 17th century and shows a city surrounded by circular fortifications and a moat with a free internal street layout following streams flows through them[1]. The fortifications were built around 1553 and followed the contour of even earlier defences. At that time the city was also a weaving and a craft centre as well as a significant administrative centre [8, p. 23].

The following centuries saw the development of Shanghai in the orbit of subsequent Chinese states. However, it was not a major port that was able to maintain contacts with the West. This role was played by Guangzhou (Canton) [6, p. 6–7]. Shanghai had specific urban development which was different from the system of Beijing *hutongs* [1, p. 9–21], which was further developed and consolidated by subsequent events. It was not until 1843, the year in which the Nankin Treaty was signed, that the port became an international trade centre and the "concessions", where Europeans lived, were delimited in the vicinity of the old town[2].

3. Shanghai in the international arena for the first time

In 1845, the Quing dynasty and *Queen Victoria's* government signed the document titled *Land Regulations*, according to which Great Britain was granted a "concession" area of 55.4 ha south of what is now the waterfront area of Bund. This had an influence on the further development of the city, particularly its diversity of architecture with European

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[1] Shanghai Old City Wall and Dajing Ge Pavilion Museum – maps.

[2] Nanjing Treaty (1842) between Great Britain and Emperor of China assigned four ports open for foreign trade, Shanghai among them. Actually the Treaty marked the beginning of the colonization of China.

origin. It was the first estate for foreigners that was afforded extraterritorial rights in China. In 1848, an American settlement was established which soon came to be called the "Shanghai International Settlement" together with the British one. In 1899, the area was enlarged to 2234.7 ha. The French settlement was established in 1849 in an area with the size of as many as 743.7 ha in 1914[3]. German houses were built the latest in 1936.

South of the Yangtze River traditional urban development could be found in the form of *lilong* type streets. The name is derived from the social concept of settlement: "five households make a neighbourhood (*lin*), and five *lins* make a community (*li*)", whereas *long* means "a small street". Until 1876, there were as many as 105 settlement units called *li* [9, p. 75]. Initially, the settlement houses in that area were low and wooden [5, p. 1–27]. After social unrest in the first decades of the 20th century thousands of Chinese land owners sought shelter in the city in the concession area. The necessity to intensify the development contributed to the terraced houses common in English cities being adapted to the tradition of the Shanghai region. Houses built in this period are referred to as *shikumens*[4]. Over the decades, because of the diversified needs of dwellers and the rising prices of building plots, five types of *shikumens* came to be developed characterised by a high degree of functional diversity [14]. There were also different development styles: English and Dutch red-brick houses (Ill. 1), plastered, with balusters of terraces in French *lilongs* (Ill. 2) and a modernist, Bauhausian German complex [13, p. 368]. (Ill.3)

Until 1941, a mosaic of architectural solutions was created that synthesised the stylistics of the European architecture of the first half of the 20th century, whereas functional solutions of houses corresponded to Chinese tradition adapted to the needs of European communities. The urban development of concession areas was haphazard, created in a hurry and resulted from the layout of watercourses and a network of historical roads.

Apart from housing development a business district was created along the waterfront that was home to monumental buildings of various architectural styles in which banks, trade companies, clubs and hotels were found. Erected by European and American architects, they contributed to the city architecture being influenced by foreign styles [13, p. 310–317]. (Ill. 4. 5.) Subsequently even more magnificent residences were built[5] and state-of-the-art materials were used, often brought from Europe, e.g. cement for reinforced concrete structures of buildings [2, p. 85–86]. In some cases architects had no financial limits imposed, thanks to which the 19th century lavishness of façades and interiors remains astonishing to this day [10, p. 34].

In 1948, the concessions were terminated and their inhabitants left the People's Republic of China.

4. Return to the past

After 1912, on the ruins of the Empire of China, the Republic of China was established run by nationalists. This meant that in the 1930s apart from developing concession and

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[3] Data on development of the concessions from: Foreign Settlement in Shanghai, maps and areas data between 1855 and 1929, from: Shanghai Urban Exhibition Centre.

[4] Originally "shikumen" means "stone gate", as houses' entrances were built in such a way.

[5] Shanghai Urban Exhibition Centre, detailed photography and cadastral documentation of the changes within quayside.

Ill. 1. Brittish Concession, street from 1924
Ill. 2. French Concession, housing from 1903
Ill. 3. German settlement from 1936
Ill. 4. Bund, Glen Line Steamship Company Building, Palmer & Turner, 1921
Ill. 5. Bund, Bank of Communication, C.H. Gonda, 1908
Ill. 6. Shanghai Museum, Dong Dayou, 1935
Ill. 7. Shanghai Library, Dong Dayou, 1935
Ill. 8. Shanghai Exhibition Centre, Anderlev, Jislova, 1955
Ill. 9. Skyline of Pudong District

waterfront areas architecture was created in the national form inspired by the Kuomitang Party in power. In 1927, a plan of Greater Shanghai was prepared covering 6538 km^2.

On the edges of the city there are fragments of the interesting urban planning scheme and the administrative and cultural centre that were started. The architect Dong Dajou, educated in the USA, created a monumental complex designed in the shape of a cross. This was supposed to serve as a counterbalance to the role played by the concessions in the city [10, p. 267]. Public buildings, including administration buildings, were supposed to be constructed close to the main square that constituted the heart of the district. Up to now the following buildings have been preserved: a museum, the seat of government, and a library – all maintained in the new "national" Chinese style. (Ill. 6., 7.) The main housing estate streets led radially from the centre, which made it possible for the residential district to develop and link to the existing road network [10, p. 266]. The concept was soon abandoned due to the historical events that followed.

After World War 2 in the new political system ties with the West were severed. Another city plan was developed after 1946 under Communist rule. Shanghai was to serve as one of China's largest industrial centres and within 50 years it was to have a population of 15 million (in 2013 it had 23.9 million inhabitants [15]). The 1927 plan was abandoned but the development concept which consisted in creating satellite towns was continued and a plan for developing the metropolitan area of Shanghai was prepared [7, p. 39]. In Shanghai only one monument building was created that represented socialist realist architecture: (Ill. 8) the Shanghai Exhibition Centre – Sino-Soviet Friendship Mansion built in 1955 and decorated in an eclectic Chino-Russian way [12, p. 26–49].

Another political change in the form of the Cultural Revolution of the 1960s stopped the city from developing for 10 years and caused a considerable influx of people.

5. Shanghai in the international arena for the second time

The opening up policy conducted since the 1970s by the Chinese government and its attempt to adopt a "third road" policy consisting in combining central planning and private entrepreneurship [3] contributed to another economic and construction boom visible since the 1990s. This was facilitated by the economic slowdown in Europe and America and the search for new market and production outlets.

The changes that have taken place to Shanghai's streets and skyline have become part of the global trends of architectural and urban solutions. The "Urban Master Plan for the Years 1986–1999" provided for integral satellite towns being created that combined all the functions and specialised production that determined urban development [4]. At that time the following were constructed in the city: the main train station, the first underground lines, two new bridges (crossing the Huangpu), a ring road and exit roads from flyovers and over 130 residential districts. The Hongqiao airport was also modernised. The architecture bureaux that have been designing for Shanghai since the 90s include all the great names: Foster+Partners, gmp von Gerkan, Goettsch Partners, Heatherwick Studios, Knippers Helbig Advanced Engineering, Kohn Pederson Fox Associates (KPF), Michael Graves, Marg and Partners, Marshall Strabala Architect, Miralles Tagliabue Architects (EMBT), MVRDV, Nikken Sekkei, Paul Andreu Architects, Renzo Piano Building Workshop, Richard Rogers, Skidmore, Owings & Merrill (SOM), Slade Architecture, and Zaha Hadid Architects [16]. In

the Pudong district in the former industrial east river bank a financial centre has been created since 1990s with the tallest and most interesting world skyscrapers: Shanghai Tower, 632 m in 2015; Shanghai World Financial Center, 492 m in 2008 and Jin Mao Tower, 421 m in 1999 and others as well as the new Pudong airport. (Ill.9).

The turning point in the way the city was perceived and developed was EXPO 2010, organised by the city of Shanghai. It led to investments in the centre, expansion of the underground, building a system of flyovers and creating a new district the part of which were EXPO-related investments.

One of the main guidelines of the current General Plan of Shanghai for the years 1999–2020 is to reclaim post-industrial areas in the city centre and to create green areas along numerous watercourses and the Huangpu River [17].

6. Recapitulation

For the last 150 years Shanghai's spatial development has been dependent on the varying political configurations at home and abroad; it has been shaped by wars, political alliances and ideology. China has established mutually significant ties with the West twice: in the 1840s and in the 1980s. Twice, it has severed the ties with the world for political reasons. In the 1920s the country created its own code of national architecture and adopted imported design styles in the post-war period. All these changes have left their mark on the contemporary space of Shanghai.

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CLAUDIA BATTAINO*

INNOCENT GAMES UNEXPECTED PLAYS[1]

NIEWINNE GRY, NIESPODZIEWANE ZABAWY

A b s t r a c t

The game is never innocent. Neither is architecture. Their innocence is rather that of a weapon. The device is power. Game and architecture, both retain a strict relationship with the rules (of the game, of the architecture); they are generators of the happening, of openings and uncertainties, of possible (un)expected multiplications. Architecture as a game refers to the life of a work after design and construction, to the ability to be a tool that welcomes life. It is a way of designing open architectures which recycle the rules (and the memory) by presenting them with the apparent innocence of children's play, poised between the rationally fragile and the relationally shy.
The topic is expressed through design experimentation on architectures and infrastructures of war that constitute a complex system of visible and invisible elements, palimpsests on the move of both present traces and cancellations. The project suggests a new narration of the Eastern military border through the superimposition of heterogeneous contemporary strata. The *void* of the urban margin constitutes the context for trying to *live by playing*, by recycling the *in between* space that counterpoints invisible military fronts and so on.

Keywords: Architecture as a game, Design strategies and tactics, Urban regeneration, Marginal spaces, War landscapes

S t r e s z c z e n i e

Gra nigdy nie jest niewinna. Architektura również. Ich niewinność jest raczej niewinnością broni. Siła jest narzędziem. Gra i architektura – obie mają bardzo silne powiązanie z zasadami (zasadami gry, zasadami architektury), to one generują dzianie się, otwarcia, niepewności, możliwe (nie)spodziewane multiplikacje. Architektura jako gra odnosi się do życia dzieła po jego zaprojektowaniu i realizacji, do zdolności bycia narzędziem przyjmującym życie. Jest to sposób projektowania otwartej architektury, w której zasady (jak również pamięć) podlegają przetworzeniu, przez zaprezentowanie ich z widoczną niewinnością dziecięcej zabawy, utrzymującej się pomiędzy racjonalnie delikatnym, a relacyjnie wstydliwym.
Temat wyrażony jest poprzez eksperyment projektowy związany z architekturą i infrastrukturą wojny, która konstytuuje złożony system widocznych i niewidocznych elementów, palimpsestów teraźniejszych śladów i usunięć. Ten projekt sugeruje nową narrację wschodniej granicy militarnej, poprzez superimpozycję współczesnych, heterogenicznych warstw. *Pustka* urbanistycznych obrzeży ustanawia kontekst dla próby *życia poprzez grę,* przez przetwarzanie przestrzeni pomiędzy, która stanowi kontrapunkt dla niewidzialnego frontów wojny itd.

Słowa kluczowe: architektura jak gra, strategie i taktyki projektowe, regeneracja miejska, przestrzeń marginalna, wojna, krajobrazy

[1] The text is an effect of the scientific cooperation with Luca Zecchin, PhD Arch., University of Trento (Italy), DICAM – Department of Civil, Environmental and Mechanical Engineering.

* Assoc. Prof. of Architectural and Urban Design, Ph.D. Arch. Claudia Battaino, University of Trento (Italy), DICAM – Department of Civil, Environmental and Mechanical Engineering.

1. Game and architecture

The game is never innocent. Neither is architecture.

Their innocence is rather that of a weapon. The device is power.

Game and architecture, both retain a strict relationship with the rules (of the game, of the architecture); they are generators of the happening, of openings and uncertainties, of possible (un)expected multiplications. Architecture as a game refers to the life of a work after design and construction, to the ability to be a tool that welcomes life.

By playing are the rules made.

In architecture as a game, there are no fixed rules.

It is impossible to determine the final result in advance. It is the process itself, with its necessity, to give new life and forms). Architecture (as a game) constructs its own rules by experiencing the space of the rules. To adopt the rules as well as creating the experience always has consequences.

The purity and the radical nature of the rules can open new possibilities for architecture, as well as the architecture itself. It is a way of designing open architectures, which recycle the rules (and the memory) by presenting them with the apparent innocence of children's play, poised between the rationally fragile and the relationally shy.

Therefore, in order to balance the opposites, it becomes necessary to conjoin the game with technique, the case with the rule: the game of the project is a tool for knowledge and discovery of the world; it explores the possibilities; it can think over/through the rules, even if the rules do not always guarantee a single result.

This condition lives through all the architectural history, from the generous and sometimes unexpected architectures by Le Corbusier to the resilient and only apparently innocent spaces by Mies Van Der Rohe. It is a game of geometry and solids, a *recerche patiente* of proportions, relationships, choice of shapes, decomposition of space and multiplication of form. Like an intellectual game, the architecture's raison d'etre in search of poetry. As well as the game of the flow of space, the sequence of elements-scene in the space.

Architecture (like a game) is only seemingly innocent, it always retains a high degree of reality; it is planned to be built. Architecture uses the methods of experimental ideas; it retains the ambition to achieve a goal with ambition, in some cases even with provocation, in defiance of the possibility of real application in the physical world.

But not all games can be effective and/or work as planned. Architecture can reason about what is prohibited or dangerous by finding that sometimes the solution is not what we might imagine at first sight. For this reason, these shall be designed to ensure a certain degree of freedom. It is necessary to define a space physically and conceptually incomplete, daring and certainly more dangerous as well as potentially effective at the time. What lies beyond the formal objective is increased and not entirely under the control of the project, *amazing*, fragile but hopeful, ingenuous and radical. Radical in the meaning that it puts down roots and is then born; it has the ability to endure, a structure with *cunning, indeed foolhardiness, play-entity essential-elements constitutive of the architecture* as defined by Le Corbusier in 1957.

The game is a mental place, hybrid, intermediate, suspended, experimental: through the rules' subversion, we can create new ones, giving life to a new dimension able to activate the real.

What is designed may be not immediately present, but returned in time and in the manner of use. In this sense, architecture as a game is always enigmatic, that is, it has to be travelled and experienced to be fully understood.

The more interesting rule is never quickly intelligible, it is one characterized by the condition that what appears may not be exactly what it is. At the beginning we may not understand exactly the contours and the final outcome, and in this sense it may even be absurd.

In the same way a rule can disorient or be seemingly mindless, directionless traceable, appearance, torque, vortex, a deformation of metaphoric mirrors where reality and illusion skim and merge. A labyrinth of reflections and refractions, the game of mirrors alters the visible space, a prodigy who creates new and precarious geometries.

Mysterious and inaccessible game rules play ingeniously by measuring our steps and directing our eyes, pushing them beyond where it is useless that they go, where nothing seems to match anything, along tracks that become unrecognizable and deleted.

Architecture is a game without-scale, as well as multi-scale. It represents a predisposition of the project, not by the desire of the form and of complication of the shape. Like a game, this architecture is made up of pieces – preferably different, which can be composed and recomposed, in friction or in continuity – and by rules, open to becoming something else.

A generous architecture, as a highly artificial game, but artificially made of natural elements. Architecture as a game is characterized by the strong integration with the landscape and the built nature. On one hand, this both outside and inside, through a continuous fusion between the furniture and the excavated and equipped spaces. In the other hand, the game of architecture has always required a distinction between the existing and the new, because to work it needs a *space between*, such as the clearance between screw and bolt which guarantees the availability in life.

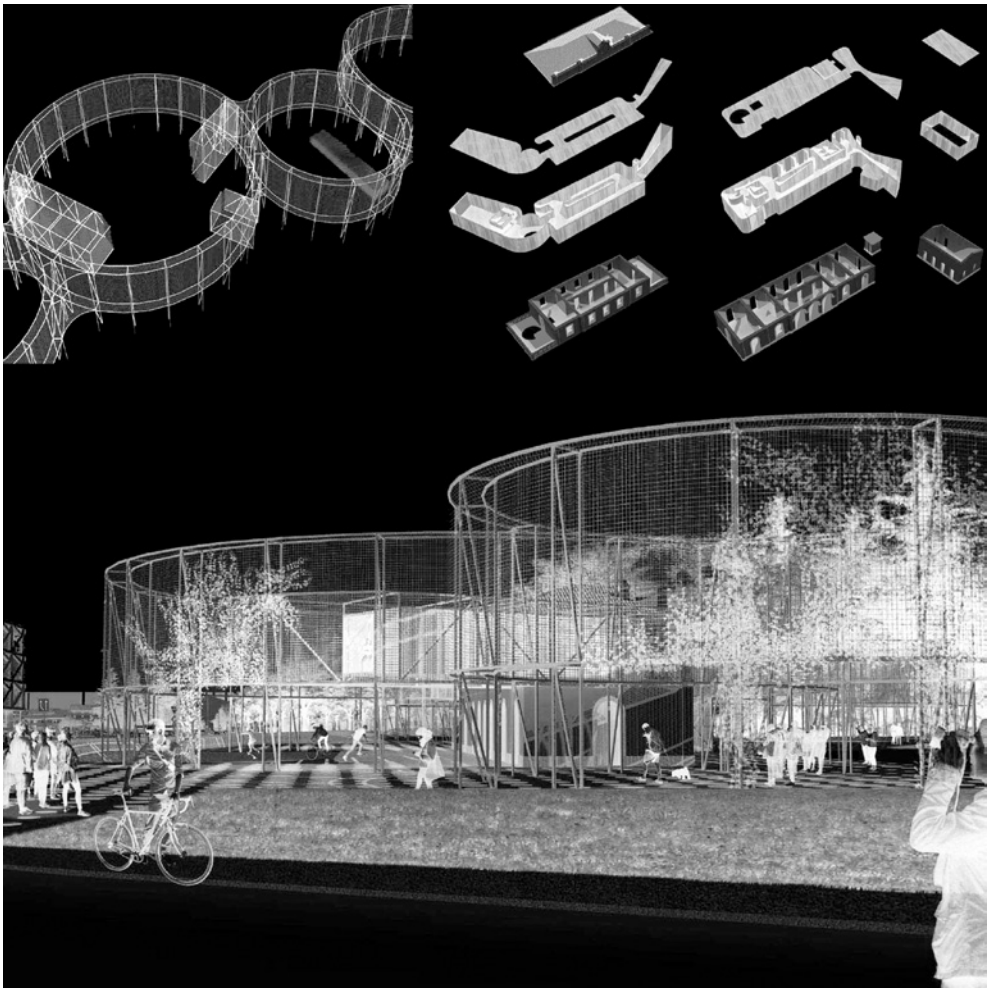
2. Enter the game

Architectures and infrastructures of war constitute a complex system of visible and invisible elements, palimpsests on the move of both present traces and cancellations.

The physical marginality of the places can be narrated through a special project. A ludic project should reflect on the memory, recombining the military survivors' tracks with urban elements of different origin. The game is the architectural ability to *measure* landscapes of war and to establish relations through military strategies and tactics enriching nature with artifice.

The project suggests a new narration of the Eastern military border through the superimposition of heterogeneous elements, strata of a contemporary palimpsest. Fortifications, field stations, funicular railways, galleries, tunnels and caves, blockhouses, powder kegs and bunkers, plants for water supply, camps, accommodations, and posts for the troops, carved deeply into the surface and defended by wide bands of cross linked by barbed wire, are divided along the border of Italy, but live on as significant remains only in the mountain areas not affected by urban development or agricultural exploitation.

Railways, carriage roads, mule tracks, and dirt patches constitute the dense network without which many of the mountain areas would still be inaccessible. Many fragments of this wide frame have been the object of reconversions and modernizations; others have been abandoned; many tracks are at risk of being lost to memory.



Ill. 1. Shares game in a border place of the North East Alpine region. A project for Cividale del Friuli

3. A game of relationships

The overlap of the different strata underlines a complex palimpsest, a game of war with different pervasive levels. The relationship with the terrain and consequently the relational ways with the contests changes continuously, drawing an architectural landscape of many dimensions. The interventions at the ground level are dominant. The works of war excavate the sides of the mountains, underlining, or denying the natural morphology of the terrain, producing by subtraction of material they compose spaces in the negative.

To the physical palimpsest there is the perceptive one, of the vision at long distance between the different permanent or temporary locations.

Game rules, mysterious and inaccessible, play ingeniously, by measuring our steps and directing our eyes. The reciprocal views draw an intense relationship that connects even today the artefacts across the landscapes. The relational structure so formed is the basis of a ludic project able to narrate the history of this exceptional construction of the mountain, to reactivate new life cycles to a geographic scale, to explain the different histories of the traces like a stratification stranded with the local identity of the contemporary territories.

A playful vision able to re-enter the entire war heritage in the wider landscape system, by linking places, architectures and infrastructures in relation to the opportunities and the peculiarities of the contests.

A mountain infrastructured by the war is a privileged place to observe from above, from below, on the move, and it is able to able to amplify the narrative images. A system of paths can reactivate the more significant points, the traces of the fortification and of the trenches, the rural architecture, the castles, the construction for hydroelectric production, the small religious buildings, the maso diffused in the territory.

The military infrastructuring is imagined as a reinforcement of the economic structure and of current tourism.

4. Reciprocal views

The infrastructures of the viewpoints are a game open to many possibilities. The cross sights between the forts, the embrasures between the galleries, the looks sliding outside from the trenches, could transform in dynamic performances.

Retrieved military strategies and tactics suggests light interventions aimed at making the system able of cultivating the imagination and untangling the narration by directing our eyes, such as an instrument of knowledge and reinforcing of the heritage of war.

Assuming the theme of military landscapes means to consider a complex system of visible and invisible elements, renovating them in a new relational system able to create new life cycles.

The resilience of the heritage of war is in its capacity to resist maintaining the position, to bounce into the future despite the experienced deformations, in the possibility to flourish again with a role and a decisive strength, against indifference, abandonment, the loss of identity.

5. Shares game. In a border place of the North East Alpine region

The project, winner of a competition of ideas, concerns the redesign of an *in between* urban space.

The marginal *void* of Cividale del Friuli in Italy is the context where to try to *live by playing*, by recycling a space *between* the old town and the recent urban areas, a space compromised by infrastructures and occupied by disused buildings.

It is useful to think of this architecture – a new city gate – as a game, a necessary empty space, a space *between* elements that allows movement, a space that distinguishes the existing and the new, a space for new practices from which different realities and possibilities take shape.

Within the ex-railway station, the empty spaces of the new museum of the Great War are imagined as a wooden craft, a treasure chest composed of a perceptual path that, from the entrance facing the city, is directed to the upper floor. Here two appendices/observatory select and put in scene the war landscapes.

An unexpected and serious game is made of wooden walls that tell of discarded places, of hanging rooms that penetrate in the containers, of devices that through telescopes reactivate the gaze of strategic invisible boundaries, border lost, margins as places.

Walls, floors and ceilings in wood, are an internal skin that abstracts the visitor from the enclosure of the existing building and directs the thoughts and views by giving new suggestions.

As a labyrinth, the new architectural narration allows short lenses, unusual camera angles, slow sequence plans.

Light environments, rooms suspended between the past and the future, are the air game for the support of the museum appendices. The sinuous fronts widen and shrink, by giving rise to transparency effects, flexible, diversified, that counterpoint to invisible war fronts and so on.

6. Pebbles in the pond

The surface of the new public space, drawn through an array of green dots, multiplies and reflects the game of the suspended rooms, designed through an essential rule. The image (the pebble in the pond) generates what is above (the rooms) and what lies beneath (the holes). A reverse game in which the strategies and tactics derived from military rules, the orientation and arrangement of paths, boundaries and impractical places, reveals and distinguishes in the present time existing and new margins, in a dynamic event.

The square-parking is a fascinating *playground*, a solidified pond made by an unexpected vortex among which we can scroll such as between the sequences of a film. A filmic game that is characterized by a continuous change of plans from the game, flowing like a movie, upsets, but do not deny some breath play, useful also to emotion.

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ANDRZEJ BIAŁKIEWICZ*

ALEXANDER BRODSKY – PLAY WITH ARCHITECTURE

ALEXANDER BRODSKY – GRA W ARCHITEKTURĘ

A b s t r a c t

Drawing serves as a basic tool for recording and immortalizing the original visions of an architect. The architecture so presented is free from any restraints and may express fantasies and dreams of all sorts. Such acts can be referred to as playing with architecture. But is it only playing with architecture or does the imaginary, visionary paper architecture carry deeper meanings? The article presents selected motifs form Alexander Brodsky's works.

Keywords: architecture, drawing, vision

S t r e s z c z e n i e

Rysunek stanowi podstawowe narzędzie służące do zapisywania i uwieczniania indywidualnych wizji architekta. Architektura zaprezentowana w takiej formie jest wolna od ograniczeń, może zawierać wszelkie fantazje i marzenia. Działania takie możemy nazwać *zabawą architektury.* Ale czy to tylko *zabawa architekturą,* czy też ta często wyimaginowana, wizjonerska papierowa architektura ma głębsze treści? W artykule zaprezentowano wybrane wątki z twórczości Aleksandra Brodskiego.

Słowa kluczowe: architektura, rysunek, wizja

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1. Introduction

Alongside material architecture, there exists architecture that may never be built but remains in the form of a drawing [5]. This is defined as *paper architecture.* Architects with original ideas often focus on the vision of their own artwork. Drawing as a basic means of expressing the architect's imagination is a tool for recording and immortalizing the architect's original visions and a means of freeing the imagination. [7, p. 205–209]. Architecture so presented is free from any restraints and may express fantasies and dreams of all sorts and everything that would be impossible to realize for various reasons. It can be called playing with architecture. But is it just playing with architecture or does the imaginary, visionary paper architecture carry deeper meanings? The drawings often inspire further actions. They are also appreciated for their artistic value.

2. Drawings by Alexander Brodsky and Ilya Utkin

Among modern artists who take an interest in imaginary architecture presented in graphic form is Alexander Brodsky, one of the best known Russian architects and artists. In 1978, he graduated from Moscow Architecture Institute and in the late 1970s and in the 1980s went on to create *paper architecture* which brought him fame and recognition.

In 1978–1993 he worked with Ilya Utkin. Their etchings from that period were signed BR:UT. At that time, etching was a technique very often used in the Soviet Union for illustrating books, especially literature. Brodsky and Utkin used the etching technique to picture reality together with its interpretation. For the average viewer, architecture presented by means of etchings is usually monumental, ancient architecture [1, 3], as in the etchings by G. B. Piranesi (1720–1778) which show suggestive visions of ancient Rome's architecture. By using etching, Brodsky and Utkin may provoke the viewer to thoroughly analyse their works and notice their historical determinants. In 1982, their print was awarded the first prize in a competition for a Crystal Palace. The authors presented an axonometric projection of a structure, its section, elevations and a male figure standing in the rain on the terrace, his umbrella lying beside him. The depth of architectural narration is apparent in this artwork [4, p. 19–43]. *Their Crystal Palace appeared not like 1851's encomium of progress but as a mirage beyond the edge of town, a Potemkin's culisse, which even if it visited at the end of a trudge through the rain, remained an enigma. Yet BR:UT's ambivalent satires were cast at capitalism as well as communism* [4, p. 26]. When a Japanese glass company announced a competition for a Glass Tower in 1984, the artists presented it as a ruin, shards scattered on the ground. What metaphor was hidden in the picture? B. Hatton's interpretation seems right: *Was it an allegory of a modernist Babel, fallen to a polyglot and pygmy present? Or directed at those utopias of the 1920s, when glass had stood for the transparency of reason, before Zamyatin's novel we had contrarily shown transparency as the surveillant condition for a tyrannic conformism?* [1, p. 26]. The artists presented a satirical interpretation of a glass tower in their Glass Tower II which shows stairs ascending to a room inside a glass cylinder where visitors are magnified to giants. Inside there is a caricature of a man looming over the crowds of people in the streets below. *Like a monstrous machine for Andy Warhol's prediction that soon*

"everyone will be famous for fifteen minutes", the plate announced like an advertisement that at the moment a man enters the room 'his old dream comes true'. A little man will fill by himself the gigantic tower [4, s. 26].

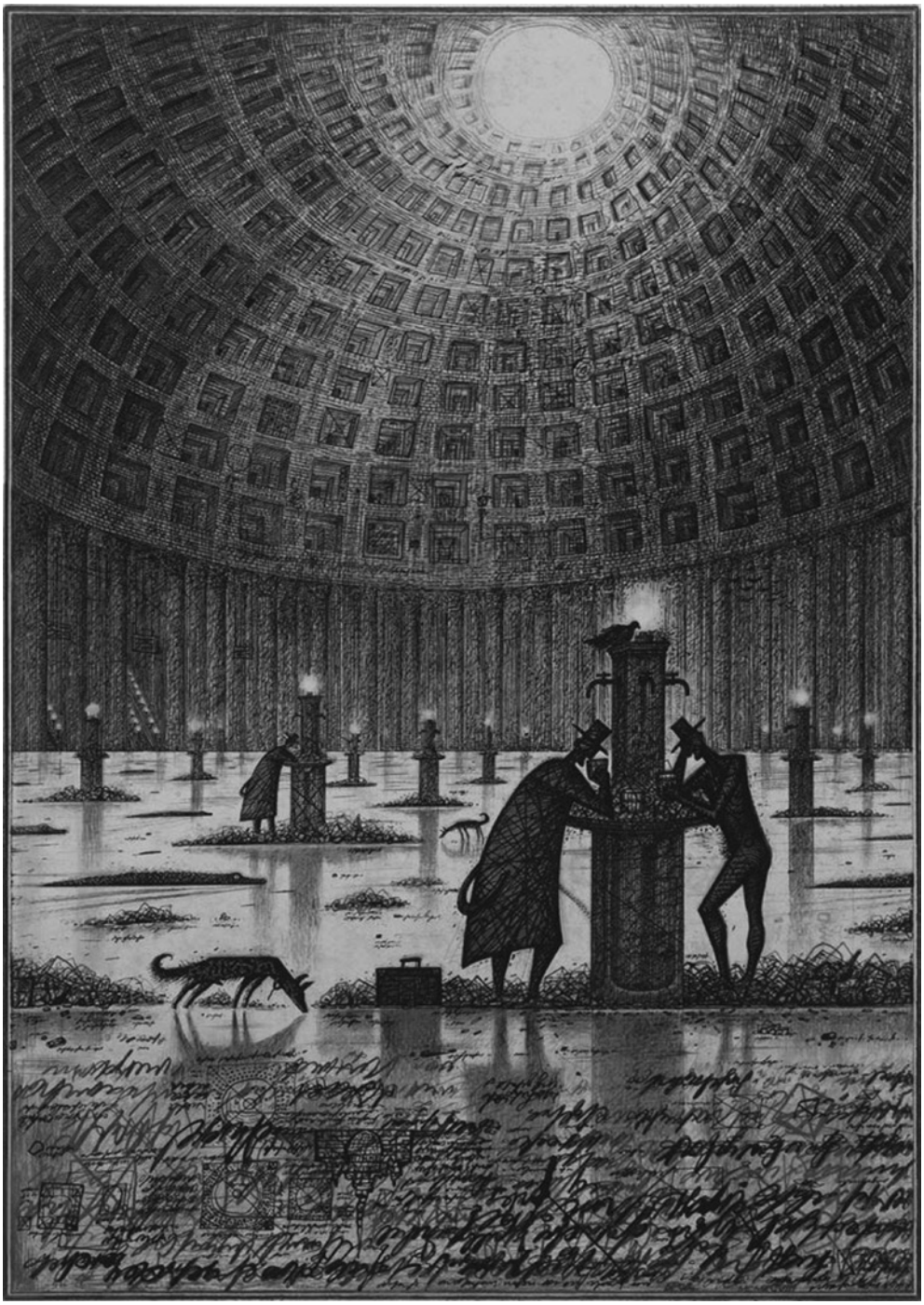
This is what Brian Hatton said about the works of Brodsky and Utkin: *when I wrote about the Paper Architects in the Soviet Union in 1988, I named them 'Voices from the Courtyard' (...) for their most haunting images were of awesome interiors and atria. (...) ...a house with an atrium is like a reserved man wholly plunged into the endless space of his inner world...* [4, s. 28].

3. Museum of Architectural Drawing. An exhibition of Alexander Brodsky's works

In March 2015, an exhibition of Alexander Brodsky's works took place in the Museum of Architectural Drawing of the Tchoban Foundation in Berlin. The exhibition presented works from different periods and made using diverse techniques and means of expression. The architect uses pencil, etching, clay relief and ink on bitumen roofing paper. At this point, it is worth mentioning that when Alexander Brodsky studied at the Moscow Architecture Institute the predominant technique taught to students there was the art of the wash. Dry Chinese ink was diluted in water and the solution was applied to paper layer by layer until an appropriate tone was achieved. At that time, it was the basic graphic technique for presenting architectural designs.

Alexander Brodsky's drawings are rich in personal memories of the past, archetypes, memorized images of old architecture with its atmosphere. That is why the architecture presented in his works contrasts sharply with the utilitarianism of the Soviet Union in the 1970s and 1980s. Brodsky points out that the new architecture very often destroys the former atmosphere of the city. He consciously chooses his techniques to suit the presented theme. While analysing his works, Daria Paramonova notes that *the etchings are of landscapes, spatial situations, buildings of complex structures, horizons, ruins that rise up, imaginary vehicles and sculptures of non-existent animals. As a whole, it appears a great fiction with little relation to reality. And yet the description was exact, the precise outline of this dilapidated Soviet industrial landscape is created where the drawn surface and the sky meet each other. Seen through the eyes of the artist, the etching and its immanent pathos is understood as becoming a means of transforming the banal. (...) It is difficult to shake off the nagging feeling that the landscapes and objects in Brodsky's work are not imagined but that we have actually encountered them at some point.* [6, p. 12].

Brodsky's architectural and artistic built projects are also interesting [2]. Most of them were realized after the year 2000. They include: the Nude Palace in Pittsburgh, which is a sort of scaffolding that surrounds a pyramid of rubble of the city's demolished historical buildings (1999); 95º Restaurant Klyazminskoye Reservoir Resort, 2001, an ice pavilion on the Klyazminskoye reservoir which was made of ice cubes formed by spraying steel mesh mounted on wooden frames with water (2002); the interior of the Apshu restaurant & club in Moscow (2002); Pavilion for Vodka Ceremonies on the Klyazminskoye Reservoir is constructed out of a collection of old window frames from the Butikov factory on Ostozhenka street in Moscow (2003); a house for a multi-generation family



Ill. 1. Alexander Brodsky, *Place of overall prosperity* (1998) – silkscreen (1010 x 760 mm) [1, p. 71]

in Tarusa (2006); The Rotunda, a small oval building in the fields in Nikola-Lenivets, Kaluga region, Russia(2009); pavilion in the Tuilerie Gardens, part of the Russian Counterpoint exhibition in the Louvre and a bus stop in Krumbach – Austria (2014). It ought to be pointed out that these are not typical architectural realizations. They resemble constructed artistic visions, full of ingenuity and charm. After all, Brodsky is author of a number of constructed installations such as Your Prison or Çistern in the Collector Gallery in Moscow (2011). His works could be described as *playing with architecture* but his projects convey the author's message which he had earlier presented as *paper architecture.* He often uses recycled materials such as window frames, glass, or plastic containers. He is appreciated for including traditional elements of Soviet architecture into modern structures. His architecture could be characterized as modern and traditional at the same time. Above all, it is original.

4. Conclusion

No restraints on drawing, full freedom of expression, unlimited ideas which can be put down on paper to please both their creator and admirers of the ideas and concepts. This kind of architecture, pejoratively referred to as *paper* architecture, conveys subjective emotions and visions. In a sense it is a play with architecture, contempt for reality, departure from pragmatism, a fantasy rich in dreams and desires. Brodsky's statement about the new architecture centres on a very personal interpretation of the vanishing atmosphere of the city as the essence of spatial and formal experience. His works show an image of reality but conveyed in a magical way. This *play with architecture* is an inspiration for his constructed architectural realizations. Alexander Brodsky demonstrates that it is possible to combine modern structures with traditionalism while respecting the identity and atmosphere of a location. His works aim at creating the space where people will feel good and the objects defining the space are made of materials that suit the proposed functions

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ARCHITECTURE OF EXHIBITION BUILDINGS AS A TOOL FOR STRENGTHENING THE IMAGE OF COUNTRIES AND NATIONS – DIGITALLY MODELLED PLANES AND FORMS IN THE ARCHITECTURE OF EXPO 2015 IN MILAN

ARCHITEKTURA OBIEKTÓW WYSTAWIENNICZYCH JAKO NARZĘDZIE WZMACNIANIA WIZERUNKU PAŃSTW I NARODÓW – CYFROWO MODELOWANE POWIERZCHNIE ORAZ FORMY W ARCHITEKTURZE EXPO 2015 W MEDIOLANIE

A b s t r a c t

For nearly 150 years, international exhibitions have been the main venue for presenting cultural, scientific, and technological innovations. The architecture of EXPO 2015 exhibition pavilions is a crucial factor in creating the image of countries during a global event. Digitally modelled spaces with complex geometry and forms are commonly used to highlight the ingenuity and the technological sophistication of the exhibitors. EXPO pavilions, as architectural projects, constitute one of the most vivid examples of "playful" modern architecture – architecture created only for a brief period of time, as if only for "make-believe", but with a powerful media, image and commercial message.

Keywords: international exhibitions, strengthening the image of countries and nations, creation of brand, EXPO 2015

S t r e s z c z e n i e

Od przeszło 150 lat areną prezentacji innowacyjnych osiągnięć kultury, nauki i techniki są wystawy światowe. Architektura pawilonów wystawienniczych EXPO jest istotnym czynnikiem budującym wizerunek kraju pochodzenia podczas wydarzenia o randze globalnej. Użycie cyfrowo kształtowanych powierzchni i brył o złożonej geometrii jest jednym z zabiegów stosowanych w celu podkreślenia innowacyjności i zaawansowania technologicznego wystawców. Pawilony EXPO, jako grupa realizacji stanowią jeden z najbarwniejszych przykładów „gier i zabaw" architektury współczesnej – architektury tworzonej na krótki okres czasu, niejako „na niby" ale z potężnym przekazem medialnym, wizerunkowym i komercyjnym.

Słowa kluczowe: wystawy światowe, wzmocnienie wizerunku państw i narodów, tworzenie marki, EXPO 2015

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1. Introduction

Digitally modelled spaces are increasingly used in exhibition architecture, and their visual effects have become an indispensable element of "the architecture of the future" poetics, whose foundations lay in advanced computer software. For 150 years, world exhibitions have been the space for presenting and comparing innovative design in all aspects of life, presenting cultural, scientific and technological achievements of countries and peoples. The architectural space of exhibition pavilions goes beyond what is traditionally understood as the spatial context, serving at the same time as a powerful marketing tool; as buildings they do not last long, unlike their visual mass media image. In this sense, EXPO architecture constitutes one of the most vivid examples of "playful" modern architecture – architecture created only for a brief period of time, as if only for "make-believe", but with powerful media, image, and commercial messages. Using digital techniques in their design is one of the methods of highlighting the ingenuity and the technological sophistication of the exhibitors.

2. Expo architecture as a manifestation of transnational culture

The global trends in architecture, interior and functional object design are a consequence of the existence of transnational cultures [1, p. 86–97] that use common symbols and metaphors. The style of the promoted models emphasises the manifestation of its association with global culture. And although its existence is debated among sociologists, the existence of transnational cultures and ideologies is widely accepted. Its basic indicators are: a uniform lifestyle, common moral values, and using common symbols and metaphors. The virtual space for information flow also plays a major role here. The progressing standardization of style clashes with current trends on mass personalization and individualization. The coexistence of these two approaches is one of the paradoxes of modern architecture, which may also be observed in the EXPO 2015 architecture. On one hand the aim is to express individual national characteristics, but on the other, it seems necessary to use a language that is universally deemed to be modern or futuristic.

3. Architecture of the EXPO 2015 world exhibition – architectural forms based on creating and distributing symbols and metaphors

The distinctive feature of the architecture of world exhibitions is its recipient – the multicultural, international community. Hence, it is crucial to refer to the collective consciousness, to which the common code of basic meanings, forms, and compositions is clear. The design concepts are thus based on a universal message. The architecture of the national World Exhibition pavilions aims to build or to strengthen the image of the country as a brand. In this case, architecture is devoid of any spatial or social context. The only dimension it formally refers to is cultural. For marketing purposes, the architecture is to create a code of simple, positive, and attractive associations with a specific culture, by using a universal, transnational language – a language that is clear for the widest target group.

To take the Chinese pavilion as an example, we may observe that the form and construction materials recall traditional wooden buildings. Nevertheless, the digitally generated geometry of its roofing utilizes good models of modern architecture.

The French pavilion uses innovative technologies for timber constructions and woodworking, exemplified in the curved wooden lattice created by XTU Architects Anouk Legendre, Nicolas Desmazières. The pavilion was constructed in a manner that allowed it to become an exposition system at the same time. Glue-laminated timber arches were used to create a strong but lightweight structure of lattice girders and pillars. The designers used computer modelling techniques to maximize the static efficiency of all of the wooden components, which were cut using a digitally controlled robot. The elements are interlocked, minimizing the need for additional fixings.

In the United Arab Emirates pavilion designed by Foster and Partners, digitally modelled surfaces create an organic architectural form that resembles desert dunes. Smooth, rippling form of the building effectively combines image references to natural resources and advanced technology.

One of the most characteristic, digitally modelled architectural forms of the Milan Expo 2015 is the Vanke pavilion created for a Chinese property developer by Daniel Liebeskind. Despite its futuristic poetics, the expressive, sinuous geometry of the pavilion was not developed using parametric or generative modelling systems. The designer of the project describes it as hand crafted. The pavilion resembles the body of a dragon, covered with red, shiny ceramic scales.

To sum up, the metaphorical and symbolical message of the Expo pavilions aims to evoke simple associations:

- References to state of the art digital technologies can be found in the architecture of the German pavilion.
- References to protecting national heritage, tradition, and craftsmanship are vividly expressed in the forms of the Chinese, Japanese and French pavilions.
- A manifestation of co-creating modern culture through design and trend is clearly visible in the Italian and French pavilions.
- Using forms drawn from national landscape is characteristic of the United Arab Emirates and Qatar pavilions.
- Placing emphasis on ecology is the conceptual base for the architecture of the British and German pavilions.

4. Reception of digitally modelled spaces and architectural forms

The ability to model planes digitally or to parametrically control the architectural form, along with its optimization, has become crucial in shaping the forms of many exhibition pavilions. Fascination with digital aesthetics has become a fact. As early as in 1997, Rem Koolhaas pointed out that a desire to *design immaterial, nearly non-existing objects* has taken hold among architects [3]. Creating buildings which possess a very specific shine or reflections with digital visualizations has become their primary aim. The projects dazzle with their purity and sterility, but do not seem to be real. Great inspiration with virtual space and the desire to implement its typical forms in the real world can be observed. By relying on state-of-the-art software, more or less influential modern

architectural projects have been carried out. Architecture created from the earliest stages of development in a digital environment is significantly different from the structures developed in the manual tradition. In contrast to architectural hand drawing, digital modelling is an indirect form of designing: the way the software operates and its interface influence the project decisions.

5. EXPO 2015 architecture as scenography of a media event, supporting creation of brand

Modern mass media events, from the perspective of their audience, are composed of sequences of images. They are the most effective mass medium. By evoking emotions and subconscious reactions, they have an immediate effect and are remembered for a long time. The spatial context, including architecture, usually constitutes an element of the media image: it may be used as background to the event or as its carefully planned scenography. In the former case, it demonstrates the spatial context of the event, and in the latter it shows a world removed from reality, but one that strengthens the presented brand message:

- architecture connected with the media event creates symbols,
- architecture connected with the media message consolidates aesthetic models,
- mass media influence the perception of architecture, allowing us to look at it from different perspectives.

The potential of the EXPO architecture has been successfully applied in media events broadcast by television and followed online. Architecture connected with an important event constitutes its scenography, which is necessary to create the atmosphere and the drama of the event. By being an element that is characteristic, memorable, and attractive to the media, it essentially becomes a part of the *show*.

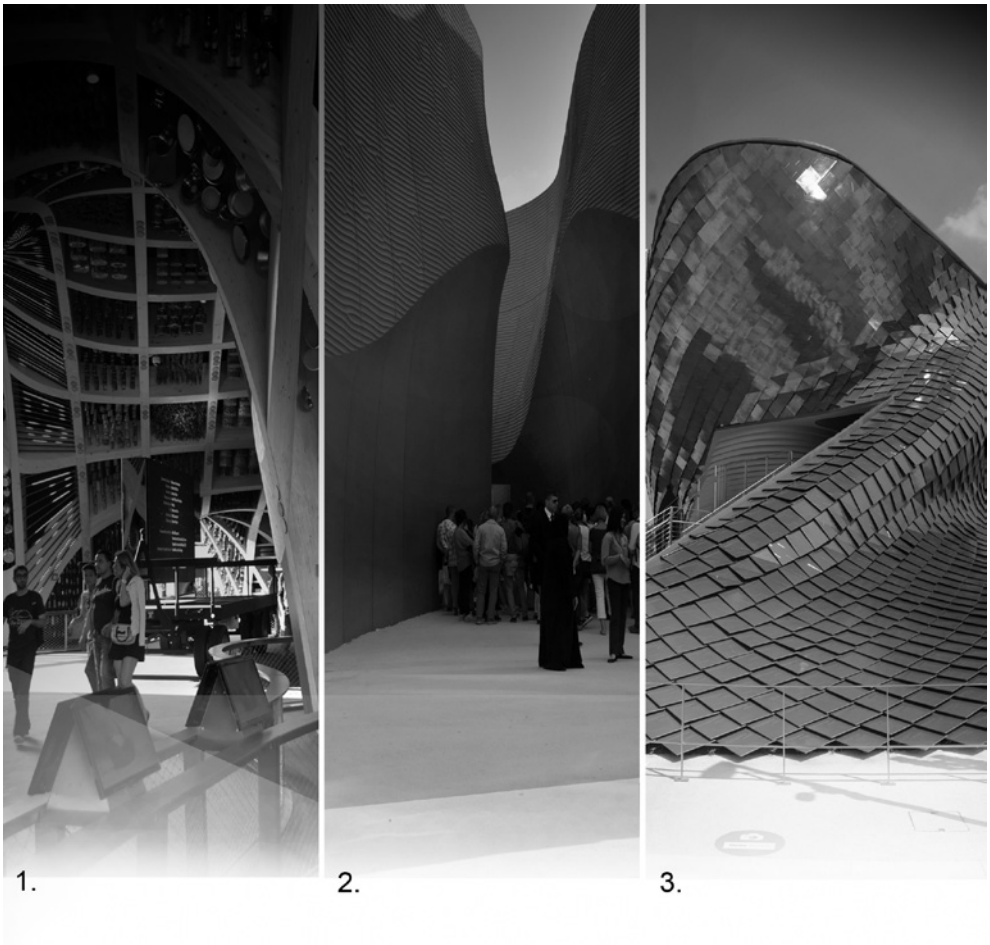
Hence, the reception of a work of architecture recorded as videos and photographs is a crucial issue. The perception of spatial elements as two dimensional images (even as moving images) limits the possibility of a comprehensive evaluation, including the details of the context. Thus, such reception may be considered partial and often idealized. Creating effects using illumination and adjusting it to day and evening television broadcasts creates an impressive, dynamic and flawless space.

When discussing the notion of exhibition architecture as an image creating tool for countries and nations, it is important to stress the complex role of mass media as brand building medium. Hence, we may refer to the theory developed by Denis McQuail [4, p. 479–491], who distinguishes five functions of mass media: diffusion of innovation and development, social learning, socialization, cultivation, entertainment, and collective reaction. Each of these areas is connected with a different sphere of human activity, which may be the reason why promoting the spatial patterns observed and motivating change is so effective.

The consequences of learning through mass media may refer to understanding the conceptual layer of architecture and its symbolism, spreading trends in architectural style, standardizing patterns, demonstrating state-of-the-art technology.

SOCIAL-CULTURAL EFFECTS OF MASS MEDIA (McQuail, 2007)	EFFECTS ON THE AUDIENCE	EXPO ARCHITECTURE themes, spatial typologies, exhibitions, strategies of national image strengthening
1. Diffusion of innovations and development. Informative function, spreading technical knowledge, encouraging individuals to change and mobility, promoting consumer ideas, education and, health culture. ►	Increasing the awareness of the choices made by receivers, satisfying curiosity, imparting knowledge. ►	– use of innovative solutions in architecture, – innovative use of traditional materials, – seeking environment friendly technologies.
2. Social learning. Correlation – explaining, interpreting the meaning of events and information, and commenting on them, supporting established norms and authorities. ►	Establishing behavioural patterns, principles and good practices with regard to new phenomena. Shaping the opinion about new architectural trends. ►	– creating the aesthetic canon for modern architecture, – transmitting the meaning of architecture, its symbolism, – creating a modern code of meaning, semiotics.
3. Socialization – teaching norms and values. Coordinating individual and communal social endeavours, achieving a social and political consensus, establishing authorities, granting social status. ►	Creating a feeling of social belonging. ►	– manifesting cultural belonging through architectural form.
4. Cultivation – strengthening existing opinions, consolidating conventional behaviours, the dominant culture and common values. ►	Creating a feeling of cultural belonging and a community of tradition and custom. ►	– recalling cultural heritage and generating interest in the achievements of the past, – creating link between old and new in used materials, building techniques.
5. Entertainment – emotional stimulation, influencing the mood, organizing fun, leisure, and reducing stress. ►	Promoting life style choices, including recreation and leisure. ►	– creating social spaces and free time infrastructure.
6. Collective reaction – public campaigns in politics, social life, economy and other areas. ►	Organizing individuals into a collective, a public good. ►	– granting access to resources: public, communal, educational spaces.

Table: Sociocultural effects of mass media juxtaposed with their influence on the receiver and spatial consequences on contemporary architecture EXPO 2015. The black frame indicates points in which digitally modelled planes and forms were commonly used in order to introduce the poetics of “the architecture of the future”.



Ill. 1. National French Pavilion XTU Architects
Ill. 2. National United Arab Emirates by Norman Foster
Ill. 3. Vanke corporation pavilion by Daniel Liebeskind

6. Summary

The architecture of EXPO 2015 exhibition pavilions is an important factor of strengthening the image of countries and nations during a global event. It influences the brand message through both spatial and architectural features, for example:

- use of innovative solutions in architecture or innovative use of traditional materials – for diffusion of innovations,
- seeking environment friendly technologies – for spreading technical knowledge,
- creating the aesthetic canon for modern architecture – for explaining, interpreting the meaning of events and information,

- transmitting the meaning of architecture, its symbolism – for commenting on contemporary culture,
- creating a modern code of meaning and semiotics – for supporting established norms,
- manifesting cultural belonging through architectural form – for teaching norms and values,
- recalling cultural heritage and generating interest in the achievements of the past – for cultivation and strengthening the existing.

Predominantly, however, digitally modelled planes and architectural forms have become an element of "the architecture of the future" poetics, associated with the ingenuity, innovation and technological sophistication. This more than anything supports the powerful media, image and commercial message.

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WOJCIECH BONENBERG*

THE ENIGMA OF METROPOLIS: ITS SPATIAL DIVERSITY AND METHODS OF DIAGNOSIS

TAJEMNICA METROPOLII: JEJ PRZESTRZENNA RÓŻNORODNOŚĆ I METODY DIAGNOZOWANIA

A b s t r a c t

The type and scale of internal diversification are the main characteristics of metropolitan areas. There are some agglomerations where areas differ only slightly and some where territorial disparities are significant. The question is whether this internal diversification is a factor which stimulates spatial and economic development? In other words, which strategy should be chosen in terms of planning solutions: the egalitarian strategy targeted at equalisation or the one focused on using the competitive advantage of diversification? These questions are related to the problem of diagnosing the diversity of metropolitan areas.

Keywords: spatial diversity, diagnosis, metropolis

S t r e s z c z e n i e

Typ i skala wewnętrznej zróżnicowania to główne cechy charakterystyczne terenów metropolitalnych. Istnieją aglomeracje, których obszary różnią się tylko nieznacznie i takie, gdzie zachodzą znaczące dysproporcje terytorialne. Powstaje pytanie, czy wspomniane wewnętrzne zróżnicowanie jest czynnikiem stymulującym rozwój przestrzenny i gospodarczy? Innymi słowy, którą strategię należy dobrać w kategoriach rozwiązań planistycznych: ukierunkowaną na wyrównywanie strategię egalitarną, czy tę skoncentrowaną na wykorzystywaniu konkurencyjnej przewagi dywersyfikacji? Powyższe pytania są związane z problemem diagnozowania różnorodności obszarów metropolitalnych.

Słowa kluczowe: różnorodność przestrzenna, diagnostyka, metropolia

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1. Introduction

Urban area spatial diversification is the result of many historical, functional, economic and social factors. Local authority efforts, local developmental priorities, entrepreneur innovativeness, and efficiency of territorial marketing play an important role here. These elements are overlaid with accessibility, location in relation to the metropolitan centre, and existing infrastructure. We must also remember the variety of natural and landscape conditions. One of the reasons for territorial stratification is the migration of people, together with their mobility within the metropolitan area, which is significantly influenced by availability of building land designated for new housing developments.

The phenomenon of metropolitan area internal diversification has not been evaluated in the same way. Egalitarian views say that spatial planning and local policies should lead to the removal of differences between particular territories inside the metropolitan area. This is a result of priorities linked to a specific vision of development as well as the spontaneous, bottom-up tendency to become assimilated and copy fashionable models. The unification of spatial behaviours and visual standardisation of the surroundings are a visible effect of this phenomenon. This type of homogenisation is a feature of contemporary global mass culture.

On the other hand, some people think that diversification is an important factor in development. In this case, planning strategies are based upon a view that diversification is a factor which is a source of competitive advantage, providing an opportunity to reduce the costs of overcoming existing differences and concentrating on the creative use of local specificity.

However, we must remember that of importance here is which elements the diversification refers to. It is obvious that excessive income disparity among residents is a negative phenomenon. A high poverty level causes social tension and too much pressure on social funds. As a result, some areas are in stagnation, with the migration of young, ambitious and educated residents causing further worsening of social and spatial conflicts. This problem refers to city centres and is present in many European metropolitan areas.

2. Functional approach

The division of metropolitan areas between functional units is relatively best known, although there are some discrepancies in the way this concept is understood. From the geographical point of view, function is understood as type of human activity related to a particular territory. In this interpretation, function is a profile of the activity targeted outside the spatial unit and constitutes its developmental basis (city-formative role). Hence, it is about the external sources of income that the area specialises in and, therefore, functions in the settlement network. It might be trade that attract customers from the outside, certain manufacturing activity producing goods exported outside the unit, or culture targeted at people coming from outside the area boundaries.

In this meaning, the activity focused on use by internal residents (e.g. local groceries) is not classified as a function [3].

A different meaning of function is used in town planning. Function is understood here as the allocation of land for developments with various usage profiles. Here, it is about the differentiation of territories featuring distinct methods of development. Hence, we have housing functions, services, agricultural, manufacturing functions, leisure, transport, etc.

Both, methods of structural unit characterisation have their advantages and disadvantages, the main problem for the diagnosis, however, is the mixed functions and difficulties in the identification of major functions on territories compared in terms of their area and population.

From this point of view, spatial units in metropolitan areas are distinguished by their functional complexity – and this complexity is measured by the number of types of territory usage.

3. Economic approach

The economic approach emphasises the principle that a metropolitan area is not neutral in terms of economics. To put things simply, spatial diversification has been explained here as a natural result of economic inequalities. For example, as a result of income disparities, the groups with the highest income occupy the most attractive territories [11]. This is a part of a more global problem including the analysis of relations between spatial behaviour and economy [15]. Many models based on a systemic economic approach to spatial planning emerged in the first half of the 20th century. Dembowska [7] provides a detailed description of these models.

4. Landscape approach

It must be emphasised that the term "landscape" has several basic, quite different meanings [5]. Here, we can list:

- The geographical meaning was popularised in the 19th century and is currently commonly used in the geographical sciences. In general, the term "landscape" is used to describe features of the environment (inanimate nature, land form, vegetation, and water) as well as the broad impact of human activity on the environment.
- The ecological meaning dates back to the first half of the 20th century and is related to links and interrelations between the abiotic zone (elements of inanimate nature), the vital zone (organisms living in the ecosystem), and the cultural zone (broad social and cultural phenomena).

The ecological approach to landscape research is focused on the relations between habitats and organisms living in the environment. In this meaning, landscape analyses refer to selected properties of ecosystems. Human ecology, which concentrates on the "artificial" ecosystems created by humans, is an important development in the classical ecological approach. From this point of view, landscape is often associated with the area, the form of which constitutes a synthesis of natural conditions, level of technology, and culture and social organisation.

- The architectural meaning, which in the 18th century referred to landscape gardening. Later on landscape gardening came to be associated with the preservation and landscaping of large natural areas (nature reserves and natural landscape parks).

Nowadays, landscape gardening focuses on the rational formation of the environment including human aesthetic, psychological, and cultural needs. In the centre of interest there

is the observation of changes in the landscape, preservation and maintenance of areas of outstanding beauty, and activity targeted at the revitalisation of devastated landscape.

Here, the emphasis is placed on such landscape features as degree of diversification, simplicity and complexity of landscape forms, rhythm, harmony, contrast, compositional axis and dominants, sequence of views. Also, it is worth pointing out the attempts to measure landscape quality based on comparison systems. An example of this is the remote sensing analysis of landscape forms [1]. Here, aerial and satellite photos are used to visually interpret the quality of photomorphic units. The images are analysed in terms of the shape, size, contrast, colour, and texture, and the relationships between these factors. This trend in landscape research has been developed in many ways based on an intuitive evaluation of landscape quality, which involves the identification of hierarchically connected qualitative attributes. Examples include the SBE method (*Scenic Beauty Estimation*) by Terry and Boster [16], which is used to assess natural landscapes.

The VAC (Visual Absorption Capacity) [17] and LPR (Landscape Pattern Recognition) [12] techniques are based on similar principles.

5. Sociological approach

This approach is particularly interesting as it takes into account the mutual relationships between urban environment, culture, the economy, and patterns of resident spatial behaviour. It makes it possible to distinguish certain characteristic types of space associated with various units of the metropolitan area.

Research focused on settlement sociology was originated in the early 20th century. Here, we must mention an article by Park [13], where the author treats the city not only as a spatial structure formed in a specific way but also as a unique social ecosystem. In the same year Galpin [8] published a study related to the social aspects of rural areas. Hawley [10] provides an overview of aspects related to social and spatial ecology. The division of metropolitan areas into specialised zones, suggested by Burgess, Park and McKenzy in 1925, triggered research into spatial diversification of resident activity in large American cities. The idea of spontaneous formation of zones with a variety of characters in the urban area proved to be, in retrospect, the most lasting achievement of the Chicago School. Burgess' model involved the division of a city into a number of concentric zones [13]. The zones were distinguished by the following elements: social status and ethnicity, employment in industrial or retail sectors, and the value of land.

These models were used for many years to explain the social and spatial structure of several American and European cities, e.g. Paris, Rome, and Florence, as shown by Castells [6].

6. Psychological approach

Spatial psychology links the spatial structure of a city with human perceptive capability [2]. In the foreground, there is the issue of distance and territory management. In the microscale, this problem was the subject of interest of proximics and architectural psychology. In the urban scale, it is important to understand the territory as an area which we know and are able to control (i.e. notice changes in the area and respond to them). Territory related to the

place of residence, the area which we think of as "our" street, square, or backyard. Therefore, these are the spaces we use every day, not necessarily within our immediate sight (as in landscape research). These are the places where neighbourhood bonds are built, where we recognise the people we meet on a daily basis.

The visual features of a space can indicate the level of social integration, the care of the common good, the cultural level of residents, their sensitivity, and their ability to cooperate in order to solve local problems. Lack of care about the way the immediate surroundings look is often linked with social pathologies.

A fondness towards certain places within the metropolitan area is a good measure showing the strength of emotional attachments to the space.

This research trend resulted in attempts to locate various feelings connected with the perception of the urban tissue. Here, we can mention research carried out by Gould and White [16] who were one of the first to create cartograms showing the locations of places that people like, which give them security and a feeling of identification with certain areas of a city. Preparing images of behaviours related to the perception of space is the subject of intensive interdisciplinary research.

The aforementioned method of describing the internal structure of metropolitan area complements other, more formal diagnostic methods. It gives the benefit of lowest level analysis – the level of feelings, assessments and opinions of the individual resident.

7. Summary

The above synthetic description of research trends which study the spatial diversification of the urban area includes a number of bibliographic references which include basic sources with the chronology of the appearance of new approaches to diagnostics.

The oldest trends still developed nowadays are related to economic aspects of the diversification of settlement networks and date back to the 19th-century ideas brought forward by von Thünen [18].

Then, there is the ecological trend originating in the first decades of 20th century in works by Park, Galpin and the achievements of Chicago school.

The urban and landscape trend with direct references to contemporary Polish urban practice is derived from the Kraków school of landscape architecture by Bogdanowski [4].

A relatively recent approach includes psychological aspects of the urban space with Bańka [2] as a forerunner of such studies in Poland.

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GRAŻYNA DĄBROWSKA-MILEWSKA*

GAMES AND PLAY OF ARCHITECTURE WITH CULTURE AND NATURE

GRY I ZABAWY ARCHITEKTURY Z KULTURĄ I NATURĄ

A b s t r a c t

Games and plays of architecture occur in the urban space and in the natural landscape. They are presented based on examples of architecture from the last three decades of the twentieth century, through the prism of doctrines and individual creative attitudes.

Keywords: modernism, postmodernism, high-tech., organic architecture, nature, culture

S t r e s z c z e n i e

Gry i zabawy architektury mają miejsce w przestrzeni miast i w krajobrazie naturalnym. Przedstawiono je przez pryzmat doktryn oraz indywidualnych postaw twórczych, na wybranych przykładach architektury z ostatnich trzech dekad XX wieku.

Słowa kluczowe: modernizm, postmodernizm, high-tech., architektura organiczna, natura, kultura

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1. Introduction

The subject of *Games and Play of architecture* – seemingly "not serious" – in fact forces us to serious reflection. Actually, the whole history of architecture, in particular contemporary, proves that it participates in a variety of games: *about space* and *with space*, *with the society,* for which it is designed, with heritage and *with the challenges of the future*. Entangled in a variety of compounds and conditions, it has never been an absolutely free art. It was subject to the influences of various ideologies: political, social, aesthetic, and at the same time had to respect the expectations of investors as well as technological and economic constraints. This game on different fields also accompanied the ethical aspect, that is – remaining in the convention – *fair play*. And this means that architects, representing a profession with public trust, should first and foremost be guided by the common good and not yield to narcissistic temptations.

Creating architecture is the art of shaping space. But because of the way we do it, in some sense it is a game within the rules set by existing paradigms.

2. Changing paradigms of twentieth century architecture – the changing rules of the game

In the twentieth century in architecture and, more broadly, in culture, there were two serious turns and changes in paradigms. The first, truly revolutionary, was caused by the modernist movement, that convinced the world that humanistic and modern architecture must be: democratic and egalitarian, rational and logical, primarily serving the needs of utility, purist and neutral in form, definitely distinguishable from history and tradition.

After more than three decades designing in the International Style, as thousands of similar, inexpressive buildings have begun to change the spatial and cultural image of cities, threatening the destruction of their identity, the first criticism of modernist doctrine and demands for a change in paradigms have appeared. It was believed that purist modernism had exhausted its possibilities of expressing reality and communication with the recipient. In the famous manifesto Complexity and Contradiction in Architecture (1966) Robert Venturi proclaimed that the time had come to restore architectural richness and joy. He advocated the ambiguity and disorderly exuberance of architecture [2, p. 198]

But the second turn in architecture, involving moving away from modernism, was gradual and evolutionary. In the '70s and' 80s modernism underwent a phase of mannerism, which variously manifested "the release of forms" [1, p. 370]. On the basis of contestation of modernism three new trends grew: postmodernism, high-tech, and later deconstruction. There has been change of paradigm from the "only correct" modernist to the pluralist.

2.1. Beauty of technology

In the 70s, the move away from the strict rules of modernism was characterized by a humorous use of elements hitherto treated very seriously. In the Centre Pompidou in Paris, designed by Renzo Piano and Richard Rogers, the idea of emphasizing "the truth" of structure,

reaching Viollet-le-Duc and cultivated by the modernists, was purposely exaggerated and became the subject of a public joke [8, p. 571]. Structural components and installations, the "working" elements of the building, so far hidden "insides", were painted in bright colours and placed outside as a decoration. Evidence of defiance against the modernistic principle *forms follow function* was also the Lloyds Building in London. With the exposed pipe installation, and mechanistic facades, finished with glass and stainless steel, it looks more like a petrochemical plant than the seat of a powerful noble institution. The architecture of early high-tech played with technical and industrial elements, and raised them to the rank of decorative arts.

2.2. Postmodern game of double coding

Postmodernists were not radical anti-modernists. They wanted architecture to be purely "for the people". According to the interpretation of Charles Jencks, postmodern building had a dual code: partly modernistic and partly conventional (it was something else: historical, local, metaphorical, and contextual). Dual coding is also understood in the sense that the architecture speaks simultaneously on two levels: the popular – addressed to the usual recipient, who simply wants to understand and be enjoy it, and the elite – addressed to an interested minority of architects, who note the subtle differences rapidly altering the language [4, p. 6].

This dual encoding opened the door wide to various gaming and amusements architecture. They relied not just on – to paraphrase Venturi – "decorating" a modernist "shack". Postmodernism struggled with boredom, and therefore joke, irony, allusion, metaphor, casual fun, and icons from world culture were a desirable means of architectural narrative.

Postmodernism liked to play with historical architecture. "The presence of the past" in the design was to be, according to Venturi, a way of restoring a sense of identity and human dignity [8, p. 572–3]. Interest in historical forms not only revived, but took the form of a peculiar, almost provocative demonstrations – deliberately distorted, either grotesque or pathetic [1, p. 372]. Postmodernists drew a handful of architectural motifs from different eras by combining them together in an eclectic collages. The monumental building of the municipal government in Portland, by M. Graves is a model example. Modernism, visible in the cubic shape and large glazing, has been treated as one of several "historic styles". It is accompanied by decorations in the style of Art Deco and Art Nouveau, motifs from Ledoux, and processed classical elements – pilasters and a giant key [3, p. 860].

In the Piazza d'Italia in New Orleans (1979), Charles Moore joined pop-art style with historicism reflecting Italian tradition by playing with historical forms like the colonnade, portico, arc-serliana, and Baroque fountains. They are connected with elements from the world of pop culture: neon headband for the finals columns, and made of stone contour maps. In other works of postmodernity classic details are humorously scaled, for example a monumental column proudly supports the corner of the building designed by Aldo Rossi in Berlin, or gigantic "half-columns" in the Abraxas building by Ricardo Bofill.

At its best, postmodernism was a "game of high-stakes" (R. Venturi, M. Graves, Ch. Moore, P. Johnson designs), but at its worst it was a foolish game for big kids [2, p. 198].

Ill. 1. Centre Pompidou, Paris, 1971–77, Renzo Piano, Richard Rogers
Ill. 2. Seat Chiat/Day/Mojo, Venice, 1985–91, Frank O.Gehry
Ill. 3. Zero Cosmology, 1990, Masaharu Takasaki
Ill. 4. lowerTower, Paryż, 2004, Eduard Francoise
Ill. 5. House on cliff, Premboke, Walia, 1998, Jan Kaplicky, Futur system
Ill. 5. Villa dall'Ava, Paris, 1985–91, Rem Koolhaas

2.3. Allusion and reinterpretation

While postmodernists marked the presence of history in an ostentatious manner, Rem Koolhaas, who often refers to the works of the great modernists, uses discreet allusion. Villa Dall 'Ava in Paris is an intelligent, perverse mutation of Corbusier's Villa Savoy. Similar in form: supported on pillars, with a roof terrace and the band windows, it is full of references

to the original. As Corbusier softened the straightforwardness of the main body with the wavy shape of the solarium on the roof, so Koolhaas does the same thing by placing there an orange mesh fence, normally used to protect road works. The walls – instead of Corbusier's white, are covered with corrugated sheet. Some photographers of the Villa Dall'Ava playfully wove in the image a small, strolling giraffe, referring to the picture *Zebra and Parachute* (painted by Christopher Wood in 1930), showing the Villa Savoy with a zebra [7, 207–8]. Although Villa Dall 'Ava has a strong structure – after all, it bears the swimming pool located on the roof – it optically looks very light. The walls of lightweight aluminium seem to have low mass. The supports carrying the swimming pool are hidden inside and invisible. But then, the slender seemingly chaotically arranged bars, which perform a secondary role were visually highlighted. Koolhaas did not stop at historical allusions, his work is also full of structural illusion.

2.4. Jokes intended and unintended

There are architectural works that shock the viewer, and are perceived as a joke, despite the real intentions of their creator. These include Frank Gehry's first Californian realizations. His own house in Santa Monica met with total criticism from the neighbours. Meanwhile, Gehry says that his concept was influenced by careful observation of the environment and the habits of the inhabitants [5, p. 139] it is simply a reflection of the urban and cultural chaos in Los Angeles. While the ad hoc architecture of his house, as well as the Norton house in Venice, defends its ideology, it cannot be assessed other than as a joke, situating giant binoculars as the entrance to the headquarters of Chiat/Day in Venice. Jokes that were intended are certainly anthropomorphic buildings such as the House-Face from Kyoto (Kazamasu Yamashita).

3. Game in green: *culture in nature* and *nature in culture*

Culture in nature. The majority of architects relate to nature in a respectful, almost reverent way. No wonder, after all, nature is the work of God, and therefore axiomatically good and beautiful. It is reflected in the attitudes of creative architects in situations where they design objects in the natural landscape.

One of these approaches involves a mimetic assimilation into the environment (we can call it "the game of imitating the forms of nature"), the other – minimization of the visibility of the building by masking, hiding (we can call it a "game of hide and seek"). In both cases, the game is not competition between architecture and nature, but rather an interplay, symbiosis, and even subordination to nature.

In creating architecture that mimics nature, unmatched are the representatives of the American school of organic architecture. For example: Ken Kellogg, designing the building of Rancho Mirage restaurants on a rocky desert in Palm Spring, gave it the form of rock strata. Low, one-storey, curving around the hill, so it perfectly integrates with the configuration and colour of the terrain, and is noted only as a subtle outline on the slope.

An extreme way of "playing hide and seek" in the landscape is burying the architecture under the ground, sliding in the slope, or covering with a artificial embankment. Tadao Ando did this when designing the Chichu Art Museum on the island of Naoshima. His aim was to

promote art in touch with nature. When Ando met the severe environment of the bare peninsula, he decided that it would be the perfect setting for singular installations, but he hid the essential building underground, providing lighting from above through courtyards and galleries [6]. A well-known example of the perfect combination of architecture with the natural landscape is the house on the Pembroke coast in Wales designed by Future System. It acts as an "eye" out over the sea. The exclusiveness here comes from a combination of secrecy and perfect siting [7, p. 242]

Nature in culture. Another board of "game in green" is the city and its cultural context. Here, much more, greenery is a complement and supplement to architecture, planned together. Green terraces, roofs and walls, increasingly used in contemporary urban architecture. They are not – as in the previous examples – an attempt to camouflage the building in the environment. They play a different role – they are rather a manifesto of an environmentally friendly attitude and a symbol of equivalence between nature and culture in human life. This is exemplified by Marek Budzyński's realizations over the last two decades. The greenery has become an important component of building forms and significant architectural details. A great example of this philosophy is the Building of the Podlasie Opera in Bialystok, built into the wooded St. Mary Magdalene Hill. The landscaped roofs of the lower parts of the building are designed as walking areas. The majestic, front colonnade represents the "relationship between nature and culture", just as in the building of the Supreme Court in Warsaw, and is crowned by a beam-pot with planted willows. Budzyński continues the friendly marriage between architecture and nature on the campus of the University of Bialystok.

Edouard Francoise has for years been playing original games with greenery and architecture. The Chateau le-Lez in Montpellier is a "Building that Grows". The exterior walls were covered with steel mesh holding loosely placed stones among which plants may take root. Even so, the most interesting are terraces-rooms supported on thin supports, connected by footbridges with apartments. Over several years they became surrounded by a canopy of trees. The spectacular success brought the author the Flower Tower building in Paris, also called the ''Feathery". On balconies entangling the 9-storey tower- building, bamboo is planted in identical pots. This is a fast growing plant, creating every year a natural green screen. The advantage of Francoise's projects is their simplicity and effectiveness, as well as the relatively low cost of maintenance [9].

4. Summary

According to the modernist doctrine, architecture was designed to be utilitarian and rational, of simple form, reflecting function and structure. "It played" with the quality of space, but not its meaning. The contestation of modernism has brought interest in complexity and contradiction. Architecture regained the right to express emotions and ideas, to communicate using familiar cultural codes, for example by reference to history, traditions, or popular art. It "played" with the feelings of the recipient, and wanted space to become "the place". Also attitude to nature changed. The paradigm that Man is the most important was replaced by the paradigm of sustainable development. The full affirmation of the aesthetic value of nature is reflected in the relationship between architecture and nature, different in the cultural context of the cities from in the natural landscape.

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ARMANDO DAL FABBRO*

PLAY TOWERS, GAME OF HALLS

ZABAWY WIEŻ, GRY HAL

A b s t r a c t

The issue is playful, so my choice was to develop it by comparing two highly contemporary themes and absolutely classical types in architecture: the Type Tower and the Type Hall. Instead of writing to describe concepts and thought, I prefer to show my drawings and designs exploring figures and meanings, memories and experiences.

Keywords: Vertical composition, Horizontal composition, towers and halls

S t r e s z c z e n i e

Zagadnienie jest żartobliwe, dlatego zdecydowano się rozwinąć je w odniesieniu do dwóch bardzo współczesnych tematów i absolutnie klasycznych typów w architekturze: typu wieży i typu hali. Zamiast opisywać pomysły i myśli, pokazano rysunki i projekty, eksplorując figury i znaczenia, wspomnienia i doświadczenia.

Słowa kluczowe: kompozycja pionowa, kompozycja pozioma, wieże i hale

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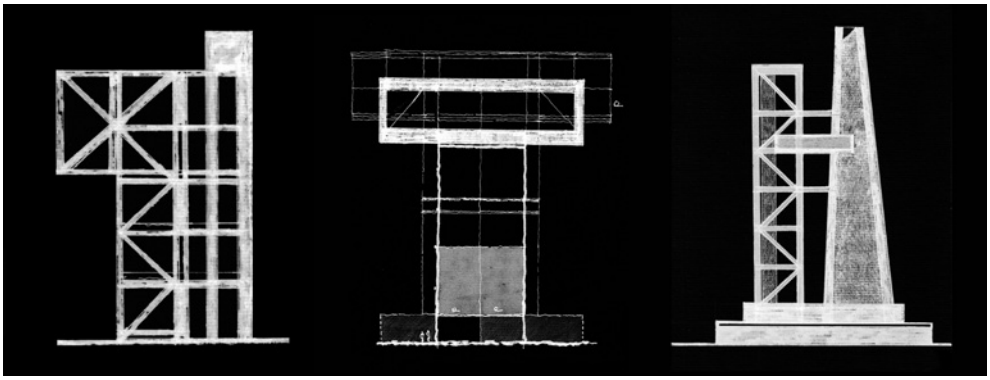
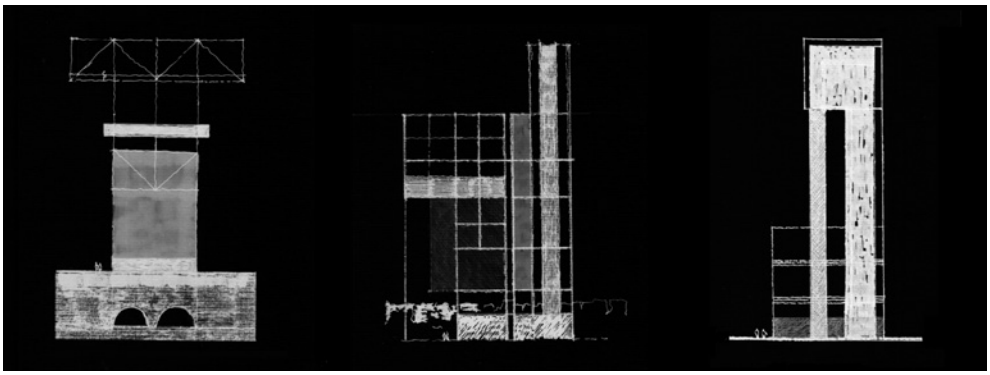


Any game needs predetermined rules and uses tools to achieve its goals.

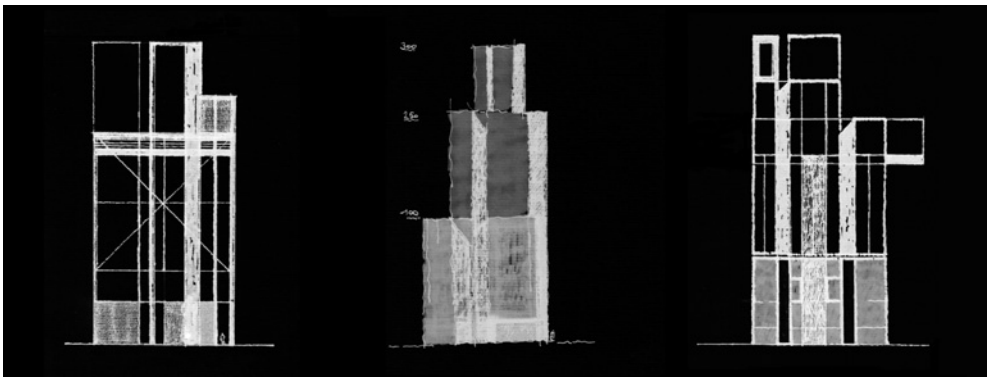
From these considerations we can tell – paraphrasing Le Corbusier's famous sentence – that architecture is a subtle and unpredictable play in which figures and bodies come to life in space. But its reason for being, the main one, we believe resides in the relationship that architecture manages to establish with places, history, tradition, and so on. The designs shown here refer to a visual interpretation of the theme through two examples of contemporary architecture, in their own way, highly evocative: the vertical building (type Tower) and the horizontal building (type Hall).



1. Play Towers

The architecture of the high building follows the principle of vertical composition. It is configured in a system of evocative elements referring to experiences of knowledge and composition according to the technique of vertical mounting. Some of these examples indicate the character of an urban scene represented in its figurative elements and building components

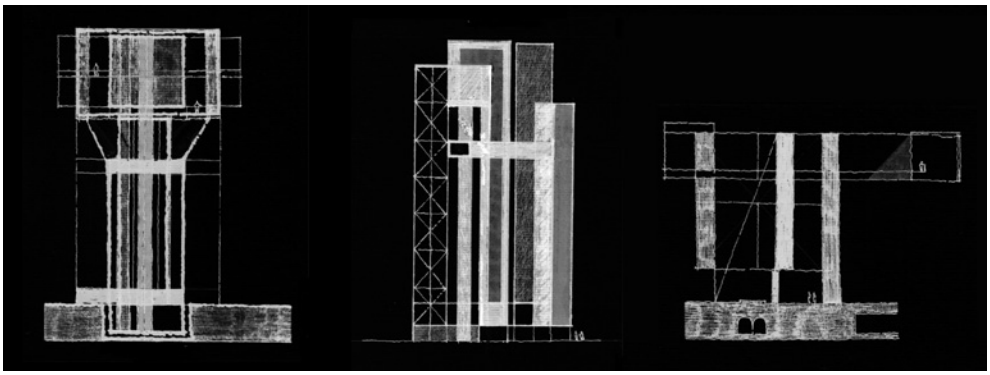
The issues of composition have been privileged in the definition of the building as a whole and in the assembly of elements, to be summarized as follows:



The detachment from the ground seen as an opportunity to compare a building and its context, as the place where you can represent the passage between inside and outside space, between the private space of the building and the public space of the street.

The facade, which, like an urban device, can either have a real architectural depth (and be inhabited) or turn into a sophisticated technological device;

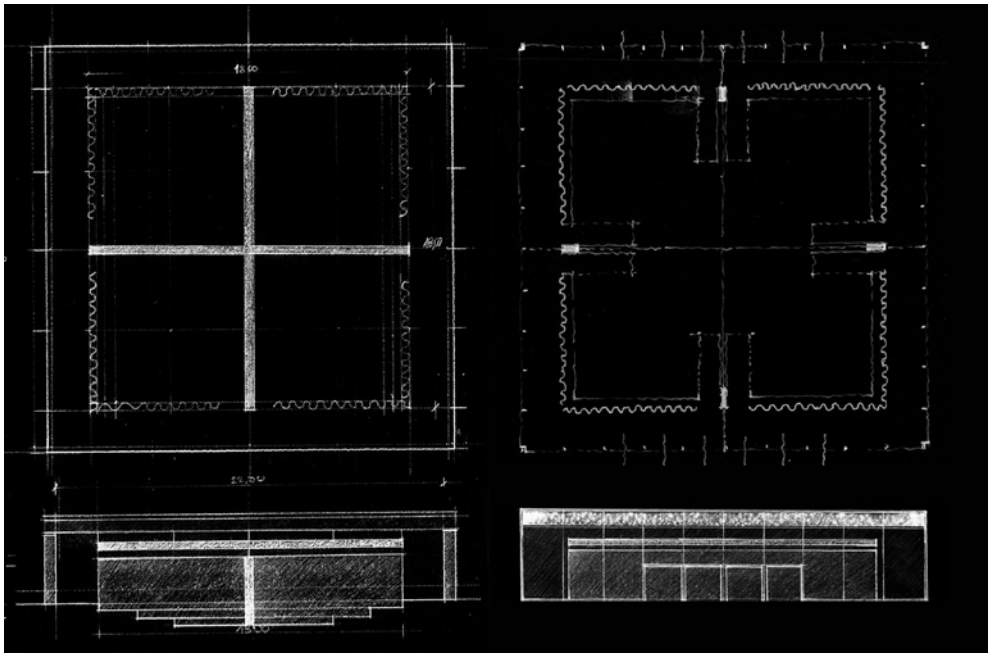
The crowning as a closing element or as the roof of the building, such as an attachment to the sky that emphasizes the character of the building and its recognition factor in the urban landscape.



2. Game of Halls[1]

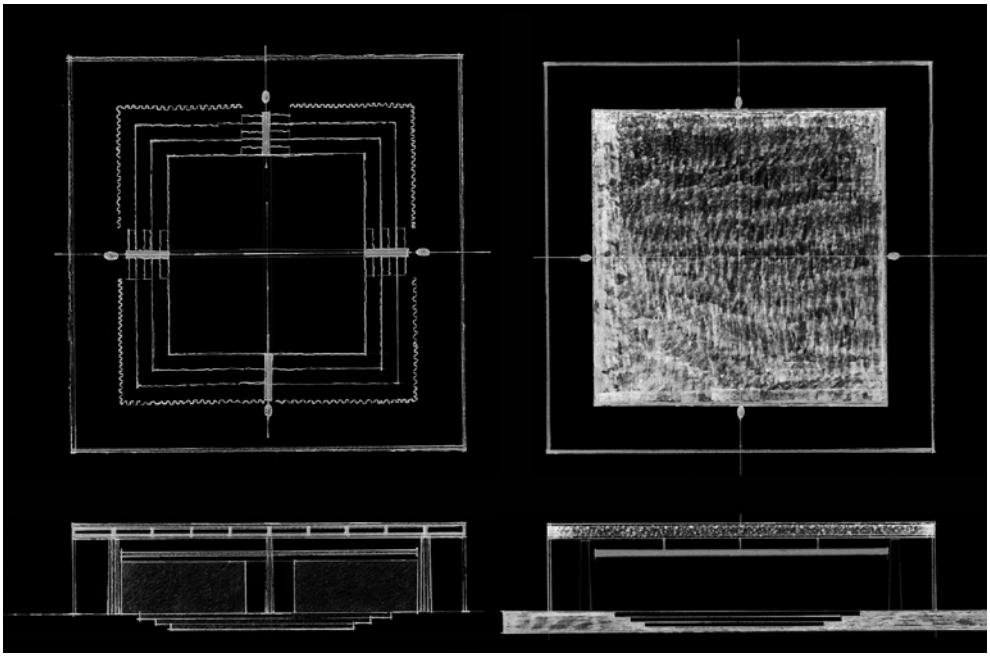
The conceptual, compositional, and constructive worth of Type Hall buildings achieves an aspiration towards architectural invention in which spatial and technical solutions coincide.

[1] The Game of Halls' designs were drawn up at the Milan Triennale Xtra exhibition Di ogni ordine e grado. L'architettura della scuola, a cura di Massimo Ferrari, 2015 (structures prof. ing. Paolo Foraboschi; collaborator dott. arch. Silvia Bertolone).



The project of the Type Hall aims to emphasize the relevance of the theme of undivided and collective space, its ability to interpret the new urban strongholds of the contemporary city, but also to remark on the relationship with the history of architectural types and the will to let architecture express itself in its own time and significance, in new and ancient beauty: *Nova sed Antiqua.*

The issue of Mies' architecture emerges transfigured and reconceptualized in terms of the ways of looking at and interpreting it, as a piece of architecture classic and elementary at the same time.



Also in this case, the *Game of Halls* refers to the architecture of the large covered and undivided space, such as the hypostyle hall and the enclosure.

The hall, the hypostyle hall, and the enclosure are architecture's three main archetypes, and represent, moreover, three compositive figures, strongly characterized in their spatial, structural and constructive components.

In this case, the theme of the hall was interpreted through the spatial and figurative declination of the horizontal building with a big covering and one and only space, which can take on various internal configurations according to functional needs.

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GERARD J. DÜRSCHKE*

THE PLAY OF ALLUSIONS OR THE TRAGEDY OF LE CORBUSIER'S FIVE FINGERS IN THE CITY OF CHANDIGARH

GRA ALUZJI CZYLI TRAGEDIA PIĘCIU PALCÓW LE CORBUSIERA W MIEŚCIE CHANDIGARH

1.
Dead dramas in a dead theatre of the everyday
Secret archipelagos scatter pretexts of sinister bridges
Striking of sparks, astral nights and comets in anticipation
Daybreak on an arête in the cracks of sleep and waking of imagination
Art is artificial and a creation of artificiality enriches artificiality
Dialectical values – thesis, antithesis, hypothesis and synthesis
Longing for the core of sense ahead of thoughts
Nameless, unnamed and undefined resurrections
The result is proof of powerlessness or prosthesis in non-breath
The measure theory – theory of the symmetrical whole's extremes

Presentiment, eternal rustle of hearts to the last line
Thought – quick turn of words one tiny line after another
Like subconscious emerges from the emergent chasm
Energy seeks expression in the green abyss of forest inlets
In the magical property of the tides
Apology of sense in entwinement of harmony and discord
Nomination in denominator, completion in genitive
Finding and discovering pretexts in dative
Revolution with the era of liberated and untamed freedom
Pluralistic views and God new-born abstract

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Everywhere analogies and fabrications give us a wide berth
Who is to unravel sky-high agony of the bloodstream's burning bush
Come, good spirit, on the whole stretch of aesthetic crevices
Who is to unravel the tangled facts – thoughts like lightning
God the sculptor, formed the man of clay for the sake of aesthetics
Magic, hocus pocus, out of vanity carved Eve from Adam's rib
In the name of cognition the blue sky integrated and differentiated
Lyricism, dynamics and sublime determination of the round angle
The core of meaning in depths of the form content is the name Fortress
The building we live in based on a unique word

In concrete, our eternal human world is forever fixed
Prophetic dreams the Sacred and the Profane carry us into the nether world
Form brutalism of artificial stone moulded from scratch
Like in the poem gravity in the form of free consciousness
In the shadow of fiction of the metaphor of pretexts inscrutable remoteness
The clock's ticking over and over again in a steady aimless run
Rhythmic seconds, an eternity in the mystery of silence
Furious pulse of despair of transcendent fantasy in lethargy
Before the heart beats in a torrent of tear of birds love
Through the anguish of elemental eruption, life continues in confusion

2.
Verborrhea decomposes habitat of love into prime factors
Novelty plunged in stunned fast-flowing streams of time
Reclaimed property appropriated with the speed of fulfilment
The reason in exile and the blood revolting in veins fraught in tension
The whiteness of horizon and the land of bliss is wide open in the forest clearance
The horizon tightens rainbow circles concentrically with rays
Shadows and half-shadows mooning about like ghouls in the ghosts' hour
Till the chase with the pursuit – till the last one of the chased rushes
Charon leads kidnapped souls across the river Styx in a boat
The columns shook and collapsed into a spiritual slumber beneath the earth

Hanging Gardens of Babylon shrouded in the abyss of loneliness
Invisibilities mental meanders flow down with stream like songs
The wind blows illusion to delusions in a maze of dreams' riddles
The enigmatic unrecognized multiplicities – of worlds of meanings
In Plato's cave plus-minus infinity of imagination
Mysterious record like a black square against the whiteness of the sky
Through intellectual glass speculations unreal forms
Glass world as the creation of multiplicity of images in the ideology of sublimation
While illusion blends with realities in a glass of water
The concreteness of the ossified norm is formed from the amorphous state

Epiphany, light with hermetic nothingness – thus spoke Zarathustra
The body demon – it is not known how many parts the hybrid is composed of
Night dream, delirium – the hands wander in a circle on the clock face
The body demon demolishes and the road to the subconscious is obscured
Elegy about nothingness – an hourglass poured half a glass of sand
A separate entity of perfection exists only as an idea in the imagination
Matter and spirit – a refuge in the fanciful netherworld of imagination
Eruption of senses in pro-reaction beyond the limits of inspiration
The Witches' Sabbath of Doctor Faustus under the moonlight
And the multiplicity of reality conditioned by time of relativity

The black hole pulls us into the dark timeless abyss
Thirsty souls and muses untouched on the pubis
The fight of ghosts, concrete and complex of everyday metabolism
With the metaphor of light and shadow in the drama of continuous passing
Unfulfilled destination in the last sigh of desire
The rays of dawn in blood-red daybreak of remote associations
The hybrids of noncontiguous elements of truth and half-truths
The universal space in the rainbow rim of evil spirit
The Prince of Heaven, Lucifer, the luminous variant of God the sculptor
An error errs in the cerebral ganglia in the destructive time machine

3.
The archipelago of the Earth's transcendent face, the man's material
Pretext or allusion in solitary skies of art creation
Like the Holy Grail, which was lost forever in the chasm of time
The sought-after light in the long dark tunnel of the abyss
We sail in the dimensionless vacuum from left to right for abstract art
Is infinity possible to be measured with the duration of lifespan
To fish out the golden point of existence within the golden division of coincidence
The flame of knowledge run away with us over the passions of the sparks and fire's secrets
We solve equations with multiple probabilities for fame
The dialogue continues – spirits torn apart like souls into elementary parts

The time spins on the spinning wheel and weaves the warp's thread on the game's looms
The daybreak ghouls and demons open the fourth dimension of geometry
Twisted world – boundless forms on the board with pencil on tracing paper
Everything is mixed up in the name of vitality of the inexhaustible players' strength
Antinomies – plus / minus – poles and elements beyond subjugation
"O Youth! Pass me thy wings, / And let me soar o'er" these dead boulders
Archetypes of the fourth dimension of a huge block, delirium of the entire population
The gift of poetry lifts ideal and concrete over the state of apparent weightlessness
Clings to the remnants of real awareness of the metaphysical horizon
The antagonists and protagonists from the world of delusion, between dream and reality

Civilization resides in the historic edifice and the ruins of the past
Antiqua, Roman order, art architraves, triglyphs and metopes
Open art of immeasurable aesthetic value began
Free and sensual are only disturbing curves and bends
Lyricisms of non-fulfilment in the matter of unformed solids' gusts
The narrator conducts dispute – who is to hear the cry of the interlanguage of agreement
Heraclitus' *Panta rei* is the overliquidity of the amorphous form of dullness
All the water of Oceanus, which flows the world around as the beginning
Black swans sing songs to the stars in the collective madness
Thanksgiving chants audible in the open skies of the world

The narrator in a quandary – an infinite function on the axes of Descartes
Detached from the ground, deceived generation in the rustle of the nothingness zero
Deranged with towering flight, beautiful floating in white clouds
The risky flight is not subject to the laws of gravity, perspective and time
And in the head just noise and confusion of the rhythm of chordophonic wings
When the ground split apart and spirit shone like a sorcerer in a wild thicket
Play everywhere – constructors walled up the reason of the right angle
Demons and jugglers of the sophisticated worm wheel dominated the human house
Creative mess – terrible boredom – game and entertainment – as a creative inspiration
Everywhere the same, in the same way, and haste chases up everything with everything.

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RAIMUND FEIN*

GAMES OF ILLUSIONS

GRA ILUZJI

A b s t r a c t

Visual illusion and optical deception are essential and admissible means in the creation of architectural quality. The users and beholders of architecture expect to be enchanted by the friendly ruses of illusion. The true masters of architecture have always been masters in the game of visual lies and deception. Architectural illusions are used to show us an idealised reality.

Keywords: Illusion – magic – enchantment – idealised reality

S t r e s z c z e n i e

Iluzje wzrokowe oraz oszustwa optyczne są podstawowymi i dopuszczalnymi środkami podczas tworzenia jakości architektonicznej. Użytkownicy i obserwujący architekturę oczekują tego, że zostaną oczarowani przez przyjazne złudzenie iluzji. Prawdziwi mistrzowie architektury zawsze byli mistrzami gry kłamstw i złudzeń wizualnych. Iluzje architektoniczne są wykorzystywane w celu ukazania rzeczywistości idealnej.

Słowa kluczowe: Iluzja – magia – oczarowanie – rzeczywistość idealna

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1. In the creation of architectural quality, honesty is not always paramount

In some of the past editions of this conference, we have occasionally underlined that creating architectural quality is a skilful game that can be compared to the game of chess. You think ahead and make careful moves to reach your goal: The highest possible standard in architectural quality. In order to play successfully though, you have to know not only the rules, but also the tricks and the tactics of the game. Moreover, you will find that you cannot always afford to play honestly and with an open visor. Sometimes, it seems appropriate to not let the others know what you are up to. In certain cases, we feel that it is unavoidable to deceive and mislead in order to achieve that specific architectural quality that is our final goal.

By saying this, I am not talking about all those ruses and deceptions that happen so often in the world of building and planning when someone lies and deceives in order to achieve an economic advantage over somebody else, thus creating victims that have been misled to their own disadvantage. I am not saying that this is in any way justifiable; in fact, I would like to condemn from the heart any form of materialistic fraud and speculation in architecture that is based on intentional misinformation, just in order to gain some economic advantage for oneself.

2. In the creation of architectural quality, it is admissible to mislead through optical illusions

But I strongly believe that there is a permissible form of deception and misleading in art, and thus in architecture: That which is applied as part of the creative process, for advantage and for the enjoyment of the future user and beholder. I am convinced that it is admissible to use illusion to construct a supposed reality. Something that seems to be there is really there as long as the illusion is not unmasked. In this case, an illusionary reality can be enjoyed as if it was really there, and if this reality is enjoyable, I have to praise the artist for misleading me to the enjoyment of a reality that would not be possible without his wise deception. Picasso said that art is a lie that makes us see a truth. We all know that fairytales are lies in in so far as they do not tell us things that really happened. Still, are they not telling us some truth? Illusion is at the base of art. Art is not only a means to tell the truth; it is also a means to go beyond truth, to offer the effect of an ideal truth that could be, if only reality allowed it.

The use of illusion, in art and particularly in architecture, is not only admissible but essentially necessary. People will never be enchanted just through the plain truth; they will always be enchanted by illusion. People want to be enchanted. They ask for it. They simply wait for it. After all, this is why people go to the movies; this is why they read novels. They want to imagine, to imagine a reality as if it was really there. And they want to go beyond reality. This is what they expect from art: To be carried beyond reality into a world full of space for the imagination. Little does it matter whether this happens through illusion or optical and acoustical deception. This is not only accepted; it is expected. As long as people only care what they see and feel, and not about what is really there, illusion will be all too willingly accepted and enjoyed as a reality. After all, a hypothetical reality is a reality as well.

3. The use of optical illusion and deception has a long tradition in architecture

In architecture, the optical manipulation and the illusionary element have a long tradition and a deep meaning. I would go as far as saying that optical illusion and deception is really the game that the architect has at his hands to play. Architecture can only be magical if it has some element of magic introduced into it. It is the architect's first and foremost task and noblest duty to add magic to his/her work, and the magic mostly consists in playing with illusion, in the construction of a supposed reality that goes beyond what is possible as a reality, to an idealised reality so to say.

4. In architecture, the optical illusion is one of the fields of mastery and excellence

The history of architecture is full of examples of optical manipulations and illusions. One could say that the masters of architecture have always been masters in the game of illusions. The greatest works of architecture in history have always been rich in optical manipulation: From the Greek columns that, through careful shaping, were made to seem taller than they really were (by the way, a trick that Mies van der Rohe loved to use, too), to the manipulation of perspectives in Palladio's work (best seen in the Teatro Olimpico stage), to the subtle illusion of a false separation between "old" and "new" in Gunnar Asplund's facade of Gothenburg's Law Court Building, and many other examples from all periods of time: Playing around with illusion, optical deception leading to a supposed reality, has always been the game, the field of excellence that divides the masters from the epigones.

So, the game of architectural creation is really one of friendly deception. As such, it is not selfish but deeply altruistic, idealistic, and humanistic. True artists are liars, but they lie in order to create enjoyment and happiness in others.

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PLAYING WITH COLOURS IN SENIOR ARCHITECTURE – REMOVING BARRIERS

ZABAWA KOLOREM W ARCHITEKTURZE DLA SENIORÓW – USUWANIE BARIER

A b s t r a c t

The following research has been designed to present solutions for buildings which were created for senior citizens. The purpose of this paper is to select methods that, by using colour, would greatly improve the quality of life for the elderly. Social psychology emphasizes the close relationship between humans and the environment they live in. A safe and friendly space adapted to the specific needs of its users has an important impact on their quality of life. It also can be stated that there is a close connection and dependence between the quality of the living environment and the quality of life of senior citizens. Colour constitutes a vital component of the living environment design in senior architecture. It is not only evidence of a building's aesthetic value, but becomes an essential spatial mark.

Keywords: seniors' architecture, barriers, colour

S t r e s z c z e n i e

Celem przedstawionych badań jest ukazanie rozwiązań budynków przeznaczonych dla osób w wieku senioralnym. Ważnym elementem pracy jest wyłonienie przesłanek, umożliwiających poprawę jakości życia osób starszych poprzez zastosowanie koloru. Psychologia społeczna zauważa ścisły związek między człowiekiem a środowiskiem życia. Bezpieczna, przyjazna, przystosowana do potrzeb użytkowników przestrzeń wpływa korzystnie na jakość życia. Można zatem uznać, że istnieje ścisła zależność między jakością środowiska zamieszkania a jakością życia osób starszych. Ważnym elementem w projektowaniu środowiska zamieszkania dla osób w wieku senioralnym jest kolor, który nie tylko świadczy o estetyce obiektu ale jest również jest charakterystycznym znakiem w przestrzeni.

Słowa kluczowe: architektura dla seniorów, bariery, kolor

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Malarz wciąż zachodził w głowę:
Są kolory i odcienie,
Każdy inną ma wymowę,
Każdy jakieś ma znaczenie.
Jan Brzechwa

1. Introduction

Due to the fact that societies are currently aging, architects are facing very important challenges linked to adjusting changing user needs. Newly created spaces should be clear and without any barriers.

The barriers we come across in our everyday life can be divided into: urban – elevations (macro scale), architectural – stairs (mezzo scale) and object-related – bathtubs, toilets (micro scale). The subject literature [1] offers another barrier division into structural and non-structural. The former referring to those spatial elements which impede access to this space.

The second group – non-structural barriers – refers to efficient space perception and place to place mobility (wayfinding). Two scales can be distinguished in this issue: urban and architectural. Wayfinding is especially important when analysing the needs of senior citizens, whose spatial perception is already impaired. This problem is especially observable in residential areas, where a complicated urban structure (complex, irregular shapes of buildings and their enormous size, and their location – one building adjoins two streets) makes it harder to find the desired destination, and often our own living address. The same problem can be observed in closed buildings (hospitals, shopping malls, railway stations, airports) where inappropriately marked routes, without clear, comprehensible directions make it harder to reach the desired destination. Thus, a properly designed space should include a sufficient number of clear and intelligible directions. Elements of architecture, graphic design both tactile and verbal (for the visually and auditorily impaired) provide cohesion and ease of use in the space. To make finding recommended routes easier they should include the following four segments:

1. Orientation – ability to determine one's own location in relation to the surrounding objects and the destination itself.
2. Route Decision – the choice of routes leading to the destination.
3. Route monitoring – the possibility to verify whether the chosen route leads to the destination.
4. Destination Recognition – confirmation that the destination has been reached.

Old age is often associated with weaker perception of many elements, and this has recently triggered the concept of designing buildings with easier access for senior citizens. One of the most vital factors in such design is colour, which not only adds to the aesthetics of the building but becomes an important spatial marker. It is known that aesthetic appreciation of the building depends on different factors such as colour, shape, and scale. Various architectural forms affect human mental processes differently. Colours can improve or harm our mood. There are sharp dividing lines between colours depending on their numerous properties. Humans are very sensitive to colour. A person's perception of colour is a subjective and often subconscious process. Knowledge of the specific characteristics of certain colours and their combinations enables significant enrichment when designing a building and influences its perception. A certain colour can also become a spatial marker, and thus is easily identified.

The following paper offers two buildings for senior citizens which make perfect use of colour, consisting of multi-family dwellings designed for the elderly – one located in Poland – Stargard Szczeciński, and the other in Holland – Amsterdam.

2. Residential complex for people 55+ – color corridors

In 2008 in Stargard Szczeciński a small residential complex designed for people of the 55+ age group was built. The project was selected in a competition in 2006, which was won by the DOMINO architectural bureau. It is the first of this kind, implemented by Stargard's Communal Building Associations wholly dedicated to the elderly. It is a unique example of a comprehensive approach to design in Poland. Design solutions have been subordinated to the needs of future users. Therefore in addition to the technical facilities they offer residents the security, both physical and psychological.

Bearing in mind the limitations of seniors regarding mobility, vision, hearing and memory, the architects created a clear visual identification system. They designed a system of pictograms, and convex door numbering. Colour plays a crucial role in the solution.

Diverse colouring of individual segments has been introduced, thus facilitating identification of the place of residence and linoleum finish routes, which create a mood of "familiarity". The entire facility consists of three two-storey segments hosting 22 flats.

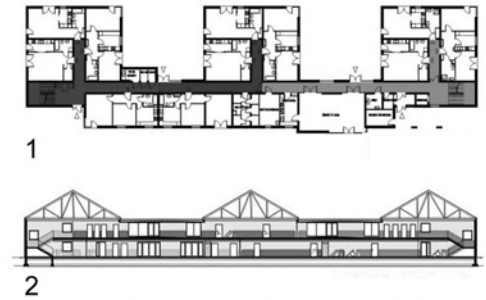
To identify each element a different colour was used. And so we have yellow, blue, and red. The designers started with the assumption that at age 55+ it would be easier to find an apartment, if it was clearly colour highlighted. The architects concluded that a family would consist of one or two people, and therefore result in a size of housing which would comprise not more than two rooms and a surface area of not more than 56 m^2. Each segment is composed of six apartments, three on each floor, to which lead clearly labelled doors. There are also common areas available to residents: a lounge with a kitchen and two terraces. This complex provides full-time care, space for a nurse practitioner and volunteers who mostly come from neighbouring houses. An animator is also employed whose task is to co-organize and co-ordinate joint meetings.

The complex is certainly a unique example of design for the elderly in Poland. In an interview, architect Wojciech Danaj says of the project: "*It was a totally new design experience. The project id clear in our memory because of its purpose, as well as the possibility of a less standard approach to the design of both the architecture as well as features and equipment, including interior design*. [2] On the other hand to the question *Has the experience acquired in this way resulted in further orders for architecture for seniors?* The answer is: *Until now, no"*.

3. WoZoCo – colourful balconies

The Wozoco building[1] was designed to be used for housing for people aged 55+ [3], and is probably one of the most widely published buildings. It was designed in the leafy suburb of Amsterdam Osdrop – a city garden realized in the years 1950–1960 on the basis of a plan

[1] WoZoCo is the first of a family of large buildings designed by MVRD, which include Parkrand, in the western part of Amsterdam, Silodam, on the waterfront in Rotterdam and Matador, in one of the new districts in the southern zone of Madrid.



Ill. 1. Stargard Szczeciński, housing estate for senior, ground floor [5]
Ill. 2. Stargard Szczeciński, housing estate for senior, section [5]
Ill. 3., 4. Stargard Szczeciński, housing estate for senior [5]
Ill. 5. Amsterdam, WoZoCo, 5-floor [3]
Ill. 6. Amsterdam, WoZoCo, south view (phot. B. Gronostajska)
Ill. 7. Amsterdam, WoZoCo, north view (phot. B. Gronostajska)

by Cornelius van Eesteren in the late 1920s. In the vicinity of the north side green polders are situated, while on the south side the plot is restricted by four blocks of two-story serial buildings with small plots perpendicular to WoZoCo. The district is green and peaceful – ideal for the elderly. The character of the shaped space was the result of urban strategy aimed at increasing housing densities on these two areas (western areas of the city). The building was located on the edge of the neighbourhood and provides a background for low buildings

from the 1960s as well as the northern border of these areas. The motivation and underlying philosophy in shaping and forming the building were records of the local plan and the Dutch building regulations that strictly defined the height (9 storeys), size and illumination of the built-up area of housing[2]. Such restrictions meant that the planned building in the main stem could hold only 87 apartments, serviced northern, closed gallery. Such restrictions meant that the planned building in the main stem can fit only 87 apartments, serviced by a northern, closed gallery. The project, however, included the construction of 100 apartments.

The remaining 13 apartments – of different heights and sizes – were organised into spatial boxes suspended on the north facade. This treatment on the one hand broke up the monotonous, uniform north elevation, and on the other hand made it possible to fill those apartments with light from the east and west, which was in line with Dutch regulations. Thus the distinctive, extravagant form of the building was the result of the constraints that inspired and influenced its shape. This example clearly shows how difficult spatial conditions can achieve unconventional results through innovative treatments and bold design. Unfortunately, this unusual solution inflated construction costs by 50%. To save on construction, the architects introduced cheaper materials and reduced the number of partitions. This time, too, they managed to transform the limitations into success.

This aggressive form of the heterogeneous material was softened. Facades finished in wood, which over time took on a patina, colourful railings for balconies and glass curtain walls favourably enhance the aesthetic reception of the whole.

The construction of the levitating cubes was based on truss supports connected to the main rectangular, linear shaft. Thanks to these boxes, the corridor perspective was broken – the gallery with numerous doors looks different on each floor, creating different views – a frame for the countryside. The form of the building, at that time, was very innovative and an avant-garde solution that has repeatedly been an inspiration for future architectural projects.

The building offers small but diverse flats for senior citizens that in their system refer to the tradition of Dutch functionalism[3]. Apartments consist of rooms or annexes, bedrooms, bathrooms, kitchens, living rooms of various sizes, balconies open to the south (or east and west in the case of hanging cubic meters) with distinctive, colourful glass railings and small rooms with windows facing the galleries (in larger apartments). The balconies are big enough that you can instantly stand plant pots, a table, and chairs. Greenery is extremely important to the Dutch, on sunny days, life goes on the balconies that are a very characteristic element of the solution. Contact with the countryside, in the form of small gardens, is provided only by ground floor apartments. The building does not look like a residential estate for senior citizens. It is a cheerful sculpture of freely scattered glass windows and balconies, colourfully illuminated in the midday sun and carefree suspended boxes, where deep shadows provide the tectonic elevation.

4. Summary

You could say that colour is an essential element of architecture. It is very important in facilities designed for senior citizens. We conclude that colour in residential architecture should:

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[2] In the Netherlands, housing cannot be illuminated the northern light [4].

[3] Similar solutions we can meet in estates Bergpolder, Kraingse, Plaslaan (slabs built) in Rotterdam, 1936–1937.

- be used in accordance with the knowledge of the effects of the psychological and psycho-physiological perception of colour,
- emphasize a formally valid space that should be distinguished in elevation,
- provide logical signposts to indicate routes.

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SŁAWOMIR GZELL*

CHESSBOARD

SZACHOWNICA

A b s t r a c t

Barcelona is a city that was designed as a finalized urban piece and has been realized over subsequent decades. It is interesting to see how the architects and municipal authorities used the urban plan at particular stages of the construction. Did the game, which has been running for 150 years, between the urban plan and the construction of buildings have an effect on the plan and architecture, and to what extent? A study of this issue is significant today and for our cities.

Keywords: town planning, work of town planning art, Ildefons Cerda, Barcelona

S t r e s z c z e n i e

Barcelona jest przykładem miasta, które zostało wymyślone jako skończone dzieło urbanistyczne, a potem przez dziesięciolecia było i jest realizowane. Jest interesujące jak dalece w poszczególnych, co bardziej interesujących okresach wzmożonego ruchu budowlanego, architekci i miejskie władze odnosili się do planu miasta? Czy i do jakiego stopnia gra jaką prowadzono od stu pięćdziesięciu lat pomiędzy planem a pokrywaniem go budynkami, wpływała na plan i na architekturę? Studium takie ma znaczenie i dziś i dla naszych miast.

Słowa kluczowe: urbanistyka, dzieło urbanistyczne, Ildefons Cerda, Barcelona

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1.

The encyclopaedia says that chess was invented over twelve centuries ago. The game has had many varieties, but one thing was permanent: the game has always required a board called a chessboard. This board was the site of victories, defeats or ties that were the result of the positions of the chess pieces or an agreement between the players. The second fundamental of chess is the ability to think strategically, the lack of which makes playing chess impossible. We can expand or simplify this statement by mentioning the need to remember the past moves of the pieces and predict future ones, or we can describe the game in a different way. The abundance of descriptions of the game will not change the way that the game of chess is seen: chessboard and thinking. A game on the chessboard. Some people play for fun. Others play to taste victory. There are also those who play for money. In short, adrenaline, power and profit. If we were to list the reasons why cities are built, they would be exactly the same.

2.

The chessboard is nothing more than a pattern. Basically anyone can make one, from pre-schoolers who draw square fields and jump on one leg from one to the other, tic-tac-toe players, crossword makers and tillers to Mendeleev with his periodic table, and the contemporary creators of matrices. Somewhere in the middle of the list there are the creators of urban chessboards.

3.

The city of Miletus reconstructed with the help of Hippodamus was characterized by the very sought-after order which embodied the magnitude of the city. The reconstruction was a success, in the gridiron plan there was enough space for a theatre, agora, gymnasium and a stadium. Some think, however, that Hippodamus, by letting the inhabitants of Miletus out on the chessboard of streets surrounded by defensive walls, made them feel like rats in a labyrinth without any chance of escape or contact with the external world.

4.

China and Japan – urban chessboard plans that reflect the social structure. Roman cities with *cardo* and *decumanus*. Mediaeval cities founded on the basis of various rights, with quarter street grids enclosed within defensive walls. American cities, i.e. as it is sometimes said, the result of two arithmetic operations: division into plots of land and multiplication of floors. We already know all the urban chessboard plans, we have discussed them on multiple occasions. What has not been discussed as thoroughly is the urban game which we took up later, at the time of transition between the pre-modern era and the contemporary era.

5.

In the middle of the 19th century we were ready to create a modern city, i.e. a city featuring high-tech inventions which simplify the life of its inhabitants, and development solutions which adorn the city; the former and the latter introduced on a scale adequate to the city. We used to consider Barcelona the first city to run for the title.

In the middle of the 19th century Barcelona was ready for it. Production plants, including the largest textile manufacturing plants in Spain, are one thing. Then, there was the port which enabled the *indianos*, the wealthiest representatives of the new elite of the city, to grow rich by accumulating wealth in colonies selling sugar, rum, cotton and slaves. Third, real property owners. They had to use their money in some way – the financial resources (despite the crises arising every now and then) allowed for the expansion of the city. Then, there was the need to improve the hygiene in the city, as illustrated by the data saying that in the 1840s the average life expectancy for the working class was 19.7 years and for higher classes 38.3 years. Another factor which favoured the reconstruction of Barcelona was the change of military doctrine. The troops went out of the city to fight battles, instead of just waiting for besiegement in citadels which had to have empty space around them to enable the soldiers to fire at the enemy. Hence, the widespread removal of defensive walls and the construction of new buildings outside the old confines in the middle of the 19th century. This is what was supposed to happen also in Barcelona.

Under these circumstances, the city invited tenders for plans for the new quarters of the city on the recovered lands. The fate of the tenders is widely known (at least, among architects) and there is no need to recall it. As a result of the organizational chaos, the concept of Ildefons Cerdà was selected. The concept was based on a square grid of streets whose side was 113.3m. The basic width of a street was 20m. The street blocks had cut corners and the space created in this way was intended for small squares intended for service outlets and as the meeting place for the inhabitants. The grid covered the entire area between the old town and the hills in the north. Large diagonal arteries cross the grid enabling the introduction of public transportation which enabled the masses of people to travel between the distant points of the city. That was the plan, and soon the game for its implementation began. Cerda played the game advocating for urbanization of the countryside and ruralisation of the city, which one can deem the beginning of the process which today we call sustainable development.

6.

In his play for a new Barcelona, Cerda first prepared detailed plans of construction sites, which, as obvious as it seems, was not usually practised at the time. Furthermore, on the way to his *General Theory of Urbanization* (published in 1867) he had applied to Barcelona the principles which were later generalized: operations based on statistical studies and stocktaking reports, restructuring of ownership (think about the incompetent attempts of property integration in Poland), the artistic aspects of urban planning and formulation of detailed plans (I expect that our bright constitutionalists remunerated by the property owners would have a lot to say on the subject), economical implementation strategies, including implementation decrees which improved the quality of life in the city. Plus, the surprising (at the time) care for social life manifested by, for example, the introduction of squares in the middle of

quarters that consisted of 25 blocks. He wrote that for the inhabitants these are a small world or an elementary city being a part of the entire city. But it is nothing more than the implementation of the 'small is beautiful' principle which has become extremely popular in our time.

7.

Cerda's play with the city was spectacularly resumed every now and then. The first player was Antoni Gaudi who, according to his biography written by Gijs van Hensbergen (*Gaudi: A Biography,* Polish edition: Wydawnictwo Marginesy, 2015), 'shaped and cut a building tearing off walls and entire rooms, adjusting the broken profile as though it was a plaster sculpture or a paper model.' When searching for the reasons for this work method, the biographer cites another writer: 'In Spain there are no half measures … therefore, they are either capable of creating a masterpiece or an unheard-of horror' (A.Ganivet, *Idearium Espagnol – Spain. An Interpretation*, Eyre & Spottiswool, London, 1946). But look at Casa Vincens, Casa Batllo, Casa Mila, Park Guell and its palace, finally at the Sagrada Familia. After a pilgrimage around these stops on Gaudi's creative journey that shows us the architectural image of heaven and harem, and looking at Barcelona, the city of miracles (as van Hensbergen himself puts it), one can perceive the way in which Cerda, a genius and creator of urbanism, and Gaudi, the genius of architecture and soon a beatified patron of architects, complement each other. When you compare the dates of their life, you will see that Gaudi, 37 years younger than Cerda who died prematurely, was workin at the time on the construction of *Eixample,* and if he had only wanted to, he could have beeen more careless about the rigid city plan. But he did not want to. What he could have done is illustrated by the Park Guell situated outside *Eixample*. Designed as a city-garden, it has no inhabitants, but is full of mosaics made of shattered tiles arranged with the use of the flexible *trencadis* technology to form unusual patterns. The garden features hills with different inclination levels, mysterious grottoes, and dragon's caves in places where they did not exist, and tropical trees instead of native plants. Let's cite van Hensbergen one more time: 'Gaudi's programme was a unique combination of classical myths, the history of Catalonia, Catholic liturgy, and the remembrance of martyrdom'. Couldn't the author of such a programme, with the financial support of Eusebi Guell, change Cerda's plan? He did not want to – his game strategy consisted in the refusal to conform to any rules. Remember his example.

8.

Gaudi, in turn, was joined in his game during the Franco years 1936 – 1939, when the archives left behind by Gaudi were destroyed, because Franco considered all the pieces in the archives to be too Catalan, deviating from the uniform Spanish model, which was something the General could not stand. Under these circumstances, the game with Gaudi, Franco and with us was resumed in the 1990s by the conservators restoring the Guell palace – with no drawings of the arrangement of tiles on the pinnacles and in other places, they decided to shatter any tiles whatsoever and arrange them according to their own understanding of Gaudi. The effect is gorgeous, as confirmed by thousands of pictures taken by tourists and spread all over the world.

9.

The second stage of Cerda's plan begins with the years of preparations for the 1929 world exposition and concludes with the "Plan Macia" dated a few years after the exposition. On one hand, there were the objects from the world exposition around the Plaça d'Espanya, including the Spanish village, which, generally speaking, promoted the traditional house and garden, i.e. the local variety of a city-garden. On the other hand, encouraged by the German exposition pavilion designed by Mies van der Rohe, or the modernist architecture trends in Europe fuelled by the frequent visits to Barcelona by Le Corbusier who worked on the CIAM congress on a functional city. The contribution of the Catalan group to the works of the congress is the aforesaid Plan Macia. The plan reconstructed Cerda's concept by expanding the one-hectare blocks to sixteen-hectare blocks introducing a grid of streets 400m wide and long. This is how a New Barcelona, a functional city standing in opposition to the 'out-of-date city of the 19th century' was supposed to be constructed after 1934. But before anyone managed to actually start the reconstruction and adaptation of Cerda's concept, the war broke out and put an end to the plan. We do not know what a New Barcelona would look like today. Today, to the west of Carrer de Tarragona and to the south of Avinguda del Paral.lel, the streets that start at the Plaça d'Espanya, where the New Barcelona was supposed to start, loose urban planning rules prevail.

10.

The third stage of Barcelona's urban planning game began in 1985 when the construction of the Olympic village along with the construction of a modern waterfront area of Barcelona began. Cerda did not include it in his plans – he left a strip of railway and industrial land between *Eixample* and the coast. But the circumstances changed and Barcelona could not afford to lose such an opportunity – the point of contact between the land and the sea was a sought-after location which was becoming more and more valuable both in terms of economy and image. Therefore, where Carrer de la Marina reached the sea it was connected to Cerda's grid, which required its minimum deformation, probably to emphasize the postmodern spirit of the time.

11.

After the experiences of 1985–1992 it all became easier. Avinguda Diagonal was led down to the seaside where in 2004 the Forum was constructed and is being expanded to this day. The place is situated in the corner of *Eixample* where Cerda did not plan to construct more blocks, but large parks which were supposed to spread over the area to the east of *Eixample.* The inhabitants finally got parks, but different from those built at the time of Cerda. A large, concrete plane rises above the coastal motorway. Here and there, there are groups of small trees, and then the plane descends towards the sea like a human-made cliff. Among the concrete rocks there are amphitheatres and a yacht marina behind which, standing like a giant statue, there is power plant with four chimneys. The rocks are connected with bridges, ramps and stair-shaped folds at a large scale.

The walk through the square begins next to the Museum of Natural History designed by Herzog and de Meuron. A few metres above the heads of passers-by there is a large triangular

solid, the length of its sides is around 100m, heavy, concrete in a navy-blue colour, crossed by vertical strips of narrow, one-way glass windows. It seems that you can pat it on the bottom and at the same time you do not know how it stays in place. The space under the museum is not dark but black: in the gaps you can see some things far away, I ask myself: should I really walk under such a thing? Teenage skateboarders and scouts who rest in the shadow do not share my doubts and neither does the man who failed to find a public toilet in the Forum.

The square of the Forum features a large solar panel structure. Seen from a great distance, it seems like a relatively small, sloped plate. As you get closer, the plate becomes enormous. It is supported by three concrete pillar legs, and it casts a shadow the size of a football pitch. It is not possible to take a picture of the entire structure. In fact, photography enthusiasts face quite a challenge in the Forum: you simply cannot photograph it in its entirety. It is more like a landscape than an urban building and it puts an end to the town centre in the east, just like Montjuic flanks Barcelona in the west. Everything according to the concept of Cerda.

12.

Finally, the architecture of today, Placa de les Glories Catalanes. It is enough to say that this is the place where one glance is enough to embrace the lecture hall designed by Rafael Moneo, the theatre designed by Ricardo Bofill, the design museum of MBM (O.Martorell, O.Bohigas, D.Mackey), and the Torre Agbar designed by J.Nouvel. Moreover, among these masterpieces connected by beautiful squares, there is the largest municipal marketplace. Of course, the market was there first, but this does not alter the fact that this is the place where high culture mixes with everyday life.

But the marketplace is not a poor relative – in 2014 it ranked among the first forty works nominated for the Mies van der Rohe Award. The team of Fermin Vazquez decided on a simple but brilliant design. Above the marketplace there is a huge roof made of triangular mirror planes standing on slim and tall pillars. As a result, there is an illuminated, mirror cloud above the market, which reflects people's actions and, often, displays of affection. From a large distance you can hear a humming sound, which sounds like hundreds of beehives. As you get closer the noise increases and you can distinguish the voices of inviting salesmen which form a chorus when you enter the marketplace. The mirrors above reflect thousands of buyers and sellers standing upside down and it seems weird that none of them is falling down. The place is filled with a golden glimmer. Whichever way you choose to enter the square, during the day or at night, you will always encounter the same sight of a beautiful urban landscape.

I think that Cerda would be happy. His plan did not provide for the square of land large enough for a few blocks situated aslant in relation to his blocks. It was intended for a transport hub, but it is possible that the undeveloped land was supposed to encourage us, his successors, to whom he left the name of our profession, to act. Did he think of time as the fourth dimension of space? Was the sloping edge on his plan supposed to provoke us to a greater freedom than in other points of *Eixample*? We can only speculate, but one thing we know for sure: the game with Cerda's concept was won by both sides, a thing which is not possible on the pitch, but it is possible in the city where the win-win principle is a not only a possibility but a must. And this is why we should study everything that happens on the chessboard of Barcelona.

TECHNICAL TRANSACTIONS | CZASOPISMO TECHNICZNE
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ZVI HECKER*

ARCHITECTURE AS COLLECTOR'S ITEM

ARCHITEKTURA JAKO ZBIÓR PRZEDMIOTÓW

A b s t r a c t

The author explains what led him to start assembling an architectural collection of apartments designed by prominent architects in Berlin.

Keywords: value of art, collection, mega economy

S t r e s z c z e n i e

Autor wyjaśnia, co doprowadziło go do rozpoczęcia tworzenia architektonicznej kolekcji apartamentów zaprojektowanych przez najważniejszych architektów w Berlinie.

Słowa kluczowe: wartość sztuki, kolekcja, mega ekonomia

* Zvi Hecker, architect, Berlin.

Ill. 1. Oscar Niemeyer, Apartment House on Altonaer Strasse, Hansaviertel, Berlin, 1957
Ill. 2. Alvar Aalto, Apartment House on Klopstockstrasse, Hansaviertel, Berlin, 1957
Ill. 3. Zvi Hecker, Spiral Apartment House, Ramat Gan, Israel, 1985–1989
Ill. 4. Erich Mendelsohn, Apartment House on Cicerostrasse, Berlin, 1928
Ill. 5. Zvi Hecker with Alfred Neumann and Eldar Sharon, Dubiner House, Ramat Gan, Israel, 1961–1963
Ill. 6. Zvi Hecker, Ramot Housing Complex, Jerusalem, 1971–1975

1. The projects

My collection of city apartments in Berlin grew as if by itself. Until recently, I have neither questioned the origins of the idea nor traced the path of its gradual development.

In Israel I designed a large housing complex near Jerusalem and two apartment houses in Ramat Gan: Dubiner House built in the early sixties and Spiral House in the eighties. Both

buildings represent different approaches to residential design, also providing comfortable accommodation for myself and my family.

My situation changed in 1991 when I won a competition to design the Jewish school in Berlin. It became clear that the scheme stood a better chance of being built if I was based in the city, as it had to conform to German building codes and overcome considerable resentment toward the design. It was then that I established an office in Berlin and had to look for proper accommodation.

2. The collection of city apartments in Berlin

Living and working in Berlin I became directly acquainted with the works of great twentieth-century architects for the first time. These included buildings that I had previously only been familiar with from plans and photographs, such as the Philharmonie and the Staatsbibliothek, both by Hans Scharoun. These masterpieces must be seen first-hand in order to experience the architect's unique mastery of space.

Unlike the public buildings open daily in Berlin, it is impossible to visit an apartment by Hans Scharoun or any other architect. The only way to experience it would be to live in one. Recognizing this must have triggered my interest in what has developed into a collection of architects' apartments.

Berlin is well-known for its cultural institutions, but less for the quantity and quality of modern residential architecture built in between the two world wars by the most prominent architects of the twentieth century. Residential complexes and low-cost housing were built to the designs of Hans Poelzig, Bruno Taut, Hugo Häring, Walter Gropius, Mies van der Rohe, Erich Mendelsohn, Hans Scharoun, and many others. For the *Interbau* exhibition of modern architecture in Berlin in 1957, many known architects were invited; among them, Alvar Aalto, Le Corbusier, and Oscar Niemeyer.

During my student years, I admired the works of these architects, particularly of Erich Mendelsohn, who left Nazi Germany to work and build in Palestine. Fifty years later, I travelled in the opposite direction, from Israel to Berlin, to build the first Jewish school after the Holocaust, the Heinz-Galinski-Schule.

To acknowledge my debt to the generations of architects who have inspired me, I followed the example of painters who collected, in their ateliers, paintings by artists they admired. Pablo Picasso, for example, had paintings by Henri Matisse, Henri Rousseau, Joan Miró, and others. By collecting great architects' apartments, I thought it to be a means of respect also toward the work of city architects, civil engineers, and many bureaucrats who have made it possible for so many good architects to contribute to the architecture of Berlin. Though we can't hang an apartment in another apartment like a painting, the idea of the collection didn't seem impossible to me.

The first opportunity presented itself when the city of Berlin decided to transfer the ownership and the administration of some of its housing condominiums to private investors. At the beginning of 2006, apartments could be bought in buildings designed by Oscar Niemeyer

and Alvar Aalto; both built in the Tiergarten, the "Central Park" of Berlin, as part of the 1957 *Interbau* exhibition.

In 2007, I found an apartment in a less well-known housing project in Wedding, north Berlin, designed by Mies van der Rohe in 1927, and recently an apartment in a 1928 house designed by Erich Mendelsohn became available, located on Cicerostrasse. It is one of the most elegant apartment buildings in Berlin, located not far from Mendelsohn's famous Universum Cinema on Kurfürstendamm. While trying to expand my collection, always limited by available funds, I was aware of the enormous difference between the high value of the works of painters and sculptors in contrast with the moderate price of the works of great architects. I thought that collecting an architect's work is one way of correcting this inequality, as well as a way to draw public attention to works of architecture.

3. Great architecture – a long-term investment

Great architecture is not a short-term investment; it belongs rather to the mega economy. Its contribution to society can't be measured by monthly interests, but by the benefits it can brings to subsequent generations. This is true as well in the case of my modest collection of Berlin apartments. It is a conceptual idea rather than a commercial investment.

Perhaps the best example of the importance and real value of art and architecture for society is the city of Florence. One can't fail to notice that today its citizens, as generations before them, continue to enjoy healthy returns on the Medici family's very wise investments.

The Medicis successfully infused the volatility of politics with the permanence of art. Their legacy should continue to be inspiring.

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IS THE GAME OVER?

IS THE GAME OVER?

A b s t r a c t

The title makes references to the famous definition of Le Corbusier that "architecture is the learned game, correct and magnificent, of forms assembled in light" and discusses the most interesting examples illustrating this definition from the past and from the present. The special case of Gaudi's architecture is examined in detail and subjected to analysis; this architecture can be defined as "game and play" conducted in a masterly manner in the world of elementary solids.

Keywords: Architecture, definitions of architecture, organic architecture, Gaudi's architecture, architectural forms

S t r e s z c z e n i e

Artykuł nawiązuje do słynnej definicji Le Corbusiera, że *architektura jest mądrą i skoordynowaną grą brył w świetle* i omawia najciekawsze przykłady ilustrujące tę definicję z przeszłości i teraźniejszości. Rozwinięto i poddano analizie szczególny przypadek architektury Gaudiego, którą można określić jako mistrzowsko prowadzoną „grę i zabawę" w świecie brył elementarnych.

Słowa kluczowe: Architektura, definicje architektury, architektura organiczna, architektura Gaudiego, bryły architektoniczne

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Architectural games... With respect to the theme of the current conference defined in this manner, it is difficult not to accept the invitation to participate in "architectural games", in particular with respect to the possibility of using the 50-year individual "research" perspective.

In discussing architectural games, we cannot omit the conclusions of Le Corbusier, the *guru* of my generation, who believed (this is a fact well known to all the conference participants) that "architecture is the learned game, correct and magnificent, of forms assembled in light." This is so little and, at the same time, so much. What does "the learned game" mean? Which architecture is learned? And which architecture is not learned, i.e. stupid, thoughtless, dysfunctional, ugly, entering the realm of kitsch?

Adopting Plato's definition of wisdom, architecture should be a result of possessing, but also the ability to apply, the complete knowledge indispensable for making correct decisions. This was a *sine qua non* condition: it was necessary, but was it sufficient? Plato's ideas were challenged by his own pupil, Aristotle, who believed that knowledge required something more: a series of "specific psychical skills" such as intuition, reflection, creativity, spirituality and grandeur [10, p. 381–392]. Nowadays, wisdom is frequently understood as a compromise or – to use a better word – a balance between ideas and reality, i.e. rationality.

So where is the space for game and play?

In a publication entitled "Relevance of the Beautiful", Hans Georg Gadamer discusses play, assigning it a key role in creating art and in social communication systems [5]. He wrote: "play is so elementary a function of human life that culture is quite inconceivable without this element"; it was and still is present in man's religious practices, worship, management systems, multimedia communication systems, etc. "It is worth becoming aware of the elementary fact of the presence of human play and the structure of this presence, so that play in art is manifested not only in a negative manner as freedom from targeted bonds, but also as a free impulse." [5, p. 29–31]

From the scientific point of view, a game means activities conducted according to strictly defined rules. The game is known in psychology, philosophy and mathematics and these categories are an integral part of the concept of architecture. The psychology of architecture, philosophy of architecture, mathematics and physics of architecture.

Let me pause for a moment at the mathematical and physical games in architecture. Playing with gravity is one of the fascinating architectural experiences. In order to overcome it and to keep playing, it is necessary to erect stable structures, based on solid bases.

The pyramid in Sakkara, one of the oldest monumental structures in Egypt, is an example of striving for prestige and memory with the use of a game consisting in the placement of elementary solids (i.e. mastabas) on top of one another. On the other hand, a Gothic cathedral is a game consisting in striving for balance between height and experimentally formed base – the foundation.

This principle, supported by continually improving design solutions and the use of new technologies, remains present in modern times, as witnessed to by the static and stable Palace

of Culture and Science in Warsaw, the Empire State Building in New York City and the recent architectural highlight of Dubai, the Burj Khalifa Tower.

As history teaches us, a man, and in this case a builder and an architect, plays a permanent game with nature and aims to overcome gravity, not only in the mathematical and physical senses, but also in the symbolic. In order to make it efficient, apart from clear wisdom, the Aristotelian psychological capacity is also necessary: the player's flair. Nietzsche described it in the following manner: "Courageous, untroubled, mocking and violent – that is what Wisdom wants us to be. Wisdom is a woman, and loves only a warrior."

The element of this game is the artistic avant-garde, which created the paradoxical "feed-back loop" throughout the history, as noticed by Gombrich. It consists in the fact that every new avant-garde thought that struggles for broader acceptance ceases to be avant-garde after it has obtained such acceptance and after it has become a part of common circulation; subsequently, it falls prey to new innovators, who destroy the previous artistic ideas as obsolete and worthless [6]. The nature of a carefree hothead was revealed by Marinetti who wrote in the Futurist Manifesto: "So let them come, the gay incendiaries with charred fingers! Here they are! Here they are!... Come on! Set fire to the library shelves! Turn aside the canals to flood the museums!... Oh the joy of seeing the glorious old canvasses bobbing adrift on those waters, discoloured and shredded!... Take up your pickaxes, your axes, your hammers and wreck, wreck the venerable cities, pitilessly!". [1] Eventually, Marinetti did not turn out to be a warrior, but a skirmisher, who became a member of the respected Italian Academy of Art, which he initially fought against and despised.

Looking at architectural games and play and being a member of them, as well as a tiny *being* embedded in the existential sphere which, as defined by Porębski, constitutes material processed "anew and always differently" [11], I will venture to make a division of creators of such space, which we tend to call cultural, into three categories: warriors, skirmishers and manufacturers (i.e. those that produce something). These categories can be illustrated by examples, but designation of the bordering lines between them is left to the readers, along with the determination of the point where it is necessary to decide: is the game over? Let it be the individual privilege of every reader.

However, let us go back to Le Corbusier's term of the "learned game of forms assembled in the light." It is impossible to overlook the phenomenon of Gaudi's architecture, as his forms are a result of the special transformation of elementary solids, whereas natural light plays a primary role in this transformation and in final perception. They are the "learned game of forms assembled in the light."

Numerous groups of researchers dealing with interpretation of Gaudi's work believe that, after Vitruvius and Alberti, he is the continuator of the pragmatic understanding of architecture and, at the same time, a pioneer of parametric design[1]. "Learned game of forms assem-

[1] "Architect Gaudi's extensive use of double curved surfaces in the design of the Sagrada Familia is unique in the field of architecture and an extraordinary example of a pragmatic, yet astonishingly elegant design approach. Representing an outstanding cultural and intellectual achievement, these aesthetics and the underlying geometric concepts are consequently of great public interest yet at the

bled in the light" consisted, in Gaudi's case, in the creation of a mechanism for transforming elementary Euclidean solids into architectural forms and details. This mechanism, relying on organic forms occurring in nature, interprets them on the basis of mathematical and geometric rules; this issue is discussed in detail by Cameron Browne in a publication entitled "Gaudi's Organic Geometry."[2] According to Browne, Gaudi reaches for clear, multi-lateral forms, which he intentionally deforms and provides with more organic shapes. He does this not only via "softening" the surface of polyhedrons, but by applying additional mosaic lining. Browne distinguishes four simple geometric operations softening surfaces, edges and peaks of the initial solids.

a) Relax: softening, blurring;
b) Sag: bending, shrinking;
c) Smooth: smoothing;
d) Twist: twisting.

Browne shows this process on specific forms and refers to it in individual examples. Among many simulations, it is worth mentioning the tetrahedron (a polyhedron composed of three triangular faces) transformation process by turning it and its "self-permeation" and subsequent extension to the fractal structure and subjecting individual stages to the smoothing process. In effect, we receive forms that are well known from the tops of La Sagrada Familia.

However, it seems that Gaudi delved into the complex relations between Euclidean geometry and forms occurring in nature by applying, in La Sagrada Familia, forms and figures that contradict such geometry and are characterised by self-similarity, i.e. they offer a possibility of unlimited construction of such forms/ figures as a sum of identical fragments in the scale of self-similarity. In other words, this means that we can find identical and similar mutations within a greater fragment of such form/ figure; they are only smaller in size. Such spatial structures, which can be found in multiple works of Gaudi, are currently called *fractals*, and since the 1970's they have been the object of interdisciplinary research and fractal theory is partly incorporated in chaos theory [8, 9].

An interesting interpretation of Gaudi's fractals from the Sagrada Familia Church, as well as analysis of shapes (initial forms and manner of transforming them into architectural detail) can be found in a publication penned by Marcelli Giulli Lorenzi from Calabria University and Mauro Francaviglia from the Department of Mathematics of the University of Turin [7, p. 125–145].

Conducting further analysis of the morphology of architectural detail of La Sagrada Familia on the basis of Euclidean geometry, but from the IT and mathematical perspective, they noticed that even though the bodies of the four central towers of the church resemble, via their form, organic termite mounds built by these insects in the form of slender, vertical and spindle-like

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same time anything but easy to understand. The challenge is to explain complex geometry to people of various levels of spatial understanding, and to do this effectively, efficiently and across cultural boundaries such as language barriers." [4, p. 132].

[2] C. Browne writes: "Gaudi drew inspiration from natural curves, forms and growth patterns, and incorporated these principles into his designs using a process known as organic construction in which one structural idea adds to another and transforms as it grows. His creations are bold, eccentric, and quite often breathtaking; after 100 years they still look fresh and even ahead of their time."[3].

mounds, they are crowned with tops in the form of pointed pinnacles built of clear geometrical forms relying on a sequence of five Platonic solids[3]. These forms are built upon the principle of combining identical multilateral regular surfaces into multi-sided forms with tops constructed as convergent points for three edges. Combinations of such forms, consisting in juxtaposing and merging them, offer the unique richness of "fractal-derivative" forms:

These are:

- Regular tetrahedron: symbol of fire;
- Regular hexahedron, cube: symbol of earth;
- Regular octahedron: symbol of air;
- Regular dodecahedron: symbol of the universe;
- Regular icosahedron: symbol of water;

The sequence of these forms is not only characteristic for La Sagrada Familia; it can also refer to other works by the Catalan architect. This enables us to conclude that this may be considered a legible, fundamental grammar of shapes in Antonio Gaudi's architecture. Its morphology consists of these five forms and their derivatives; its syntax is the artistic combination of forms which can be generated thanks to them and arranged in sequential series which are, at the same time, "the learned game of forms assembled in the light."

Gaudi's play with forms and shapes built with the use of such forms required proper light displaying the accomplished dynamics of the construction regime. He was aware of the value of light and assigned special significance to it in the perception of architecture, especially in southern geographic latitudes. He believed that true art and beauty are to be searched for and admired in the region of the Mediterranean Sea, as Egypt, Syria, Greece, Rome, Spain and Northern Africa had the best conditions for natural display: thanks to the geographic latitude offering light with an angle of incidence of 45°. Northern light (flat) and zenithal (southern) light deforms objects and hinders observation of its actual values. Therefore, the Mediterranean culture is so sensitive to the richness of forms and shapes existing in nature; what is more, it was capable of using the perfect natural light for mystic and religious purposes[4].

However, architectural talents are not only born under the southern skies as experience teaches us.

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[3] M. G. Lorenzi, M. Francaviglia: "…These towers are terminated by cusps having a precise geometric form, covered by multicolored ceramic tiles, certainly influenced by Cubism (they were in fact finished around 1920); their pinnacles are a composition of various intertwined geometrical elements (among which Platonic Solids abound: triangular pyramids, cubes, octahedral; but also spheres and other figures;…"[7, p. 130].

[4] Boada I. P.: "Do not go to the north to seek art and beauty, this is found in the Mediterranean; from its shores – Egypt, Syria, Greece, Rome, Spain, North Africa – have come all works of art. In the North and the tropic they do not receive the light at 45 degrees, which best illuminates objects for a perfect viewing; when light is scarce or is overly zenithal, objects with inadequate lighting appear deformed; northerners, instead of the object see the ghost of the object; their heads fill with ghosts and in them fantasy predominates. In the North, literature is fantastic and Gothic architecture, too. We in the Mediterranean do not have eyes accustomed to ghosts but to images, which is why we are more imaginative than fantastic, and therefore more appropriate for the visual arts." [2, p. 92].

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ARCHITECTURAL IMAGINATION – PLAY WITH FORM AND SPACE

ARCHITEKTONICZNA WYOBRAŹNIA – ZABAWA FORMĄ I PRZESTRZENIĄ

A b s t r a c t

Architecture as an artform is an expression of countless emotions, perceptions and feelings. It creates an image of a real form and space, which we, the recipients may not only admire, but also use. Through exposing the effects of play with shape, light, colour and detail, architecture draws on the achievements of new technologies that offer increasing opportunities to create architectural shape, taking diverse forms adapted to the prevailing trends and tendencies.
More and more visibly, architecture is turning towards nature, using principles of sustainable design and eco-technology; it surrenders to the elements of nature exhibited particularly clearly already in the Secession – the period in which floral motifs dominated both architectural details and painting, sculpture, and ceramics. Art Nouveau generated a new look at the ornamentation of architecture – its detail. Both in the past, as well as today, it is perceived as a distinct work of art – the effect of play with organic shapes, light and colour deciding on their craftsmanship and value.
Apart from the detail, the play in architecture is also facilitated by colour, sound and light, as well as interactive forms co-operating with the user.

Keywords: architecture, form, area, architectural vision, play of architecture

S t r e s z c z e n i e

Architektura jako rodzaj sztuki jest wyrazem niezliczonych emocji, wyobrażeń i uczuć. Tworzy obraz realnej formy i przestrzeni, którą my odbiorcy możemy nie tylko podziwiać, ale również użytkować. Architektura eksponując efekty gry kształtem, światłem, kolorem i detalem czerpie z osiągnięć nowych technologii, które stwarzają coraz większe możliwości w zakresie kształtowania formy architektonicznej przybierającej różnorodną postać dostosowaną do panujących trendów i tendencji.
Coraz wyraźniej architektura zwraca się ku naturze, wykorzystując zasady projektowania zrównoważonego i ecotechnologii; podporządkowuje się elementom przyrodniczym eksponowanym szczególnie wyraźnie już w secesji – w okresie, w którym motywy roślinne dominowały zarówno w detalu architektonicznym jak i malarstwie, rzeźbie, czy też ceramice. Secesja wygenerowała nowe spojrzenie na zdobnictwo architektury – jej detal. Zarówno w przeszłości jak i dziś jest on postrzegany jako odrębne dzieło sztuki – efekt zabawy organicznymi kształtami, światłem i kolorem decydującym o jego kunszcie i wartości.
Poza detalem inicjatorem gry w architekturze jest kolor, dźwięk i światło, a także interaktywność form współpracujących z użytkownikiem

Słowa kluczowe: architektura, forma, przestrzeń, wyobraźnia architektoniczna, zabawa w architekturze

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1. Play with form and space

The image of the modern city is a kaleidoscope of unusual, popular, and frequently visited places as well as forgotten non-places. Amid those spaces, dormant and suspended are "between places", which are also accompanied by architectural forms – objects of different scales and individual characteristics. All these elements create a spectacle within the city's interior – a kind of play and game, in which the viewer and the user become the player. The play is possible only if there are willing players, some rules and principles which must be obeyed, as well as architectural imagination – the author initiating the fun.

A special role in the game can be played by: detail, colour, sound, light and the ability of the form to interact. These elements co-create the mood and the event. You can try to assign the event to the game; it appears that it may exist along with the event. Following this line of interpretation of the architectural play occurring in the urban space, the time and place in which the event appears gain significant importance; if we consider that space and time are taking a proactive "yes" attitude in opposition to the Leibniz philosophy of "monads". In her book, E. Revers [4, p. 81] recalls a picture of the event in the city while describing a car journey, accompanied by a monotonous landscape. Suddenly, a silhouette of the city appears – a two-dimensional form which is an anticipated event. It may be either the illumination of architecture, or the rhythm of the city, etc. However, it always occurs in a particular place, time. The event must be noticed. Therefore it needs observers, players, and thus it must stand out from the environment.

E. Revers notes that the observer encountering the form of a silhouette of the city experiences it in his life more than once. Why then, does he see it as a unique phenomenon? "Is this sudden intrusion of the man invented, but similar to the natural form, indeed interfering with the harmony, or more precisely – the monotony – of the natural landscape? Does it disrupt the order of the scattered, careless look, submitted to the routine caused by a long journey? Why does it immediately focus all our attention?" [4, p. 82].

There are probably many causes. The first is the visual dissimilarity from the view that the observer is experiencing during the journey; the second reason is the perception of the silhouette, which appears to be the goal of our trip, and the third is the scale, proportions, and game of the solids.

Why can an architectural event be interpreted as play, an architectural game? Both are associated with satisfaction, activity and interaction. All of these are provided by architecture that surprises – focuses attention, invites you to observe and engages the senses. It triggers positive emotions among the observers of the spectacle owing to the play of the forms with individual characteristics. These features can be influenced by the detail, which is reflected in the architecture of Art Nouveau, including the great designer Gaudi.

2. Detail

Detail in architecture obtained a significant importance during the Secession period. It was inscribed in the work of A. Gaudí. His mastery, so highly valued in the world, resulted from the unparalleled magic of the architecture that he created, and its enormous individuality – you might say the play and game of co-creating elements. Sometimes it's a mosaic on the facade of the building, shimmering like the scales of a fairy dragon; other times these are

organic shapes of the balconies resembling the eyes of a bat, or columns that look like massive elephant feet.

Gaudi's architecture, rich in detail, is a peculiar kind of play with form, and shape, yet also for the observer it is a game of associations. Our feelings are greatly involved in this play – it is a test of our sensitivity to beauty. These emotions were described by Professor Kenji Imai, who spoke longingly about the interior of the Sagrada Familia: "When I said good-bye in the rain to the temple, my heart was filled with sadness and froze in pain" [2].

Art and architecture understood as one trigger feelings. Gaudi himself associated them with love, truth, beauty and freedom.

Currently detail in the architecture has adopted a slightly different dimension – together with the object, it creates a coherent whole. Often, it cannot be distinguished, as it is impossible to separate the architecture and art that permeates each other, in other words, coexist.

Eberswalde University Library designed by architects from Herzog & de Meuron is a great example of this notion. The library is located in a park; it therefore creates a contrast to the environment. The detail shaping the object is a print made on concrete in conjunction with printed glass on the simple form of the cuboid. It was covered with ornament of multiplied figurative prints in white. "The pictures are part of a *Newspaper Photos* series by Thomas Ruff – an artist photographer. The project was implemented from 1981 to 1991, and its goal was to collect and segregate photos printed in the German press. 17 selected reprints were placed in the elevation in 17 rows and multiplied 66 times. Each row of glass panels uses a different subject of the photo. The building gives the impression of a monumental art installation ". [1, p. 70]

The advocates of detail in architecture appreciate its individual character, taste and uniqueness, which often makes the form determine the identity of the place, becoming a recognizable sign in the space, an object with which people want to identify themselves. It may also be added that architecture supported by architectural detail often improves the quality of the place in which it occurs. It is the element that makes the place recognized and remembered.

Others value ascetic forms, simple, devoid of ornamentation. They consider detail to be an unnecessary element that obscures the transparency, simplicity, class and elegance. This view was rooted in modernism, when ornamentation applied was simple, non-disruptive to functionality and usability of the architecture, based on simple and geometrical compositions, in line with the motto of Mies van der Rohe "less is more".

3. Colour

In addition to the detail, a significant role in architectural play can be attributed to colour. It decides on the degree of exposure of the form and emphasizes its character. Frequently, the right colour of the architecture is linked to the culture and tradition of the region, due to customs (in Malopolska the house-owner painted it blue when he wanted to marry off his daughter); For example, in warm countries, building development is dominated by very bright colours, in order to protect it from overheating. The colour determines the mood of the object – warm, sunny colours, accompanying the form trigger joyous emotions. Grey is associated with stability and seriousness.

Also in past times a colour scheme was used deliberately. And so Secession was a period of bright, pastel colours highlighting fanciful architectural form. Modernism emphasized its simplicity with white or colours related to the construction materials – natural concrete and stone. Today, architects and artists boldly and increasingly are willing to experiment with colour. They bring the colourful facades of modern buildings into the urban space, realizing that they follow the whim of fashion, which can change relatively rapidly.

An interesting example, especially because of the play of light and colour, is the complex of La Defense office buildings created by the architectural studio UN Studio. "The building for the IRS (Belastingdienst) and the Centre for Work and Income (CWT) from the outside give the impression of calm and balanced object with light, silver colour blending into the surroundings of grey, brick buildings... The closed complex consisting of four clusters of buildings with different proportions (length and heights) associated with the adjacent park, amazes with the magic of its colours, light and reflections filling the plane glass facades of the buildings. The frontages were covered with a special foil that changes colour depending on the time of day, angle of the sun and the position of the viewer. The inner courtyard located in the middle of the object becomes a place where you can watch the illumination of facades of the buildings changing colours: yellow passes into blue, and red or purple – into green" [3, p. 228]. Additionally, this game is enhanced by the play of light and shadow, applied in the floor of the assumption. The change of colours in the floor creates an optical illusion – the illusion of shadow. In fact, it is only a change of lighter colour into darker in the plane of the floor of the square, at the complex of La Defense buildings.

4. Interaction in architecture – "intelligent " play with form and space

Imagination being the motive for the play and architectural game is also stimulated by the interaction that occurs between the shape and the audience. Interactive architecture introduces the user to the space of the game and play, acting on all his senses. The red cranes positioned inside the "theatre square" of Schouwburg-plein in Rotterdam are a great example.

It is an assumption enhanced by revitalization activities, which consists of the central station, the municipal theatre, and a complex of concert halls. The most important elements of the square, determining its interactive nature, include three red cranes – hence the square is often referred to as a square of the cranes' ballet. Each user of the space can change the shape of a crane by means of a control panel, steering the position of interactive elements of the interior, equipped with headlight responsible for night illumination of the square's fragments. Interactive assumptions of the space and architecture allow the users to shape them freely. At the same time, images of such spaces and forms are dynamic, variable. They undergo constant transformation.

5. Closing remarks

The play with form and space creates architecture seen as a game in which we participate. There are many interpretations of architecture. Among other things, it is compared to a drama – the stage is the urban space with its accompanying forms; we ourselves are the actors. This

interpretation enables us to create other, new associations, based on the idea of architectural play. It is shaped by the form and space created by the imagination of the authors and initiators of the game in which viewers and users are the participants – players.

Fun, which requires the user's activity is created by interactive architecture, facilitating the necessity of cooperation between the form and the recipient to whom it is dedicated. Interactivity is often supported by computer software which enables sound effects to be created that accompany the architecture, associated with dynamics – traffic and lighting effects.

The game is also formed by the unique compositions of the solids, generating an event within the space. Attractive, surprising architecture, becomes an event which we observe, or an event in which we actively participate. A form contrasting with the surroundings is noticed, unusual – phenomenal even – it becomes an event, which we look forward to, admire or one that surprises us.

Architectural game is frequently shaped by light and colour emphasizing the character of the form, creating its mood to an even greater extent. A fairly common phenomenon is the usage of light and shadow through a skilful combination of colours of the materials in the floor.

A separate element of architectural play is the detail seen in the past as a unique work of art, now a multiplied element forming a kind of graphic game on the facades of architectural objects. Fun and games in architecture makes us curious and desire to take part in its life. Do we need it? It seems that due to the development of technology and science, all our lives – the way we work or communicate – is subordinated to the achievements of informatics, thus also in architecture this phenomenon appears to be inevitable. On the other hand, modern man seeks liberation from the excess of electronics, urge, dynamics and surprising effects, and this makes the desired game and play often, in spite of everything, willingly replaced by a valuable calmness and serenity, and so escape from the network of unexpected events.

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CREATING ARCHITECTURE – A GAME FIRST AND FOREMOST

ARCHITEKTONICZNA KREACJA TO – PRZEDE WSZYSTKIM – GRA

A b s t r a c t

The topic that was given to the authors – that of the academic problem of playing with and the game of architecture, has been researched and analysed by the author with the aim of affirming the fascinating nature of this issue – one that is a worthy academic field. It is the issue of the outstanding criterion of evaluating works of architecture. The essay has been composed into four chapters, each examining factors ranging from the more general, broad and theoretical, to the more detailed, specific and empirical. The chapters themselves are four distinct parts that, along with their conclusion, make up a complete and coherent work.

Keywords: The creation process, psychology of the creative mind, the person and society, modernity, architecture, the attractiveness of architecture

S t r e s z c z e n i e

Zagadnienie intelektualne i naukowe „gry i zabawy architektury", zostało przebadane i opisane z założeniem wykorzystania tego zagadnienia, jako pola badawczego i kryterium oceny twórczości architektonicznej. Pracę skonstruowano w formie czterech uwarunkowań usytuowanych od ogólnych, szerokich i teoretycznych, do szczegółowych, dedykowanych i empirycznych. Stanowią one osobne rozdziały, ale składają się, wraz z konkluzją, na spójną i kompletną rozprawę.

Słowa kluczowe: Proces tworzenia, psychologia twórcy, osoba i społeczność, nowoczesność architekta, atrakcyjność architektury.

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Architectural games are serious and exciting endeavours, and we should understand them as a form of artistic creation and not as a form of utilitarian consumption, entertainment, hedonism, a program fetishism or functionalism [12]. The approach that has been proposed in this essay to the topic is one of an entry point to the higher theory of shaping architectural form and its aesthetics.

1. The psychological profile of the "player" – the creator

Jung is perhaps the ideal candidate for a champion of research into the issue of the psychological condition of the creative mind in relation to the concept of playing architectural games. His contribution to the development of game theory and its application in the field of the analysis of artistic creation was mainly focused on the studying of the relationship between the conscious and subconscious elements of the artist's mind. He viewed it as a "cloud" of information composed of material, intellectual and emotional elements. When artists start a project, they enter into a "game" with their subconscious. They search the "cloud" for inspiration and the building blocks of their future work, doing so heuristically, based on intuition and their free will. Finally, they pick out the most appropriate, which can then serve to visualize and bring form to their work [5].

The heart of this process is its deliberate nature, which is the driving factor behind good creative decisions. While in the USA, Jung expanded his research on the "creative game", working on the association experiment. Association plays an important role in the transferring of the artist's project from the subconscious to the conscious part of the mind. This process can be repeated, moderated and iterated upon until the work is finished. One of the most important qualities of the creative mind is intuition, for it is the deciding factor in the rank of an artist and their work [19].

Among both Jung's predecessors and successors in the field of studying the "game" of the creative mind, the most notable are Kant [6] and Kuhn [15]. The latter coined the term "paradigm shift", which he used to analyse the capacity for innovation and change, defining three types of individuals: the skilful, the outstanding and the geniuses [10]. Phenomenology, on the other hand, has proven to be less useful in this regard, mostly due to its focus on the "material elements", while disregarding the imagination – its proponents did not understand emotional factors such as surprise or bewilderment [7].

2. The poetic and literary conditions of the creative game

Architectural games can be inspired by literature. This discipline, alongside sociology, provides a unique perspective on the world of both the beholders and the creators of art, with good examples provided in works by Czesław Miłosz [17]. He often mentioned "playing games" in his book *Zaczynając od moich ulic*: apart from the "interplay of phenomena", there exists a hard structure to the world and our minds and hearts form an alliance with it. "Artistic games" are only good when they benefit society. The sole purpose of artists is to open up to a new dimension, so that the matter of living alongside others can become more passionate. Works of art which are made in defiance of the basic human effort of unification are just "toying", and should wither away.

In his *Ogród Nauk* Miłosz states that the "game" is an important part of the artistic creative process. The true discipline of creativity is contemplation focused on reality which, even

though subjected to necessity, remains constantly fresh and unnamed. Contemplation entices us to capture this eerie "game" between the stable and the fickle in a process of constant transfiguration. Miłosz claimed that the logic of art is one of incessant movement. In his *Rodzinna Europa* he contemplates the question of using artistic games as a means of carrying energy, the golden centre between pseudo-artistic madness and equally pseudo-artistic pathos. In *Widzenia nad Zatoką San Francisco* Miłosz analyses and evaluates "intellectual, artistic and creative games, which end up in a gigantic museum of the imagination", where the final elements enter the "game".

Życie na wyspach contains a fiery polemic by Miłosz against deconstructivism, which he sees as similar to "playing with fake cards".

Miłosz's perspective is broad: he focuses on architecture and the landscape: he states that man-made myth is recorded within a space. Thoughts are transformed into three-dimensional images. They are marked as belonging to a moment in the history of civilization. However, not all of the manners of space deserve the same rights, the same admiration and finally, preservation. He claimed that when a poet espouses the tenets of deconstructivism, poetry becomes incapacitated. In order to function, it needs a belief in reality; it needs to aim at the heart of things; it needs to be on the side of the *mythos*. Miłosz reminds us of the boundary between truth and falsehood, good and evil. That we should not perform demagogic tricks to appease the littler, for there is a lively essence hiding behind the platitudes.

This critique is interestingly similar to the views of Gianugo Polsello, regarding "architecture with a plume" [13].

3. The professional conditions of architecture and urban design, "the play of forms in the light" and "the game for the city"

The professional conditions of "architectural games" are presented based on the example of the three following subjects:

3.1. Le Corbusier's idea of a "creative game"

From among the many written works of Le Corbusier, Précisions [2] illustrates his approach to his great mission and his work in the form of a "game". It contains a written record of the lectures which he delivered in 1929 in Buenos Aires, Rio de Janeiro, New York and Moscow. The author fervently preaches his messianic view of a new modernity of the inter-war period Modern Movement, "when architecture and urban design became like nothing that was before". He uses the famous revolutionary slogan *Tout a changé* – everything has changed. His "game for the future" shows that art and the beauty of architecture is a method of educating society at a higher level – equally important as homes viewed like physiological machines for living. The degree to which Le Corbusier won his "game" is astounding; his uncompromising and modern ideas on architecture defeated the old fashioned forms that he ridiculed in his drawings.

Another phenomenal book on the topic of "playing architectural games" is the post-war *Poeme de l'Angle Droit* [3]. This work propagates the author's ideas in a clear, yet mysterious manner. The weird composition of this album, which contains the author's paintings and essays, is laid out in a manner which reminds one of alchemy or mythology, a little like in

[Photo. W. Kosiński]

Picasso's work [18]. It combines the engineering logic of the titular right angle with the ease of painting and sculpture within architecture. The great "player's" personality can be seen as remarkably open and brilliant. Both in regard to the forms of his buildings and in the level at which they are integrated with other arts. He is equal in rank to the other great artists – the "players" of the most illustrious epochs in history.

3.2. The "game" factor in parametric design

Another subject of choice that reflects the current professional conditions of the game of architecture is parametric design. Corbusier was the greatest victor in the "game" for a modern, artistic, functional and accessible architecture. The current "Third" wave of Modernism ("Super Modernism?" [13]) – aside from its minimalist branch – primarily offers the type of architectural games associated with frivolous hedonism, freeform design, decadence and a finality which can be associated with the irrational styles of Mannerism and the aforementioned deconstructivism. The leading "player" in this game is of parametric design is P. Schumacher, who, while promoting this approach to creation, proclaimed that parametricism is a new style of architecture [20]. The reality of the matter, however, is that it is simply one of the technologies used in design.

There are, however, other young players entering the field: N. Dunn, the author of *Digital Fabrication in Architecture*; L. Iwamoto, the author of *Digital Fabrications-Technologies-Materials*, and the author of marvellous designs; W. Jabi, the author of the *Parametric Design for Architecture* handbook. However, the leading parametric design projects of today are, for the most part, "clouds of possibility", rather than defined, timeless works. The education regarding parametric design is still in its infancy, with Zaha Hadid remarking that the youth of today is ignorant and dislikes mathematics, which is the basis of creative parametric design [20].

3.3. The use of game theory and chaos theory in urban design

The newest generation of the "game of cities" [1] – strategic planning, a permanent and dynamic field, also associated with a high level of digitization, uses slightly different tools from architecture. Advanced digitization, based on "top to bottom" photography allows the monitoring of the evolution of cities, their unplanned development and the sprawl. The very same technologies, used "in reverse" can be used to analyse and then create advanced spatial plans. The old monotonous way of designing cities is turning into a colourful "game". Some of its tools include fractal graphics, derived from chaos theory. A similar, yet separate "game for the urban quality of life" can be described by the "smart city" [14] slogan.

4. Digital and technological conditions. Examples of interactive projects

The latest innovative development which allows designers a chance of playing the "innovation game", which also provides a lot of fun to its users, is interactive architecture.

It is based on designing the building in a manner which allows it to form a symbiotic relationship with an electronic installation, which can be programmed in a manner so that certain behaviour on the part of its users can produce surprising effects that can be a source of fun. It is another level of the (r)evolution in electronics, digital technology and automatics [4].

Interactive devices are slowly becoming standard fittings in public buildings, for instance acting as support equipment in exhibition spaces. The Georgia Tech College of Computing in Georgia, USA, specializes in the "live pasting" of satellite ortho-photography with video filmed on site [16]. An international conference on the topic of combining interactive technologies with hybrid public spaces took place in Moscow in 2011.

Interactive buildings and equipment are a sort of sensation; each piece of equipment is innovative in a way. The development of interactive "games" within the fields of architecture, interior and industrial design continues [8].

4.1. "Playing with UFOs", upper illustration

[photo http://www.blur_house_yverdon_le_bains.ch]

One of the most interesting interactive buildings is the Blur-Dome, commonly known as the UFO. It was designed by the architectural designers Diller and Scofidio of New York in cooperation with interior designer C. Renfro. The building is located in Yverdon-les-Bains, over the waters of Lake Neuchatel for the Swiss Expo 2002. The openwork pavilion has a diameter of around 100 m, with its structure made of steel trusses supported by pillars resting on the lake floor. Two ramps provide access to the building.

The structure emits a mist of water vapour. Those who wish to participate in the experiment being conducted at the building put on coats fitted with sensors that register their emotional state. The coats change colour according to the emotional state of the wearer. The idea of the experiment was to analyse the exterior signs of the "internal climate" of the members of the group: the mutual expression of their emotions.

4.2. "Playing with the Heart", lower left illustration

[photo. http://www.doetinchem_D-turm.nl].

Another attractive, highly ingenious interactive venture is the structure in Doetinchem in the Netherlands. It has a controversial, intriguing and not so aesthetic or original form, yet deserves recognition. It is a sort of a large "heart", made from a soft, translucent material, standing on a tripod of "arteries". It was designed by architect L. Spuybroek and graphic artist Q. Serafijn. The "Heart", constructed in 2003 and paid for with public money, is connected via a pneumatic installation with the City Hall. Every midnight, the City Hall collects internet surveys from registered computers belonging to the inhabitants and guests of the city on their emotional state. The surveys are evaluated and the mean emotional state is reflected in the appearance of the "Heart", with an appropriate explanation summarily provided. Its state changes every day at midnight and is regulated by colourful gasses which are pumped into it. Positive emotions produce a firm and bright red effect, while average and depressed emotional states result in a floppy, grey heart.

4.3. “Playing with the Globe”, lower left illustration

The interactivity of public spaces is starting to become a commonplace in both developed and developing yet ambitious countries. In one of the most beautiful cities of China, Guilin, the City Park, located in the historic city centre, contains touch-sensitive “globes”, which can be used “to play a game of globalization”. They also provide lighting during the night. They are even more popular among visitors than the most beautiful Imperial era monuments [11].

CONCLUSION. Playing architectural games, as an intellectual idea, is a serious issue which demands academic analysis. The “game” is a key state in an artist’s search for the most innovative, beautiful work. The “game” can be a fitting, attractive and interesting way of observing and utilizing the beauty of architecture.

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GAMES OF ARCHITECTURE IN THE RECENT PAST

ZABAWY W ARCHITEKTURĘ W NIEODLEGŁEJ PRZESZŁOŚCI

A b s t r a c t

Architectural design takes place in a certain cultural space. If the space is not expressive enough for the artist, observer or passer-by, architects create their individual worlds where original artworks shaping space appear. And the audience accepts it with understanding.

Keywords: architectural pretext, symbolism, postmodern architecture

S t r e s z c z e n i e

Projektowanie architektoniczne odbywa się w pewnej przestrzeni kulturowej. Jeśli nie jest to obszar dostatecznie wyrazisty dla twórcy, obserwatora lub przechodnia, architekci tworzą osobiste światy, w których jawią się oryginalne dzieła sztuki kształtowania przestrzeni. A widzowie przyjmują je ze zrozumieniem.

Słowa kluczowe: pretekst architektoniczny, symbolika, architektura postmodernistyczna

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1. Constructing worlds or the need for a pretext

Francesco di Giorgio Martini gave detailed dimensions of the church of San Francesco della Vigna in Venice based on the Greek musical scale and compared the chapel in the chancel to the human head. The perfection of this ideal church, whose design is shown in a plan preserved to this day, is substantiated with a human figure with outstretched arms embedded in the building plan. Presenting reactions to these concepts of – painter, architect and humanist – Titian, Serlio and Spira, who did not show their surprise in the face of such symbolism and mysticism of numbers, Mario Praz concludes that this esoteric doctrine was widespread at that time (sixteenth century). The example shows that architecture, perhaps more than any other art, needs a pretext: justification, theory, idea or ideology legitimizing the creator's actions in their own eyes and in the eyes of the public. If it is a prevailing broadly understood and accepted idea, moving within its confines absolves one, to a large extent, from responsibility for their artistic actions. Supplemented with a certain repertory of ready aesthetic forms, it enables an architect, or any other artist, to move freely and undoubtedly calmly in this world. Otherwise, as Eco writes in *Postscript to the Name of the Rose*: "to tell a story you must first of all construct a world, furnished as much as possible, down to the slightest details. [...] The invented world dictates the rest of the story itself [...]". [2] In the postscript, the author of the postmodern work revealed the elaborate and deep structure of his work to the reader, the ambiguous and multifaceted world firmly rooted in the writer's literary erudition and historiosophy, which constituted the basis for the novel's construction and – an intellectual maze – game for the reader.

In the past history of architecture we repeatedly find attempts to construct mythical or real worlds – "dictating the rest of the story". History confirms the need for support in ideology, finding a reference point in the idea. In the Middle Ages this consisted in Christian mysticism with its symbolism; in the Renaissance – Platonic metaphysics; the twentieth century had its faith in the aesthetics of the machine and the progress of civilization, the aesthetics of technology, but also totalitarian ideas pleasing societies and their superstructures in the form of appropriate arts realistically illustrating the validity of the idea.

2. Cont. of architectural pretexts or the past of the game of symbolism

Let us stop at symbolism. Many a time its worlds were the cornerstone of the shape of architecture in the history of time. From the early Christian times, the shape of the church, its elements, location in relation to the cardinal directions, the entire building, its interior, and even the stones used to erect the walls and the binding material connecting them possessed a fixed symbolic meaning.

Symbolism was revived anew in the period of classicism. Challenging the liquidity of the previous period's intricacies, the art turned in a conscious way to Rome, and then to Greece. After the discoveries of archaeologists, the shocked observers discovered the antique; it was given meanings. The Doric style was seen as the creation of unspoilt people who lived close to nature – the equivalent of Homer's poetry – and thus the ideal architecture. Attention was turned to the aesthetics of Paestum rather than to the Parthenon, looking for dramatically simple things in the stones of buildings stripped of all decorations (how many times was there a rebellion against decoration). Further simplification stripped the columns from flutes and

architecture discovered the world of elementary solids, which was announced half a century later by Du Fourny: "l'architecture doit se régénérer par la géométrie" ("Architecture must regenerate itself through geometry."). Geometric solids seemed more beautiful than others. Also, symbolic power was attributed to them. [4, p. 141–161] *The Altar of Agathe Tyche* designed by Goethe (1777) combines the symbolism of a sphere and a cube. Two symbols: the rolling ball of restless desires on top of the motionless cubic block of virtue; the thing occurs in an artificially/naturally idealized landscape. Maintaining that all poetry and art is an unfathomable symbol – *ein unergründliches Symbol* – Goethe presented a complex idea, using ostentatiously sophisticated/elementary geometry.

Architects also favoured simple geometric forms owing to their beauty and significance. An extreme was offered by – the sphere; the perfect form, the ideal of an architectural form, a shape completely useless to the user and impossible to create, but one that could be a prototype for ideas and designs for both a small residential house (C.-N. Ledoux) and symbolism of an insanely monumental monument to Isaac Newton (E.-L. Boullée).

Different games of meanings flourished during the Romantic era. Since the middle of the 18th century, when the notion of architecture *parlante* appeared, the expressive programme becomes the dominant category. From then on, the shape of a brothel, known esoterically as a temple, had to resemble phallic shapes on the plan, a freemason's house assumed the shape of a trowel, a cooper's house was designed as a building in the shape of a hoop and the river inspectorate in the form of a bridge over a waterfall. Also, a prison building needs to look grim while a church – lofty. The value of architecture perceived in this way lies in its contemplative qualities and is finalized only by the respective associations inferred from the observer's experience. [6, p. 49] The introduction of measures for specific content, emotions, moods from the inventory of historical styles to the architectural language broadened the scope of the symbolic impact.

Nineteenth-century architecture developed schemes to assign specific historical styles to specific content. Piotr Krakowski reviewed the semantic motifs of nineteenth-century architecture. He refers to Lücer's overview of architectural styles and the associations they evoked in the period of Romantic historicism: "The forms of ancient Egyptian architecture – the use of pyramids, pylons, obelisks, sphinxes, etc. suited the mood of mystery, and in the case of the pyramids: of eternity, permanence. Greek architecture was associated with notions of male beauty, divine perfection, and unaffectedness and naturalness. Ancient Roman architecture expressed military connotations as well as magnificence, splendour, emperorship… Early Christian architecture was to express "a sincere declaration of Christian faith; the austere face of Christian life". Gothic architecture was regarded as a symbol of Christianity, it sometimes connoted the national-conservative attitude, fidelity and devotion, virtuous integrity… Renaissance and neoclassical architecture revealed a more precise connoisseurship of art, regular in the classic way, expressing the characteristics of humanistic education." [6, p. 50]

The popularity and usefulness of the language of specific styles changed over time. About 1800 the use of Gothic style was promoted. Its usefulness was explained in different, often contradictory, ways by various theorists. The relationship of this style and nationalism in many countries draws the attention. However, the most striking is the generally recognized need for Gothic forms in sacred architecture. "The Gothic Cathedral became the symbol of western Christian-mediaeval unity as conceived Romantically"; a truly Romantic comparison between a Gothic cathedral and the forest causes Forster to see a symbolic image of the infinitude of space in nature in it. [6, p. 52] This trend lasted until the early twentieth century.

Churches were also built in neo-Romanesque style; designs were sought in Byzantium; Sacré-Coeur in Paris imitates the old Syriac style – yet, the content attributed to those styles was always similar to that of the Gothic.

The prototypes of styles were thus used very freely – a single coherent aesthetic theory was not created. This arbitrariness sometimes resulted in novelty; the so called castellated style became such a phenomenon – an afterimage of Romanesque, Gothic, Byzantine styles, it symbolized a certain past – ancient architecture.

For a brief period in the 1840s Renaissance style reigned anew, even in sacred architecture, and the historicity of styles reached archaeological sterility in the years of 1860–1880. Architects reject the subjectivism of the Romantic period, refrain from attempts to create novelty based on the historical tradition. The new doctrine required the application of style in its purest form. Painstaking research determining its essence served this purpose.

Specifically Polish symbolism was represented by the architecture of the Polish manor. For many years classicist followed by eclectic form retained local meaning as a symbol of permanence and patriotism. It could not do so without the help of literature and the whole insurgent mythology. Later, in the early decades of the 20th century, the Romantic power of the manor-symbol revived, giving a pretext for attempts to resolve housing problems. [8, p. 67–70]

The architecture of palaces flourished for the last time at the end of the steam locomotive century. To emphasize its genealogy models of Renaissance and Baroque buildings were used. The tenement remained Baroque; its outer layer – façade – took the entire burden of the symbol, hiding the usually more ordinary interiors of the houses; not much attention was devoted to the internal elevation, facing the courtyard, while courtyards themselves dwindled with time, giving way to new developments.

Despite the arbitrariness of interpretation of the semantics of nineteenth-century architecture, it was not airtight, as was previously the case. Symbolisms in the past were sometimes legible, but at the same time inconclusive, differently perceived, variable in time and notoriously forgotten; dedicated to – those "who knew" – e.g. the art of mannerist emblems, they still constitute a secret knowledge and reading them requires great expertise.

3. Returns of the games of meaning

The semantics of the traditional urban space seems interesting for the player-designer, too. The significance of its elements (and functions) was transformed, and they received it anew through a kind of mythology: to name – "street", "square", "courtyard", "gate".

In the symbolic formation of structures, the explanation of construction artworks by means of symbols, the assignment of meanings to space, including those created spontaneously and naturally, it is impossible not to notice the game that has lasted since the beginning of civilization.

In 1980, Riccardo Bofill said: "[...] It is very important to be able to use a dictionary and architectural elements from the past. [...] prior to the development of the new symbolism possible only in the genuinely modern society of the future". [11]

This lengthy (and superficial) description of pretexts that calm the creator and the observer, concerning the symbolism of architecture can be complemented by others: theories of ideal cities, sociological and aesthetic theories of architecture, ideological assumptions set by architects, Architecture Cards… and finally purely political ideologies.

The reason for the description of the symbolisms of architecture is the need to create a setting for considerations relating to representing architecture and pro-aesthetic attitudes within the architecture of the post-functionalist era, related to the return of previously anathematic, unwanted or forgotten meanings, to the need to explore the reality of representational architecture, and the rejection of the nonchalant agnosticism of the definition of architecture offered by Le Corbusier. Or at least its modification: architecture can be the play of forms assembled in light, and in the dusk, in the fog, in the dark – architecture is the play of forms in the imagination.

The genie did not escape from the bottle immediately. Charles Jencks thoroughly discusses the architectural facts that paved the way for postmodern architecture, [5, p. 81 and further] in the sense of one that speaks. The beginnings of a different thinking should be sought in buildings with certain historical allusions disclosed, among which Franco Albini's Torre Velasca (1957) in Milan, and perhaps Paolo Portoghesi and Vittorio Gigliotti's Casa del Girasole (1952) in Rome are the most expressive. In America one can find traces of historicism – in the 60s – in the work of Philip Johnson, Minoru Yamasaki, Ed Stone, and Wallace Harrison. Johnson's statement in 1961, when nothing foreshadowed the direction architecture was heading towards, undermines the fundamental pillars of modernism: "Mies is such a genius! But I grew old! And bored! My direction is clear: eclectic tradition. This is not academic revivalism. There are no Classic orders or Gothic finials. I try to pick up what I like throughout history. We cannot not know history."

Yet, it seems the demon was only freed by Robert Venturi. After the first experiences with the new architecture, which included the construction of the building of the North Penn Visiting Nurses Headquarters in Pennsylvania (1960 – Venturi, Short), where historical decoration was used in a recognizable and symbolic way, he presented his dialogue with the functionalist modernism in the book *Complexity and Contradiction in Architecture* (1966). He juxtaposed the titular complexity and contradiction with – unity and simplification; ambiguity and tension – directness; he preferred double functional elements rather than those which acted individually; he favoured a hybrid to purity of form; he contrasted messy vitality with unity.

The era starts with the first postmodern work: Franklin Square in Philadelphia. originally it was meant as a tribute to the president on the bicentennial of the signing of the Declaration of Independence. It was conceived as a peculiar museum of non-existent things and structures: houses-ghosts, contours of once existing buildings made of stainless steel; inside, underground excavations visible through the cracks; the garden was set up according to the guidelines of Franklin himself. It was the first architectural work that spoke after years of the architecture of silence. It stood in opposition to an earlier era – silent, insignificant architecture, or speaking with slurred and unintelligibly at its peak. Venturi confirmed the words of Gilbert Durand: "[…] Despite the offensive by the entirety of civilization, the symbol is doing well, and [that] mere attempts of common Western thought, willy-nilly, must under the threat of alienation methodically take into account the 'symbolic facts'". [1, p. 29] The main organizer of the Venice Biennale in 1980 – Paolo Portoghesi – spoke in the same vein during the opening of the exhibition: "…The title of the exhibition 'The presence of the past' will help us, hopefully, to capture a phenomenon whose signs were already visible in the fifties, in […] the enterprises of the masters of modernist architecture, and which lasted and developed in a slow rhythm to finally become a radical and decisive movement in recent years […]. The ideologues of modernist architecture thought that a single hand movement got rid of all languages, institutions and conventions invented by people, and announced that they were outdated. However, they lived in human memory and continued to renew because they were

fed with the 'presence of the past', the handover having its source in what we call historical heritage […]. The return of architecture to the bosom of history and the survival of traditional forms in a new context is one of the symptoms of the phenomenon, which caused the emergence of a significant "otherness" in a number of works and designs from recent years, and which was dubbed by some critics with the ambiguous, but useful term 'postmodernism'". Thus spoke the generation that rejected the pride and mania of false clarity of our predecessors. The future showed that the past is a very capacious concept.

Having acquired his ideas, the successors and followers of Venturi are already using his formal language, freely creating their own worlds.

To restore the right mood, after such fundamental and serious statements, it would be appropriate to recall the aphorism from Multatuli's collection *Ideas*: "What played the role that we attribute to classicism for the ancient Greeks? Could it be that they became a model for us because they did not have predecessors themselves who they could imitate and were thus forced to be themselves in some way?"

And so it began. Today, the World Museum of Imagination remains wide open – for everyone. We can discover important collections of pretexts for games, fun, and architectural trifles. Also the Borgesian library has opened up its resources, where we can find the ways to apply these pretexts. How mistaken was the Argentine master when he claimed that the Immortals stopped the construction of the City.

The quest for further absurd forms of architecture still goes on; after all *architecture consists in constructing fictitious things in such a way that they look real*. Yet, we shouldn't forget that the said Multatuli also wrote: "Maybe nothing is completely true, and not even that."

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GAMES OF ARCHITECTURAL FICTION

GRY FIKCJI ARCHITEKTUR

A b s t r a c t

The contemporary world is full of coexisting different architectural forms whose creation included a game with the viewer/observer among their objectives. The Dutch art historian Johan Huizinga points out that play constitutes the basis for all human activities. The playing, the game becomes an indispensable element of contemporary art, it is an expression of the viewer's intelligence and the creator's perversity, together with construction, it creates a new poetics of architecture which is sometimes difficult to comprehend.

Keywords: architecture, game, art, avant-garde

S t r e s z c z e n i e

Świat współczesny jest pełen współistniejących różnych form architektonicznych, których jednym z celów powstania była gra z widzem, obserwatorem. Holenderski historyk sztuki Johan Huizinga wskazuje u podstaw wszelkiego ludzkiego działania zabawę. Zabawa, gra staje się nieodzownym elementem współczesnej sztuki, jest wyrazem inteligencji widza i przewrotności twórcy, tworzy wraz z budowaniem nową poetykę architektury czasem trudną do zrozumienia.

Słowa kluczowe: architektura, gra, sztuka, awangarda

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There is architecture that we perceive as play, but there is probably nothing wrong with that, since even Friedrich Nietzsche wrote that: "Maintaining cheerfulness in the midst of a gloomy task, fraught with immeasurable responsibility, is no small feat; and yet what is needed more than cheerfulness?" [11, p. 5]. There are also such architectures that intentionally blur cheerfulness under the cover of metaphors, signs, and all kinds of associations, deluding the viewer with their apparent seriousness, demanding some knowledge from the observer. Seeking the relationship between objects and what they form, Marteen Seel writes: "The aesthetic appearing of an object is a play of its appearances. No matter how handy this definition, it is nonetheless quite complex. Its three components are at the centre of attention: the object, its appearances, and their play." [13, p. 48]. The 1980s bring us the first really visible games with the viewer. It was then that having abandoned Modernism and adopting eclectic assumptions, architecture tried to create a new approach to design and to use a metaphor. This is what happens with *The Way of Four Gates* [1] in Cracow. This building disguises its ludic nature so cleverly that is perceived as something intricately non-superficial. *Homo Ludens* will pass it without interest, not suspecting that it was designed as an expression of play, an intellectual game (a bit one-sided on the part of the author). The work hides from the recipient's inexpert eye the pretexts forming it and afterimages from the architect's adolescence. Mocking the passer-by unaware of anything in such a way is an expression of extreme perfidy or faith in the emancipation of *[sic]* the modern recipient. The building combines two currents of play: the sacred as a pursuit of God and profane as school, something ordinary, slightly flippant. Here, the search for beauty (as it appeared in architecture) makes use of Władysław Tatarkiewicz's statement: "Beauty is a manifestation of ideas of the 'archetype', of the eternal model, the highest perfection, the absolute" [14, p. 156–158]. And this can become the motto adopted as a certainty to describe the postmodern building. The two temples are nothing but the image of the architecture memorised from childhood; not literal, though. It is no longer the absolute or perfection, it becomes a game, the architect at play. The remembered elements now appear at a different scale and in a new role. The brick and plastered façade of Bernardine monastery and church in Radom turns into a concrete sculpture. The town cemetery with gravestones is also a remembrance, expressed here in the already "new" stone and non-sepulchral proportions. Things become named, the name becomes important: *The Temple of the East* and *The Temple of the West* denote not just the parts of the world. The author explains: "The realisation of *The Way of Four Gates*, the thought, idea, myth, or perhaps only – the monastery's mystery – was based on afterimages of traditional notions of a monastery. The composition of the architectural compound is supported with an axis whose continuation reaches far beyond the seminary buildings. Its beginnings find their way to Kraków's Main Market Square on one side, on the other they permeate the massif of the Twardowski Rocks. The language of the seminary's architecture recalls its origins. What will happen, however, if the idea of *The Way of Four Gates* is forgotten? Then there will remain: gates, courtyards, portals, temples, towers, buildings – structures appearing in the light, murk, and darkness. After all – *"Architecture is the art of building fictitious objects in such a way as to make them look real."* [10]. Creating a description of postmodern architecture and such an "invented" fiction, Charles Jencks might have had this building in mind: "1. Multivalence

[1] *The Way of Four Gates* – Higher Theological Seminary of the Resurrectionist Congregation, ul. ks. Pawlickiego/Zielna, Kraków. The authors: – Dariusz Kozłowski, Wacław Stefański, Maria Misiągiewicz. The expansion of the House of the Sisters to the Provincial House, the authors: Dariusz Kozłowski, Maria Misiągiewicz; The interiors, the authors: – Dariusz Kozłowski, Maria Misiągiewicz; The record of *The Way of Four Gates* concept: – Dariusz Kozłowski; design: 1984–1988; implementation 1985–1993.

is preferred to univalence, imagination to fancy. 2. "Complexity and contradiction" are preferred to over-simplicity and "minimalism". 3. Complexity and chaos theories are considered more basic in explaining nature than linear dynamics; that is, "more of nature" is nonlinear in behaviour than linear. 4. Memory and history are inevitable in DNA, language, style and the city and are positive catalysts for invention." [8. p. 152]. Emphasizing the fiction of his art himself, Dariusz Kozłowski compares it to play, perhaps a performance, establishing and detaching from prototypes, since "the Spirit of revenge and resentment are the rebellion, the inability to accept the past" [1. p. 53]. This spirit gives new insights into the past and present of art, it becomes a driving force for deconstructing archetypes and creating a new/old architecture in the same way as Igor Mitoraj did with his sculptures. This method builds the "new", but already in isolation from the original function of architecture, from which it draws only ornamentation. As usual in avant-garde art, the architect does not want to remember, but cannot forget. Shaftesbury, the eighteenth-century philosopher wrote: "That the Beautiful, the Fair, the Comely, were never in the Matter, but in the Art and Design; never in Body it-self, but in the Form or forming Power. Does not the beautiful Form confess this, and speak the Beauty of the Design, whene'er it strikes you? What is it but the Design which strikes? What is it you admire but Mind, or the Effect of Mind? 'Tis Mind alone which forms." [5. p. 160].

Contemporariness frees the creator from the need for utility, gives him free rein in creating. After all, leaving the cinema, we recollect whether the film was good and we do not remember that the seats were uncomfortable (although such a problem is sometimes more important than the film screening itself). The building may be an illustration of Umberto Eco's theory about polysemous works of art: "All this explains how contemporary art can be seen as an epistemological metaphor. The discontinuity of phenomena has called into question the possibility of a unified, definitive image of our universe; art suggests a way for us to see the world in which we live, and, by seeing it, to accept it and integrate it into our sensibility. The open work assumes the task of giving us an image of discontinuity. It does not narrate it; it is it." [3, p. 198]. Buildings and their "names" are part of the author's "play" with the viewer. Guessing architectural prototypes after the disclosure of his reminiscences or perhaps more consciously prototypes by the author, the work takes on even more meaning which we can again only guess, since the author retains the whole truth selfishly only for himself. To figure out the best-known contemporary architectural metaphor of the inscription on a residential building in Berlin by Álvaro Siza – *Bonjoure Tristesse* – one needs to resort to poetry. And perhaps the poem Barely Disfigured by Paul Éluard, which was probably a pretext for the architect, will be helpful in understanding the work (or just the opposite).

"Adieu Tristesse
Bonjour Tristesse
Farewell Sadness
Hello Sadness
You are inscribed in the lines on the ceiling
You are inscribed in the eyes that I love
You are not poverty absolutely
Since the poorest of lips denounce you
Ah with a smile
Bonjour Tristesse
Love of kind bodies

Ill. 1. *The Temple of the East, The Way of Four Gates* – Higher Theological Seminary of the Resurrectionist Congregation, ul. ks. Pawlickiego/Zielna, Kraków. The authors: – D. Kozłowski, W. Stefański, M. Misiągiewicz. Foto. M. Gała-Walczowska
Ill. 2. Tomb at the cemetery in Radom
Ill. 3. Façade of the Bernardine's monastery and the church in Radom
Ill. 4. *The Temple of the West, The Way of Four Gates* – Higher Theological Seminary of the Resurrectionist Congregation, ul. ks. Pawlickiego/Zielna, Kraków. The authors: – D. Kozłowski, W. Stefański, M. Misiągiewicz

Power of love
From which kindness rises
Like a bodiless monster
Unattached head
Sadness beautiful face" [4, p. 32].

Here the text of the poem gives new meaning to the building, the author plays a kind of game with us, changing the sense of architecture. "The fact that the text is suitable for comments places it within the symbolic language" [15, p. 94], Adam Ważyk wrote in 1948, emphasizing the intellectual nature of the architect's activities. We live in a period of post-modernism and "[t]oday, the main reason for the existence of art is not aesthetics, but the need to catch some meaning" [6, p. 117], sometimes more important than the construction of functional forms. We are not sure if the author has created a good place to live in, but we already have confidence that they have created a poetic work of art.

One of the features of modern architecture is its ludic character. The ludicity of art consists in meeting the viewer or user's need for entertainment. It is now becoming the main feature of mass culture, which is based on imitation. Repetition does not have to carry pejorative connotations, after all, "Roland Barthes used... such a wording: he says that myth operates with 'stolen language'" [2, p. 135], so easy to receive, because it is already familiar. People used to read stories, they watch them today. *Homo ludens*, the playing man is the main recipient of contemporary art. The Dutch art historian Johan Huizinga points out that play constitutes the basis for all human activities. The modern world cannot do without entertainment and related "advertising" value of architecture, which is considered today to be more important than function.

These days, one more element of art appears – fiction. It expresses itself in detachment from reality and the lack of a literal imitation (lack of style). Architecture must be an expression of the artist's personal vision, his departure from the customarily accepted shape of the work. Yet, Barthes' words may explain the simple idea that a man likes primarily what he already knows, what he has heard or seen (everyone bears the memorized forms inside). Images and signs recorded in childhood are stuck inside us and we feel them after years (subconsciously). Greek beauty and goodness diverge today. Currently, they can no longer be aesthetic determinants. The good understood as something purely functional lost its literal meaning in architecture long ago (world functional architecture died at 15:32 on July 15, 1972 in St. Louis), it happened in an ordinary and unobtrusive way. Can anyone today praise a football stadium for the perfect arrangement of seats in the audience? No! The Platonic triad of "beauty, goodness, truth" is simply passé today. There is something new – "play". It is not understood as something frivolous and worthless, play, as Huizinga explains, is deadly serious. "...Sheer play constitutes cultural basis and factor" [7, p. 17]. Play must have fixed rules, which in the case of architecture can be explained by the necessity to complete a construction project or just the possibility of construction. However, it happens that these two postulates are difficult to satisfy; Zaha Hadid was unable to transform her paintings of *The Peak Leisure Club* into the constructed work. And most importantly, "inside the playground an absolute and peculiar order reigns" [7, p. 24.], Unfortunately, such a postulate in contemporary architecture is often unobvious, and in the architecture of Deconstruction it is virtually impossible to fulfil.

Unfortunately, the games of modern architecture are becoming more readily received and copied by the public (mostly in caricature form). Perhaps the reason for this is that they do not stem from rebellion or revolution, but economic calculation. Fryderyk Schiller expressed a similar concern: "So far, we have only discussed the shortcomings arising from the exaggerated sensitivity to beauty of form and too far-fetched aesthetic claims concerning thinking and understanding... It admittedly makes desires refined and gradually increasingly harmonious with the claims of reason, but even this may eventually result in a considerable threat to morality" [12, p. 147]. All revolutionary artistic activities carried utopian ethical postulates, because

man intrinsically feels the hunger for information and the need for truth. And so it is today. Looking at the modern buildings, the viewer is convinced that what he sees is art, because for some reason the works have been created, they have been constructed. Let us remember that it is not beautiful what is beautiful, but what is considered beautiful, as it is related to human emotionality. Today, "art" has a different purpose. The ease with which the contemporary world receives the "avant-garde" architectural currents is connected with the reception of TV programs. The viewer is presented with mobile, short, unstimulating forms. According to sales experts, modern viewers can focus their attention only for eight seconds on one communication (a commercial). Maybe that is why the art shown in films becomes generally accepted and accessible art. The determinant of style is no longer an art gallery, but a "housewife" from the TV show, Nietzsche is certainly turning in his grave, looking at such games and play of contemporary people. However, the discussion must continue and one must discuss, as: "The judgement of taste is based on concepts; for otherwise, despite its diversity, we could not quarrel about it (we could not claim for our judgement the necessary assent of others)." [9, p. 279]. And finally let us remember that we will not be able to have a discussion with Kant. The last one to succeed in this was Woland, but he is probably still in Moscow.

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GAMES AND PLAYS OF POLISH ARCHITECTS

GRY I ZABAWY POLSKICH ARCHITEKTÓW

A b s t r a c t

For some people a game may be a way of life while others may take life seriously – seeking the meaning of life. For some people life is a phenomenon and a secret whereas for others it is a game that is won by those who guess its rules. Architects in Poland play different games, not only games with architecture but also around it. There are games such as conference games, competition games, media games, games for points, for titles, historical games, serious games, and also possible is to be beyond games.

Keywords: architect, architecture, game, spatial values, metaphysical space

S t r e s z c z e n i e

Dla niektórych ludzi gra może być sposobem życia, inni na serio szukają sensu. Czasem jedni widzą fenomen i tajemnicę, drudzy grę która wygrywa ten kto zgadnie jej reguły. Architekci w Polsce grają róże gry nie tylko z architektura ale także wokół niej. Są gry konferencyjne, gry konkursowe, gry medialne, gry o punkty, o tytuły, gry historyczne, są gry brane na serio. Można też by być poza grą.

Słowa kluczowe: architekt, architektura, gra, wartości przestrzenne, przestrzeń metafizyczna

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1. Conference games are played under different slogans. The conference under the slogan of defining the architectural space has been held repeatedly. Seeking the answer to the question of the essence of the architectural space in various scientific papers is pointless. The same pertains to other conferences. The problem of identity has for years been the subject matter of many conferences. Looking at the changing architectural landscape in Poland, it is hard to spot forms and values determining its character. This is not the case of difficulty in translating conference statements into action since it is impossible to find in them an equally accurate opinion as the one expressed by Ewa Łuskina over a hundred years ago. Conference games are most of all social games, the possibility to meet others and exchange opinions concerning all possible matters that do not pertain to the principal subject of the conference. Statements are longer or shorter, read out or produced, shortened by the person leading the session or elongated excessively. However, substantive discussion hardly ever takes place. Publication and the number of points awarded in this respect are the most important issue. Conference games are not played only within the field of architecture. They are the result of the sick organisation of science in Poland, which is reflected in the fact that the outcomes of a conference cannot be presented in compliance with its course but need to be published in the form of a monograph or in a magazine. An idea, a thought, creativity, innovativeness or tradition are not essential – the only thing that matters is the result of the relay race organised by public officials. This does not mean that there are no conferences whose results are substantive conclusions or declarations. However, experience shows that such conferences need to be planned in advance and prepared together with their outcomes. In most cases, all that is not necessary. The game is played purely for the sake of playing.

2. Competition games are played in all seriousness as well as with full confidence that this is the best way to achieve the best design. However, it is often a lottery. In most cases, the final result is achieved by means of voting that is not the outcome of attempts at persuading one another but the result of predetermined beliefs. The course of this game discloses groups of participants competing against one another and the purpose of the game is to win over the juror to their side. This does not mean that each competition is a game. There are competitions in which a discussion is continued after their completion, often within post-competition games. A famous example of such competitions is the competition for the design of the Temple of God's Providence in Warsaw. A competition transforms into a game when there are no common assessment criteria. In such case, the only thing that counts is which person likes it and which is not in favour. At this point, team games involving supporters and opponents are played.

3. Media games with architecture in the publicly accessible space are played when there is breaking news, preferably something that may be referred to as a yell in space. Of course, there is no place for values or arguments here. Objects of admiration are selected in rankings that resemble beauty contests with one difference: the beauty is known to the initiated solely and the role of the public is to admire it. At this point, the specialist press becomes extremely useful since it provides role models. The most active magazine with respect to the number of published rankings is "architektura-murator" in which there is no place for the criteria of values. On the contrary, it is dominated by presentations and the expression of "modernity" that comes down to fashion and elimination of any deep thoughts. There is no place for discussion or concepts here. Gossip magazines discussing the social lives of celebrities serve as

a model, but in this case the celebrities are famous architects appearing as stars of advertising campaigns of construction materials. Thanks to that, it is easy to understand that the aim of architecture magazines in which architectural objects are presented is to indicate the way in which the products advertised in them can be used. Scientific production of numerous conferences, sessions, seminars or lectures does not allow you to guess what the opinions and thoughts of lecturers of Polish universities of architecture are. None of their books has caused a real sensation due to the fact that journalists and architects writing magazine articles do not bother to check the intellectual work of others.

4. The game for points is the primary game of those who decide to deal with the field of architecture. The publishing cycle is now shorter than in the period of PRL but sufficient funds need to be collected before an article can be published. Receiving grants depends on whether a person has already received them. The more grants a researcher has been awarded, the greater the chances for receiving other funds are. Moreover, one cannot be too original since there is a risk that the reviewer will not understand such originality because he has not heard of it before. Scientific development needs to be gradual, performed step by step. Going too far is unacceptable. The holder of a doctoral degree should not deal with the field researched by the professor unless he receives his consent since there is a risk that he will not be awarded any points. It is not worth discussing topics whose results cannot be published quickly. At some universities, assessment takes place every two years but there are ideas to perform such evaluations every term. Twice as many points can be received when articles are published in any language other than Polish, e.g. in English, French, Russian, German, or Italian. This is the way in which degrees and academic titles can be obtained.

5. The game for titles was perfectly depicted by Wojciech Kosiński in his preface to Sławomir Gzell's book concerning architecture. This outstanding panegyric favourably emphasises the role of the author of the book in awarding academic titles. Reaching this point is not an easy task since placing architecture in the field of the technical sciences enables discrediting those theses that seek a synthesis between art and culture, which also comprises technology and nature. Therefore, there are cases when insignificant achievements allow a person to reach much higher than persistent research work at the meeting point of various fields. But that is alright.

6. Historical games. History becomes a playing field when it avoids the truth and pretends that nothing has happened. A specific example of such a game is the game for Joseph Stalin's Palace of Culture and Science in Warsaw. The fiftieth anniversary of putting this building into service is celebrated this year. Therefore, articles and books are being published on this occasion. However, no publication mentions the fact that this building killed Warsaw for the second time since 5000 people were relocated from the quarter where the Palace was to be built and the houses rebuilt among the ruins were demolished. The ruined houses created a tissue that was connected by means of the existing underground infrastructure.

The game for Piłsudki Square together with the attempt at reconstruction of the Saski Palace located there until the year 1944 is seemingly an investment game but with symbolic content. The current form of the Tomb of the Unknown Soldier is the only sign of city's destruction. Erecting a mock-up building of yet unknown designation is both a degradation of

the national symbol and sending a message that the war did not affect Warsaw at all. As a result of location games, the Museum of the Warsaw Uprising and the Polish History Museum were placed on the outskirts of the city centre. These games are possible since they are based on the fact that in the period from 1939 to 1989 the system of values and its hierarchy were effectively demolished. The notion of spatial values that was introduced by Florian Znaniecki in the year 1938 has not taken root among architects. Novelty at all cost has become the principal value.

7. Serious games occur infrequently; however, they are extremely interesting. Architecture treated as a game appeared in the post-modernist period. The message "form follows fiction" enabled the creation of complex narrations constituting the architects' game with investors and users. For architects this may not have been just a game but intentions can never be proved and once they are declared they may be subject to change. A game becomes reality when the user develops an interpretation of the form, thereby making it his own interpretation. And this is what happened in the case of the complex of buildings of the Fathers of the Resurrection in Cracow (designed by Dariusz Kozłowski and Wacław Stefański). Father Dariusz Tabor developed his own narration of architecture, built its theological interpretation, thus giving the architectural space a dimension of metaphysical reality [2]. Metaphysical reality exists beyond architecture; however, it can be reached under the guidance of sacred signs and symbols. When architecture is treated as a game and when the main thing that one may look for in architecture is novelty, then sacred values are changed into a museum exhibit. This is what happened not so long ago in Kazimierz Dolny, where in the rainbow-like arch of the monumental parish church a glass cross (designed by Konrad Kucza-Kuczyński) with a wooden figure of Jesus Christ was placed. The game of new meanings destroys deep historical symbols that are connected with the Tree of the Cross (as it is said in an old song - *Faithful* ***Cross,*** *above all other,* ***one and only noble Tree****! There is none of such a tree. One, upon which our God was nailed. Sweet is the tree and sweet are the nails which bore that sweet fruit.*[1] also referred to as the Tree of Life as well as its fundamental meaning. In this case, the brave act of the architect has shown that the game of forms and meanings is risky and hazardous not only with respect to the perception of the metaphysical dimension and sacral values of the architectural space, but it may also disturb the deepest longings of human hearts. The game cannot fill the reality of human feelings, not in this case nor in many other cases people are waiting for. Architecture treated as a game leads to the fact that space becomes funny for a moment but it is hard to identify with such a space and, what is even worse, it is sometimes revolting and aggressive just like the new facade of the tenement house at Chmielna St. 25 in Warsaw (designed by Bulanda Mucha Architekci). The wavy stripes of colourful glass have been interpreted by Marta Leśniakowska as an architectural expression of the ideology of gender.2 In this case, similarly to many other cases, verbal games are supposed to hide the failed architectural solution that is shockingly different from the

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[1] The oldest Polish record (1550–1555) of this ancient song constituting a fragment of the hymn by Venantius Fortunatus, a bishop of Poitier who died in the year 601, who wrote it in order to give praise to the part of the Holy Cross that was a present from the Byzantine Emperor Justin II to the Princess Radegund in the year 569, is part of the hymnal stored in the library in Kórnik [3].

[2] "The facade of the building by Bulanda and Mucha analysed from the point of view of the gender ideology is both masculine in its strength and dominance and feminine in its softness, provocation, seduction and eroticism. This is a model representation of the psychoanalytic nature of each process

19th- and 20th-century tenement houses situated in Chmielna St. What are architectural games supposed to hide? One of the hidden aspects of the architectural reality consists in absolute exploitation of young architects, which is observed both in the case of well-known architectural studios as well as in those offices which are not as famous. It is even harder to understand that this exploitation is very often accompanied by underestimation and a paternal attitude towards junior employees. The answer to such allegations is the excuse that this is what is happening all over the world, that there is a shortage of commissions and free market, but architects' organisations are not taking any action to develop this market.

8. Beyond the game. The answer to the question of how to live in Poland, how to live in Warsaw, is not easy, especially for young people who perceive the situation they find themselves in as housing exclusion. As a result of the current political system, residential premises are expensive and less available. What is more, the number of premises built is not sufficient to satisfy the real demand. Poland is one of the two European countries where adult children live with their parents for the longest period of time.

A report from the monitoring activities conducted by Warsaw Tenants' Organisations shows that the actual demand for residential premises in Warsaw exceeds the estimate number of one hundred premises and is subject to constant increase with the ageing of buildings and the growing number of small households. The commercial market does not offer residential premises to those people who do not have high income or do not work permanently on the basis of an employment contract (or do not possess creditworthiness for other reasons such as age or unfavourable credit history). Although Warsaw is the city where the level of remuneration is the highest, the differences in the amounts of the income received are equally high, thus making social stratification significant.

A housing policy based on various forms of investment, including authentic housing cooperativeness, may constitute a solution to this problem. Drawing the attention of the Union of Polish Architects (SARP) and the National Chamber of Polish Architects (IARP) to this issue is of utmost importance both for historical reasons and for the sake of the future. The importance of the architect's profession observed in the interwar period was the result not only of a high level of creative output but also of architects' involvement in solving social problems, especially their participation in housing cooperativeness. Today, the creation of a large design market not only on a Warsaw scale but also nationwide may provide future inhabitants as well as young architects with new opportunities. Development in the construction market may be a consequence of this movement.

However, this is not the end of the case. Such residential premises cannot be built in any way and in any place. A new urban vision is indispensable. However, this vision is hard to find at conferences, in dedicated trade magazines or in colourful magazines dealing with the field of architecture.

According to CBOS data from studies conducted in September 2013, 52.8% of respondents mentioned the lack of housing perspectives as one of the three main problems of families in Poland whereas 72.7% of respondents confirmed that housing problems constitute

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of creation whose essence consists in the seduction strategy of almost sexual nature that is aimed at enchanting the viewer, thereby "possessing" him." [1]

the main reason for the increasing demographic crisis. In the ranking concerning housing conditions prepared by the Organisation for Economic Cooperation and Development, which brings together 34 member states, Poland took the penultimate place among the 34 countries assessed in the ranking (May 2013). It is estimated that there is a shortage of at least 1.5 million residential premises in the entire country; however, there are calculations that indicate that this number is higher, exceeding two million. This shows that better understanding of residential construction, urbanism as well as of the settlement network in Poland and its landscape is indispensable. According to the Chamber of Construction Designing, "Politicians are not interested in these problems since in their opinion the residential crisis does not have a direct impact on their political careers or voting results and their housing conditions are usually very good" [4]. Politicians are not bothered about this; they cannot deal with this issue. Therefore, this problem needs to be solved by the society as well as by architects in cooperation with the society. This is a fundamental issue of our existence. You can enjoy successive awards and competitions, you can come into agreement with the new authorities that may finally understand it. You can still play this game.

9. Game and culture. The city landscape as a game field is the result of adopting the dogma of inevitable spatial development in accordance with free market rules. The outcome of such a game consists in an aleatoric game in which the opinions of Polish architects become a series of monologues that nobody listens to. This causes total chaos which is the exact opposite of architectural culture.

The culture of architecture constitutes a part of the culture of space perceived and created by people. The common criticism of the quality of space in Poland focuses on selected areas solely and does not touch upon the fundamental issues of the Polish contemporary architecture. During a discussion that was held in the Museum of Modern Art (in October 2014), Jerzy Szczepanik-Dzikowski pointed out that the mock-ups displayed in the Museum confirmed the fact that the architecture in Poland speaks many languages. Each and every designer wishes to create a unique work that does not relate to other works. However, this issue was not continued. Moreover, this also shows that the statements produced within performances and discussions are a series of monologues.

Whereas culture is a dialogue among contemporary people, a dialogue with the past and the future. This dialogue requires knowledge of a language, establishing values sought to be attained as well as referring to role models.

The greatest discrepancy between the society and the environment consists in different attitudes towards role models, which leads to the fact that contemporary architecture does not create social community.

Archetypes of the most important types of buildings, such as the house and temple, which are embedded in the social tradition, are not subject to creative interpretation but are ridiculed by critics deeming them as unfashionable and out-of-date. This pertains to the house in the form of a manor house or the temple whose symbol is the basilica in Licheń.

The measure of the architectonic culture is the order represented by its work and introduced into the surroundings and the landscape, and most of all into human life.

In his concept of the study of culture, Florian Znaniecki treated the notion of order as the key category of culture that links it with nature. He claimed that order is a prerequisite for successful activity and the world of culture is the world of values that is embedded in human experience, and which cannot be based on the categories of nature.

The new architectural form solves the current problems in conformity with the cultural canons, or modifies those canons, or poses questions concerning its sense. By breaking with the existing models of place, it introduces new models or simply builds a form that has never been seen before, or because the investor or designer wishes so. The culture, including the culture of architecture, is a living organism that is subject to changes and remains culture unless its continuity is ruptured.

The continuity of culture is significant both in the case of an open landscape and urban landscape of a square or street. No deep discussion on the form and structure was initiated when the office building designed by Norman Foster was constructed on Piłsudski Square in Warsaw. Moreover, the condition of periodicals in Poland is not in favour of exchanging ideas, even in the form which, despite censorship, could be observed in the monthly magazine "Architektura" in the first half of the 1980s. When Metropolitan was being created, the monthly magazine "architektura-murator" was consistently turning into a colourful magazine that did not deal with any important issues.

The distinction between architecture being the result of its creators' egoism and architecture resulting from the love for the neighbour proposed by Mieczysław Twarowski constitutes the fundamental problem of architectural culture. This radical attitude seems to exclude any game. However, there are love games and, what is more, you may say that there are also brutal and cultural games in which you may want to destroy the opponent or treat him in a friendly manner.

Also the words in this article may be understood as a game. But sometimes somebody may say – "I am checking". Then it may turn out that not only is the king naked but also the queen – architecture. And this was not the case in the fairytale.

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THE WORLD OF ARCHITECTURE

ŚWIAT ARCHITEKTURY

A b s t r a c t

The architecture of theatre and the scenic urban space, which has always provided a venue for celebrations and been the scene for collective actions, essentially concerns those places that contain their theatricality in the architecture, like all those places whose shapes make the rituals of performance and the event possible by mimicking theatrical forms.

Keywords: urban space, theatrical scenery

S t r e s z c z e n i e

Artykuł o architekturze teatru i scenicznej przestrzeni urbanistycznej, która zawsze dostarczała scenerii dla świętowania i zbiorowych działań. Dotyczy miejsc, które charakteryzują się teatralnością. Miejsc, których kształty przez naśladowanie form teatralnych umożliwiają zaistnienie rytuałów przedstawień i wydarzeń.

Słowa kluczowe: przestrzeń urbanistyczna, sceneria teatralna

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All the world's a stage
W. Shakespeare

1. Urban scenery and rediscovered architecture

The picture accompanying this essay represents urban scenery in a city that "is rising", the piazza of a city that might be in the hills or overlooking the sea; it could be Trieste, Genoa or Marseilles, a Mediterranean European city. The scene illustrated consists of some *rediscovered works of architecture*, some of my own projects that are waiting to actually be built. Pet ideas and images, where the things dreamed up are mixed with favourite works of architecture. An urban scene that is presented therefore as a montage of projects, the prefiguration of an actual condition and the construction of an imaginary city. Hence, an *analogous city* represented by invented works of architecture, which are also realist. In this sense, the scenographic component of the urban space harks back to Serlio's reflection on the theatrical nature of city architecture and its tragic and civic spirit.

However, it is architecture's meaning as a *steady scene of human events* that this analogous city draws upon in its quest for sense and an image of reality. In accord with Aldo Rossi's reflections, I think of the theme of the *analogous city* as a rational, fairly free theory of architecture, where all can choose their own cultural references, their own pet works of architecture, but where it is always and exclusively the works of architecture themselves that are the constants being researched, the only ones that can really be "rediscovered" and therefore remembered and reinvented. The "analogous city" idea allows understanding of what images of projects for our present and future cities are analogous to, and how to communicate this.

Theory and communication that are nonetheless expressed through a logical procedure, which makes it possible to abide by the principles and rules of tradition and the profession, but where the singularity of personal experience, which emerges through how things are chosen and combined in fresh ways, make the architectural project extraordinarily alive, raising expectations and human hopes. Images of rediscovered architecture expand the intelligibility of a work and mean that the tale can be read in several ways, including through the evocative value of elementary figures. This transcription into architecture that does not deny modernity in proposing new forms of use is nonetheless based on awareness of the value and richness of evocative forms taken from history.

In this sense, the urban scenery in this imagined city also represents a piece of city. In fact, pieces of city are proposed that are rooted in the built city and in the imagery it evokes. The attempt is to "construct useful beauty" and to propose a possible alternative to the existing city through the imagination. In fact, the projects were born as a vocation and a civic response to the problems posed by the contemporary city, beyond bureaucratic choices, and safe from fashions. In this respect, the "analogous city" idea proposes reflection on the relationship between construction technology and the memory of places.

What does contemporary architecture represent? What kinds of architecture characterise places?

The technological image, so fashionable in the contemporary communication panorama, seems to me quite insufficient to answer these questions. In fact, it "is not enduring" and demands ceaseless changes and adjustments, mandatory to continuously amaze people's eyes, or, more exactly, to fool them, by gradually forcing them towards an ever-changing reality.

The unreal scenery of the urban spaces in a contemporary city, unlike the fixed or real scene of the analogous city, appears to propose continual interchangeable scenes, whose sole end seems to be that of satisfying a consumption of images as an end in itself. A consumption that does not reflect memory and therefore does not generate a future.

Hence, the consequence of this neurotic consumption of images is an emptying of the urban space's scenographic and representative mechanism. However, in spite of everything, the representational aspect of city architecture, in its steady scenery, seems to be holding out against the risk of disappearing. It is holding out because, as Shakespeare said, the still scene is profoundly human: *All the world's a stage*. The scenic aspect of the urban space also constitutes the conceptual nucleus in the reflections and projects of architects such as Palladio, Schinkel, Boullée or Adolf Loos, to recall but a few.

2. Urban space and theatrical scenery

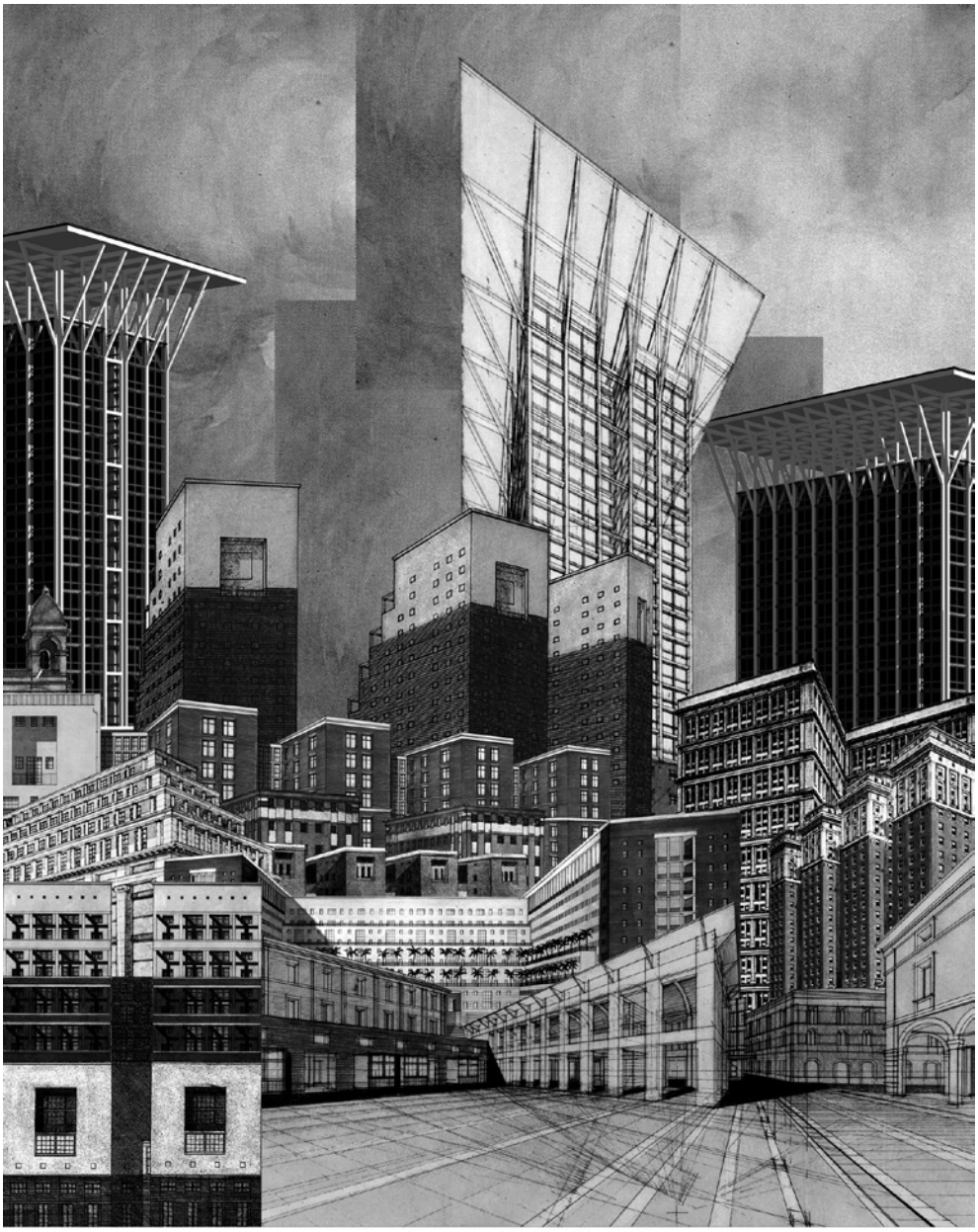
In the painting titled Procession of the True Cross, currently on exhibit at the Gallerie dell'Accademia in Venice, Gentile Bellini portrays one of the most important processions of the lagoon city's history and myth. It celebrates the liturgical display of one of the relics most treasured by the community, a fragment of the True Cross. The procession marches around Piazza San Marco, the definite and circumscribed space of the piazza is evoked by the front of San Marco Basilica standing in the upper part of the painting, there as the steady background of the religious and civil ritual.

As Denis Cosgrove wrote, Gentile Bellini regarded Piazza San Marco as "the theatre where the Venetian civil ritual was celebrated in its uniqueness. The state procession celebrating the Doge's enthronization and his bride's investiture or any other religious and civil festivity, used to march composedly all around the piazza, with costumes and symbols expressing the harmony of Venetian society and the faith in its perfection"[1, p. 82].

The theatrical metaphor Cosgrove used to describe the specific quality of Piazza San Marco as the main stage of the Venetian urban theatre is a testimony to the essential theatrical quality of the urban space. That vocation was splendidly described by Ludovico Zorzi in his writings about places and forms of Italian theatrical quality as the key to understanding urban architecture, and Italian urban architecture primarily, as a quality most peculiar to it and expression of a strong tradition: the Renaissance urban sceneries for instance have had quite a part in establishing the importance of collective spaces in which to celebrate the ritual of representation, whether it was religious or civil [3].

Such places – collective and theatrical – are needed to build a collective identity and effectively give that sense of belonging that only an official manifestation of community life in the theatre of one's own urban space could give. The architecture of the city is then mainly concerned with those spaces that make that representational ritual possible. So the architecture of the city, in permanent analogy with the architecture of the theatre – its fixity, its still scene – is the material scene where the collective action of everyday religious, civil social and mundane rituals takes place.

The certitude implied by the theatre's scenographic space, a character implied by the public collective urban space as well, tells us about the role played by architecture in making public spaces effective and significant, and the truth of Aldo Rossi's statement when he defines architecture as the steady scene of human events. The architecture of theatre has to be



Ill. 1. *Urban scenery with rediscovered architecture,* Gino Malacarne, 2004, in collaboration with Sandro Bortot

still and steady, the Roman scenic buildings were such, and so are our squares and collective spaces.

Collective memory is then tightly bound to urban sceneries because of their theatrical quality. Not all places suit and favour aggregation and the ceremonial representations coming with civil life the same way. Theatre is the medium that most effectively establishes a connection between architecture and human life events, and the medium that most brings architecture inside human life. There are at least two issues about the definition process of the theatrical space, two moments in its evolution. First comes the travelling mediaeval theatre tradition, that is, the theatre of religious and civil processions, a street theatre, enacting the eternal human comedy on real urban sceneries. Then comes the Renaissance renewal of theatre's practice and places, the rediscovery of classical texts and architecture, of the steady scenery of Roman theatre, which made attention shift from open air settings – squares and churchyards – to a more specific definition of the architecture of the theatre and to spaces especially conceived for theatrical displays. The influence urban space and theatrical scenery had on each other has been described by Sebastiano Serlio in the treatise *Regole generali dell'architettura* (General rules of architecture) where he also points out the relation between the three kinds of theatre – tragedy, comedy and satire – and the respective settings as it was according to Vitruvian tradition and the modification brought to it by Leon Battista Alberti. The tragic scenery is characterized by the dignified appearance of Renaissance buildings and by the profundity of perspective; the comic scene by late mediaeval buildings, while satire takes place in a natural setting. A deep awareness of the theatrical quality of urban architecture is still an empowering resource and a significant contribution to the construction process of the spaces of collective life.

In that urban theatrical dimension architecture – as in Bellini's painting – can still find a space of action and a representation.

3. Theatricality as project

I have always thought in more general terms of theatres, theatrical places and the architecture of the urban scenic space as places featuring their own architectural reality that recalls theatrical action (or the unfolding of events), even in the absence of an actual performance.

Hence, theatre architecture cannot help but be "still and immobile", a theory corroborated by a great French actor and director's considerations on the nature of theatre, namely, Louis Jouvet. He was to turn the director's point of view on its head; it almost seems as if for him the performance counted for nothing, the only important thing being the architectural construction. "only the theatre as a building can give us a precise idea of what theatre is in essence, whether in Greece, Italy or France, in Vicenza, Parma or Orange, whether amphitheatres, arenas, or ancient and modern theatres; it is when one suddenly enters the deserted building and allows oneself to soak up the place's enigmatic emptiness that one can come close to an authentic idea of theatre (….). When the auditorium and the stage are lit, only then do the memories come flooding back of all the works that have been staged in that theatre and other particular theatres, and it is at this point that the generic idea of theatre vanishes and makes room for a more particular one related to the specific nature of the theatre one finds oneself in".[2, p. 9–17]

From the considerations on the nature of the urban scenic space, and, more generally, on theatre architecture so marvellously recounted by Louis Jouvet, some issues arose that I made the basis of some of my projects, even when they were not actual theatre buildings but simply collective spaces and places. This interest in the architecture of theatre and the urban scenic space, which is part of a wider passion for city architecture, and that has always provided a venue for celebrations and the scene for collective actions, essentially concerns those places that contain their theatricality in the architecture, like all those places whose shapes make the rituals of performance and the event possible by mimicking theatrical forms.

The architecture of the urban scenic space is a theme that is present in my work. In the project for the Piazza della Libertà in the town of Cesena, whose motto was "steady scene", the piazza was conceived as a meeting place but also as a space for celebrations, theatrical and musical events. The Loggia, the porticoed brick wall, the portico of the seventeenth-century *palazzo* and the apse of the Cathedral define an urban public space that is unitary, complex and recognizable, and also delimit a space that aims to be theatrical in the sense that it is open to performance, something that the project can only hope for but not actually determine. Alternatively, the Loggia can become a stage from which to watch events as well as a set scene for shows or life to take place on it. This is a fixed, immobile space that awaits the start of the performance, or life to happen inside it.

Urban scenery is a figure that recalls the mysterious and profound analogy between theatre and architecture, and that continues to recur in my research and in my work, as in the latest projects, part of an urban project: the major urban project for West Modena, the project for two residential blocks in Verona, the project for Piazzale Stanga and Via Venezia in Padua, and lastly the project for the Farini railway yards in Milan.

These projects seek to demonstrate that it is the urban project's task to recover things and forms, above all, their weight, concreteness and substance, i.e. the authentic dimension of form, in opposition to the tendency to technological evanescence practised by the contemporary project, which has cancelled from our mind the solid reality of matter, replacing it with the fluid one of the media image.

I repeat, therefore, that awareness of this theatrical dimension of city architecture still constitutes, in my opinion, a possibility for architecture to contribute to the construction of places for collective life.

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MEXICAN PLAYS WITH ARCHITECTURE AND COLOUR

MEKSYKAŃSKIE ZABAWY ARCHITEKTURĄ I KOLOREM

A b s t r a c t

Colour plays a significant role in Mexican culture. Our study deals with four areas of using colour in a spatial composition on an architectural and urban scale. These are murals, i.e. monumental painting in the structure of architectural objects, colourful traditional and modern architecture, ornamental forms and structures, and current trends in the revalorisation of historical cities.

Keywords: Mexican architecture, spatial composition, colour in architecture

S t r e s z c z e n i e

W kulturze Meksyku dużą rolę odgrywa kolor. W opracowaniu ukazano cztery obszary zastosowania koloru w kompozycji przestrzennej w skali architektonicznej i urbanistycznej. Są to murale, czyli monumentalne malarstwo w strukturze obiektów architektonicznych, barwna architektura tradycyjna i nowoczesna, formy i struktury dekoracyjne oraz aktualne tendencje w rewaloryzacji miast zabytkowych.

Słowa kluczowe: architektura meksykańska, kompozycja przestrzenna, kolor w architekturze

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1. Games with space

Constructing is a necessity for some people, for others it is a pleasure – a play with space, material, colour, an intellectual, artistic, aesthetic game. This play, however, should first of all bring pleasure to all those for whom – in the author's intention – it is created. This ought to involve much greater engagement on the part of the author than a merely dispassionate discharge of professional duties.

Reversing the order, we must state that if architecture may give pleasure, apart from satisfying basic functional needs, then it should be a sort of a game or play with space. This category comprises, *inter alia*, the creative activity of Hundertwasser [3], who transfers painting experiences onto architectural forms. Works of authors from *art brut* trend can also be perceived in this way [11].

Such a wide spectrum of games with space is present in the architecture of Mexico. Mexicans are people who know how to play. This feature can also be found in their attitude to space, where one of the forms of expression of this feature is the colour that is present in everyday life and in the works of the most remarkable creators of architecture and art.

2. Colour in Mexican culture

Colour in Mexican culture has always played a significant role, both decorative and symbolic. Since pre-Hispanic times the walls of temples, ceramics and utility appliances have been painted. The importance of colour was great when manufacturing fabrics and ornaments. The palette of colours depended on the possibilities of obtaining mineral or organic dyes. The modern possibilities of production of paints on the basis of synthetic dyes has facilitated the use of a much richer palette of colours. The products which are offered at folk art fairs nowadays are more intensive in colour when compared to those from the past. A sign of our times in the contemporary public space are street vendors of brightly coloured ornaments and toys coming from China. Hence the Mexican people's love of being surrounded by colours is manifested in various forms, i.e. from popular art and cheap decorations to sophisticated works by the most prominent artists.

The modern architecture of Mexico has become famous all over the world also due to colour, which was elevated to the role of a decisive factor in a spatial composition. Mexicans the global architectural trends by including games of colour with space in design solutions.

Further parts of this study shall deal with four areas of a spatial game based on the use of colour: from painting in architectural space to new trends in the revalorisation of historical cities.

3. Murals – painting in the structure of architectural objects

Mural painting developed as early as in pre-Hispanic times, mainly as a pictorial documentation of history, beliefs and rituals. Paintings were made on the external walls of palaces and temples as well as in architectural interiors. Spaniards also used mural painting when propagating a new religion as paintings on walls of churches and monasteries were a form of narration that was understandable to the Indians.

A new chapter in the use of painting in public spaces was the mural movement after the revolution, which changed political and social relations in the country. Murals as such were not a game in connection with the performed function of propaganda messages. However, from the formal point of view they constituted a game, with architecture becoming a part of the spatial context of the existing, often historical development. The most famous works are murals of the greatest author of the three remarkable Mexican muralists – D. Rivera (the others are D.A. Siqueiros and J.C. Orozco) in the staircase and cloisters of the Presidential Palace in Mexico City (1929–35), depicting the history of the pre-Hispanic culture of Mexico, its conquest, and contemporary revolutionary ideas (including references to European revolutionary thought).

Such placement of murals in the staircases of elegant historical buildings are also to be seen in other towns. J. C. Orozco painted murals, inter alia, on the vaults, e.g. in Antiguo Colegio de San Ildefonso in Mexico City (1922) and in the chapel Hospicio Cabañas in Guadalajara (1937–39), including a spectacular mural entitled 'Man in flames' on the internal surface of the dome.

Starting from the mid-1950s, some paintings were also made on new structures, in this way conducting a compositional and artistic game with modernistic forms. A good example here are the murals by D.A. Siqueiros on the buildings of UNAM Rector's Office – a newly built University Town in the south of the capital (1948–1954).

As a consequence of recognizing the significant role of murals in the spatial culture of Mexico, as well as the high status of their artists, some structures entirely covered by murals were also put up. Two spectacular architectural objects belong to this group, namely the UNAM Central Library (1950) and the cultural centre *Polyforum Cultural Siqueiros* (1971).

In the first case the artist J. O'Gorman covered the whole rectangular body, stylized as the head of Tlaloc – the ancient god of rain, with a stone mosaic illustrating the history of mankind, Mexico and the University's cultural mission [5] (photo 1).

In a similar way, the nearby University Olympic Stadium was to be wholly covered by a stone mosaic. D. River – the author of this idea – completed only fragments of the composition above the main entrance. His death in 1957 put an end to the further realization of the work.

On the other hand, the series of murals by Siqueiros on *Polyforum* was completed in its entirety. This twelve-sided building on its circumference was wholly covered by the artist's painting (photo 2). Moreover, in the main hall of the centre – *Foro Universal* – Siqueiros painted the biggest mural in the world – *March of Humanity* – covering all the walls and the ceiling of the hall [8].

The latest scene in the game with murals is the recently opened museum in Cuernavace – the former Siqueiros' studio *La Tallera* in Cuernavaca (designed by F. Escobedo, 2010). The designer used monumental paintings by the artist as a frame for the entrance zone of the building.

4. From popular architecture to Barragan and Legorreta

As previously mentioned, starting from pre-Hispanic times, architecture was painted with colours that could be obtained in the given conditions. Many facades of colonial houses were covered in strong colours. The resolute use of colours on facades of houses is particularly

Ill. 1. J. O'Gorman, mosaic on UNAM Central Library, Mexico City, photo by L. Maluga
Ill. 2. D.A. Siqueiros, murals on Polyforum by Siqueiros, Mexico City, photo by L. Maluga
Ill. 3. J. O'Gorman, D. Rivera's and F. Kahlo's houses-studios, Mexico City, photo by L. Maluga
Ill. 4. Church in San Francisco Acatepec, photo by L. Maluga
Ill. 5. J. Senosiain, *Conjunto Satélite*, source: http://www.arquitecturaorganica.com (access: 2015.06.08)
Ill. 6. Street in Izamal, photo by L. Maluga

visible in independently erected developments. In housing estates and districts populated by out-of-town people we can observe to this day the dominant use of vivid colours of walls and whole buildings, i.e. red, blue, violet, orange etc. in various scales and shades.

In the modern architecture of Mexico authored by remarkable designers, the first examples of references to traditional strong folk colours were the houses-studios of Diego Rivera

and Frida Kahlo designed by J. O'Gorman in 1931 modelled on Le Corbusier's functionalist designs. Rivera's house was painted white and red while Frida Kahlo's studio was painted blue [5, p. 19] (photo 3).

Another type of game with modernism was initiated by L. Barragán. He used colour as an element deciding on the structure of space, e.g. his own house or *Casa Gilardi* [7]. In his designs he conducted a subtle game with colour and light inspired by the folk tradition of Mexico and by his experiences from travels to Spain and North Africa. His few realisations are characterised by combinations of colourful planes and sophisticated details in interior design.

R. Legorreta was the first ideological heir of Barragán, as he was the creator of many realisations in Mexico and all over the world. These architectural objects, often monumental in scale, are characterised by the use of big planes of strong colours, sometimes of a narrowed palette of colours, as a game of two dominant colours, at times almost monochromatic compositions [6]. Both architects made Mexican architecture famous worldwide thanks to exhibiting a game of colourful planes and solids.

The trend started by Barragán is continued by many contemporary Mexican architects. Colourful architectural compositions are featured in hotels and tourist centres under construction, for example, the *Westin Regina* hotel complex in Los Cabos (Baja California, architect J. S. Madaleno) and in residential architecture (e.g. private villas in Puebla, designed by E. Acuña [2]). This sort of play with colour has also become a feature of architectural objects and interiors all over the world referring to Mexican culture (e.g. Mexican restaurants).

5. From *tequitqui* art to Senosiaina

Two important elements of Mexican culture originated during the colonial period. On the one hand, arts and crafts connected with ceramics developed in Puebla (*talavera*, *azulejos*). On the other hand, a type of art was developed called *tequitqui*, inter alia, folk baroque (barroco popular), which was a combination of pre-Hispanic (Indian) aesthetics and Christianity [1]. In Puebla itself and in the surrounding area ceramics started to be used to face construction surfaces (facades, domes, floors). First of all, numerous churches were adorned by colourful ceramics, painted with vivid colours and complemented by sculptured details with folk art aesthetics. This almost fairy-tale character can be seen in a church that was particularly richly adorned with ceramics, namely in San Francisco Acatepec (photo 4).

This folk and ludic character of architecture can be found in modern secular architecture too, at least as a game with new aesthetic messages.

J. O'Gorman, who made the mosaics on the building of UNAM Library, at the same time started building his own house (completed in 1956, now non-existent). In the wall composition and the residential and garden space the architect-artist introduced soft shapes and numerous narration elements referring to pre-Hispanic culture and forces of nature (snakes, birds, mysterious figures), which were made as a mosaic with colourful stones. In this particular case, the new form and aesthetics were connected with O'Gorman's fascination with organic architecture (F.L. Wright) and the aesthetics of artistic creativity of A. Gaudi [5, p. 64].

Similarly in our times, J. Senosiain designs architectural objects which he places in the trends of organicity and regionalism. His houses of biomorphic and zoomorphic shapes [9] are richly adorned with plastic structures (painted surfaces, mosaics, stained glass) and they suggest fairytale like play with architecture (photo 5) [4]. The artistic form in this case seems to definitely dominate over the ideological premises of Senosiain's creativity [10].

6. "Magic towns"

Yet another peculiar case of play with colour is connected with the program 'Magic towns' (*Pueblos Mágicos*), which has been implemented for several years and whose aim is to activate local economies by developing tourism, for instance. Within the activities aimed at creating a town's image, a uniform colour scheme of house facades in historical town centres is prepared. These are usually small towns in the colonial tradition [9].

This group does not comprise cities which are entered in the UNESCO World Heritage List such as Guanajuato, San Miguel de Allende, Tlacotalpán or Campeche. They constitute, however, a conceptual reference to actions carried out in other towns.

A special case is Campeche, where in the 1990s new rules for the revalorization of historical towns were proclaimed. In the 1980s it was still a white town. Today it abounds with a rich palette of pastel colours. Tlacotalpán, on the other hand, is mottled with different colours. In turn, San Miguel de Allende, which belonged to the *Pueblos Mágicos* group until it was entered in the UNESCO World Heritage List in 2008, is characterized by the requirement to maintain a palette of a few shades of brown on the facades of the historical centre: from ochre to chocolate brown.

In the particular cities from the list of 'Magic towns' individual colour concepts have been realized. In Patzcuaro white walls are required above the brown panelling. In Izamal in Yucatan there is a requirement of yellow-ochre walls with white elements of cornices, pilasters, portals or window bands (photo 6). Also in Yucatan in Valladolid there is no restriction as to using colours as long as a uniform pastel shade for a given façade is maintained.

This colour scheme order ensures spatial coherence, but at the same time it introduces a sense of artificiality. However, this artificiality may be perceived as a positive play with space and architecture and is certainly an attractive way of packaging a 'tourist product'.

7. Summary

The examples presented in this study by no means give a full picture of the scale and rank of colour in shaping architectural and urban spaces, because the full perception of this environment is conditioned by a total of factors which also include, among other things, the ubiquitous folk art, lush nature and the special light of the tropical zone. In the landscape of the Mexican province, culture is manifested by colourful church domes as well as by single simple architectural forms, sometimes white, more often covered by a strong colour. This colourful architecture has its background in the Mexican landscape which stretches between the lush tropical greenery and sun-burned dry plateaus.

This game of architecture with colour constitutes the specificity of the unique cultural landscape of Mexico. It expresses the unusual and optimistic nature of Mexican people. And for visitors to Mexico it is an environment that inspires, emanates energy, and evokes a positive attitude to the spatial environment.

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ELEMENTS OF GAMES: IMAGINATION STRATEGIES FOR ARCHITECTURE

ELEMENTY GIER: STRATEGIE WYOBRAŹNI DLA ARCHITEKTURY

A b s t r a c t

The essay is about the deep analogies between the world of games and the way architects deal with projects through the discipline of composition. Elements, rules, relationships are devices belonging to both; but also strategy, analysis and most of all imagination are basic instruments for playing games and for designing architectures, as shown in the interpretation of some works by Adolf Loos and Le Corbusier.

Keywords: chess, Loos, Domino, redent, Le Corbusier, imagination

S t r e s z c z e n i e

Esej traktuje o głębokich analogiach pomiędzy światem gier, a sposobem, w jaki projektują architekci. Elementy, reguły, relacje są narzędziami przynależącymi obu dyscyplinom. Także strategie, analizy i wyobraźnia są podstawowymi instrumentami w grach i projektowaniu architektury, jak pokazano na przykładzie interpretacji wybranych prac Adolfa Loosa i Le Corbusiera.

Keywords: szachy, Loos, Domino, plomba, Le Corbusier, wyobraźnia

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1. Chess as metaphor for architectural composition

"The plan is what in a game of chess is the opening: it is the beginning of the game, or, as in Vitruvius, the act of putting in order the architectural themes inside the architect's mind (…), the taxonomy of the primary elements"[5, p. 19]

These words by Luciano Semerani are the strong beginning of the first chapter of his book *Lezioni di composizione architettonica* (*Architectural composition lectures*), titled "La grande pianta" ("The big plan"). It's very interesting that a book about composition begins with an analogy between a game and the discipline of architecture. Of course it's a unique game, with each element/piece with its own characteristics (from its form, recalling the military origin of the game, to the way moves are made, to the possibilities of attacking the enemy's pieces…), with a precise set of rules and with a very definite place where the pieces are set up. It's clear, for everyone who deals with the discipline of architecture, the analogy that Semerani suggests: architectural composition is actually the arrangement and organisation of a series of elements according to some principles and rules, for a very precise aim, to take place in a very definite and precise place (from the piece of paper to the piece of land where the building will be). But tactics and strategy, typical of a chess game, are conceptual actions also belonging to the architect's work, useful in the interior struggle of the architect himself while he draws, but, in a more prosaic way, also when he has to deal with laws, clients, or builders.

But another instrument is absolutely necessary for the chess player, and of course, for the architect: imagination.

Imagination is, effectively, a basic component of every game: when the little boy plays he imagines a world, imagines a story, imagines a virtual reality where the action takes place[1]. Imagination is the intellectual device through which the game becomes a story, becomes a theatrical play (and it's very interesting the analogy, in the English language, between game and theatre, inside the word "play"), becomes a narration.

So, imagination is the instrument of our mind which gives us the possibility to create something new, but also to see before, to anticipate the future, in order to take the right decision, to make the perfect move. That's what we find in Hilary Putnam's words: "A man is climbing a mountain. Halfway up he stops, because he is unsure how to go on. He imagines himself continuing via one route. In his imagination, he proceeds on up to certain point, and then gets into a difficulty which he cannot, in his imagination, see how to get out of. This time he is able to imagine himself getting all the way to the top without difficulty. So he takes the second route"[4, p. 85–86].

Imagination, therefore, is one of the climber's most precious qualities: and the same is true for the chess player who has to analyse the game's situation and then imagine the consequences of his moves, foresee and anticipate his opponents' strategies. And the same happens again in architecture. Architects must have a vision of the future, at the small scale of the building but also at the big scale of the society. And this can be possible through the knowledge of what they are dealing with (thanks to analysis), but most of all through imagination, which can help in finding answers and solving problems. As Antonio Monestiroli recently wrote, "imagination, based on a rational analytical system, can produce architectural projects, as an hypothesis for a transformation of reality" [3, p. 140].

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[1] One of the most intelligent (and funniest) descriptions of this virtual reality set up by children is in the "Calvin&Hobbes" comic series by American cartoonist Bill Watterson.

So analysis and imagination are the primary instruments for the compositional arrangement, for the narrative sequence, for the "masterly, correct and magnificent play of the masses". Like in the games which people play.

Getting back to Semerani and the chess analogy, he finds that the starting point, when the architect has to draw a perfect plan, is to move, like a chess piece, the staircase: "the opening of the game depends on the number and position of the stairs. Their configuration is free from symmetry, and the dynamic asymmetries of the interior spaces depend on the thematic diversity which every staircase puts inside the geometrical solid (of the house)" [6].

To support this statement he takes as an *exemplum* the work of Adolf Loos, in particular the projects for the villas of the twenties. Here we can find not only one staircase, but several, three, four, five staircases. Each one has its own characteristic, each one has its own function (connecting the floors, also for a small difference of height, in order to build the *Raumplan*), but also it's a device of spatial arrangement, it's an architectural place itself, which builds relationships with the rooms, corridors, and sometimes with the openings towards the external world. In the matrix of the villa's plan (the chessboard), they are fixed elements and spatial references points, and around them flows the hierarchy of the domestic interiors: the entrance hall, the living room, the master's room, the lady's room, the maid's room, and so on. Like the pieces, in tension between each other, placed on the chessboard.

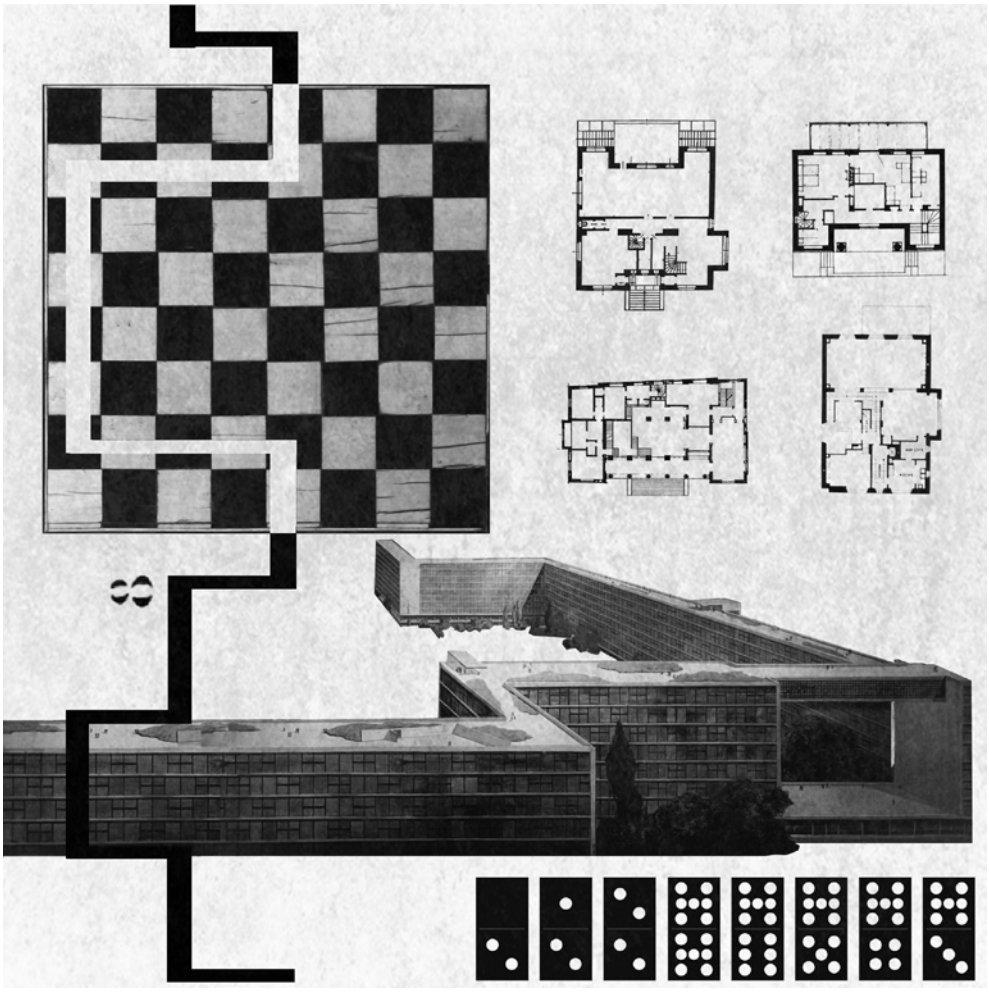
2. Domino, domus, dom-ino

But speaking of games in relationship with the discipline of architecture, there's another famous analogy, coming from Le Corbusier, which can be put in dialectic comparison with the chess game's compositional strategies: the *dom-ino* system.

In *Vers une architecture* Le Corbusier publishes, back in 1915, the project for a "group of mass-production houses in reinforced concrete" set on a *dom-ino* structure [2]. The basic principle proposes a high abstraction of the elements, the pure column and the pure floor; their rational composition allows, as will be set out a few years later in the "five points", the detachment from the ground but also a free composition of interior spaces (free plan, free façade) of the house, and a free composition of the houses in huge complexes that can build a new city. It's clear the derivation of this proposal from the domino game: at the scale of the house, where the rectangle of the cell, with the dots of the columns, resembles clearly the domino piece; as well in the urban scale, when the cells are arranged side by side, as happens in dominos, building a various-shaped line which passes freely through space.

Le Corbusier takes this analogy from his studies of Eugène Hénard's books, written between 1903 and 1911, about some urban proposals for Paris [1]. Hénard himself speaks of the game of dominos as an example for new spatial building arrangements, which can move back and forth from the straight lines of the streets of the city: the uniformity of the traditional image of the city is broken, new spaces are created between street and building, a variety of perspectives become the solution for the problem of the *rue-corridor*.

We read in *Vers une architecture:* "Instead of our towns being laid out in massive quadrangles, with the streets in narrow trenches walled in by seven-storeyed buildings set perpendicular on the pavement and enclosing unhealthy courtyards, airless and sunless wells, our new layout, employing the same area and housing the same number of people, would show great blocks of houses with successive set-backs, stretching along arterial avenues. No more



Ill. 1. “The elements games”, collage by P.M. Martinelli

courtyards, but flats opening on every side to air and light, and looking, not only the puny trees of our boulevards of today, but upon green swards, sports grounds and abundant plantations of trees". [2, p. 61–63]

Starting from these issues Le Corbusier, from the twenties, works on the double scale of the *dom-ino* system: at the architectural scale, the *pilotis*/slab system is the basis for almost every project, from the small villa to the huge public palace; at the urban scale, the figure of the moving line of the domino game (built through the aggregation of the small pieces, arranged side by side) is transformed in the building type named *redent*.

The *redent* building will be one of his most widely used residential building types, until one of the last urban projects, the international competition for the centre of Berlin in 1958. It appears in the fourth volume (1938–1946) of his *Œuvre complète*, together with other building types, as one of the *outils* useful to build the new city, against the traditional one. The "table" on which the *redent* architectural domino game is played is the city, of course: the tension between the grid of streets and pathway is at the same time a compositional statement, a functional answer to the problem of circulation in contemporary times and an innovative proposal for the construction of a new image, made of spaces, relationships, views, green areas, for the city. It is, most of all, a wonderful work of imagination, which looks forward from the actual situation towards new scenarios. But the game can also be played inside nature, completely inside the landscape: the *redent* building type is an open architectural form which can relate freely, without any limits, with the elements of landscape, as happens in Algiers, or in South America, where the line of the building become soft and curvy, transforming itself into a harmonic piece of the new, and at the same time natural and artificial, landscape.

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DEPREDATION IN ARCHITECTURE (SELECTED EXAMPLES)

SZKODNICTWO W ARCHITEKTURZE (NA PRZYKŁADACH WYBRANYCH)

A b s t r a c t

The conference, whose main theme for fourteen years has been "Defining the architectural space", will this year attract participants' attention with a provocative extension – "games and play of architecture". From a wide spectrum of thematic approaches related to "games and play" with architecture, the author chose the aspect of the possible threats which may arise if irresponsible or immoral and ideologically determined people dabble in architecture.

Keywords: art, beauty, reception of art, conscious shaping of space, mastery, social utopias, wars, totalitarianism, "fascist (Nazi) architecture", social realist architecture, totalitarian ideologies

S t r e s z c z e n i e

Konferencja, której przewodnim tematem od czternastu lat jest „Definiowanie przestrzeni architektonicznej", w tym roku koncentrować będzie uczestników prowokującym rozwinięciem – „gry i zabawy architektury". Z szerokiego spektrum możliwości ujęć tematycznych dotyczących „gier i zabaw" architekturą, autor wybrał aspekt możliwych zagrożeń, które mogą się pojawić w przypadku parania się architekturą przez ludzi nieodpowiedzialnych albo niemoralnych i zdeterminowanych ideologicznie.

Słowa kluczowe: sztuka, piękno, odbiór sztuki, świadome kształtowanie przestrzeni, mistrzostwo, utopie społeczne, wojny, totalitaryzm, „architektura faszystowska (nazistowska)", architektura socrealistyczna, totalitarne ideologie

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1. General issues

From time immemorial there has been a discussion among architects on the prosaic topic of "what is architecture?". During previous conferences a number of questions were posed whose guiding motive was "defining the architectural space", i.e. the question of how to qualify all (and diverse) activities related to architecture. The definitions of these concepts have evolved depending on the time, the prevailing styles and fashions, i.e. the changes taking place in the life of societies.

One of the most popular definitions says that architecture is *the art of shaping space*. A broader definition states that architecture covers buildings, interiors, but also a wider field of view – on the scale of cities and regional planning, and thus it also includes urban issues, etc. Without going into an analysis of all these definitions, one can say that architecture should be ranked among the arts. The architectural art is a conscious and the most masterly way of shaping and arranging space (through properly selected constructions and forms) in accordance with the intended function. The author wants to emphasise that this is a conscious shaping of space**.**

Space is not only a common property, but also an essential ingredient (and often determinant and regulator) of existence in human civilization, responsible for the welfare of individuals and societies to a large degree. That is why someone must bear certain consequences for its development – either good or bad. Thus, this art cannot be born in any circumstances – e.g. in the course of "playing" with art – by just anyone. Only masters in every category of art – e.g. painting, sculpture, music, poetry, etc. – possess this special ability to "play" (in a good sense of the word). Stanislaw Witkiewicz's words spoken to the painter Leon Wyczółkowski (over a hundred years ago) are perfectly suitable to illustrate this ascertainment: *(...) I like you, Wyczół, you scoundrel, for the way you play with art.*

The "organisation" of the reception of each piece of art must have a special setting; it is, for example, the mood of the theatre scene during the poem recited by an actor, exhibiting paintings or sculptures in museums. This requires a whole set of measures, involving different ways of displaying, selecting background colours, lighting, sometimes background music, and even room temperature, etc. The display of architectural objects in different contexts is similar – these can include landscape, the existing urban fabric, or the context of historic cities.

Likewise, the exhibition of the interiors are the sum of sometimes even contemplative experience of the master-architect, before the implemented expressions will induce all kinds of impressions on the part of the viewer. In general, people tend to perceive art very individually, but there are exceptions, when the artistic experience becomes compelling for all.

Furthermore, it appears that... even the weather (also associated with climate), the location of the facility or the interior in a specific geographical and cultural area, the type of lighting and many other factors affecting the individual and collective perception have an impact on the artistic experience.

For example – also (only – one might say) experience reported by the first astronauts who viewed Earth from the spacecraft are undoubtedly among the most authentic, which the majority of mankind identified emotionally with, even though those were merely the accounts of those who described the view of the Earth with cries of delight. In particular contrast

– a moral one – to this description are descriptions of the experience of American pilots who dropped the atomic bomb on Hiroshima. According to their account, the mushroom cloud carrying total disaster was also a phenomenon of indescribable beauty! This brutal comparison shows how fragile the border showing different aspects of beauty is.

One might ask what Paris would look like if the visionary design of a famous architect Le Corbusier in 1924 had been implemented. Its starting point was the demolition of the centre of Paris for new buildings (i.e. Plan "Voisin" – urban unit for 3 million inhabitants).

The history of mankind shows different aspects of problems associated with art – both positive and negative; some of them gave their creators and patrons satisfaction and joy, waking general awe, others triggered human tragedies and curses.

2. Architecture and politics

A particular tragedy for the man of the twentieth century was, among others, the interwar period, when totalitarian systems striving to realise social utopias came to power in a number of countries. The ideology of these systems, based on contempt for man, led to acts of genocide and the extermination of entire peoples. Undoubtedly the consequences of World War I contributed to this – the collapse of the monarchical system and the post-war poverty created an opportunity for totalitarian systems. In Russia, after the 1917 October Revolution and under Stalin's subsequent rule, an extreme communist regime lasted until his death in 1953[1] and continued for many years after Gorbachev's watershed and the collapse of the USSR. The acquisition of power by Mussolini in 1922 initiated fascist governments in Europe. Hitler comes to power in Germany in 1933, and fascist general Franco in Spain in 1936.

The effects of these political facts with their accompanying ideological-propaganda doctrines affected artistic creativity, and especially architecture. In Europe, Modernism is fought due to political and ideological motives. In the Soviet Union, a new architectural style called "Bolshevik architecture" appears. A fashionable trend (or actually a guideline) in design in the countries dominated by totalitarianism is heavy, massive Monumentalism, indicating the power of authorities, chauvinist glory and strength of the nation and its security.

The building of the Reichsbank in Berlin, realised by Heinrich Wolff – according to the special wishes of Hitler – became a breakthrough example (to follow) of (aesthetically) toxic architecture in German architecture. A particular expression of the architecture of the National Socialist regime is the work of Albert Speer[2] (a personal architect and a personal favourite of Hitler, Berlin's chief architect and head of the Todt Organization). Among his numerous projects the building of the Reich Chancellery in Berlin (1936–1939) should draw one's attention. The design of both the interior and exterior of the building is dominated by monumental (and even megalomaniac) features, "Nordic" austerity, as well as the total expansion of the power wielding Hitler (Russians dismantled the building in 1949). Features of megalomania manifested themselves also in the design of the Reichsparteitagsgelande grandstand in Nuremberg. A special object that aroused emotions was the "Ehrentempel" (i.e.

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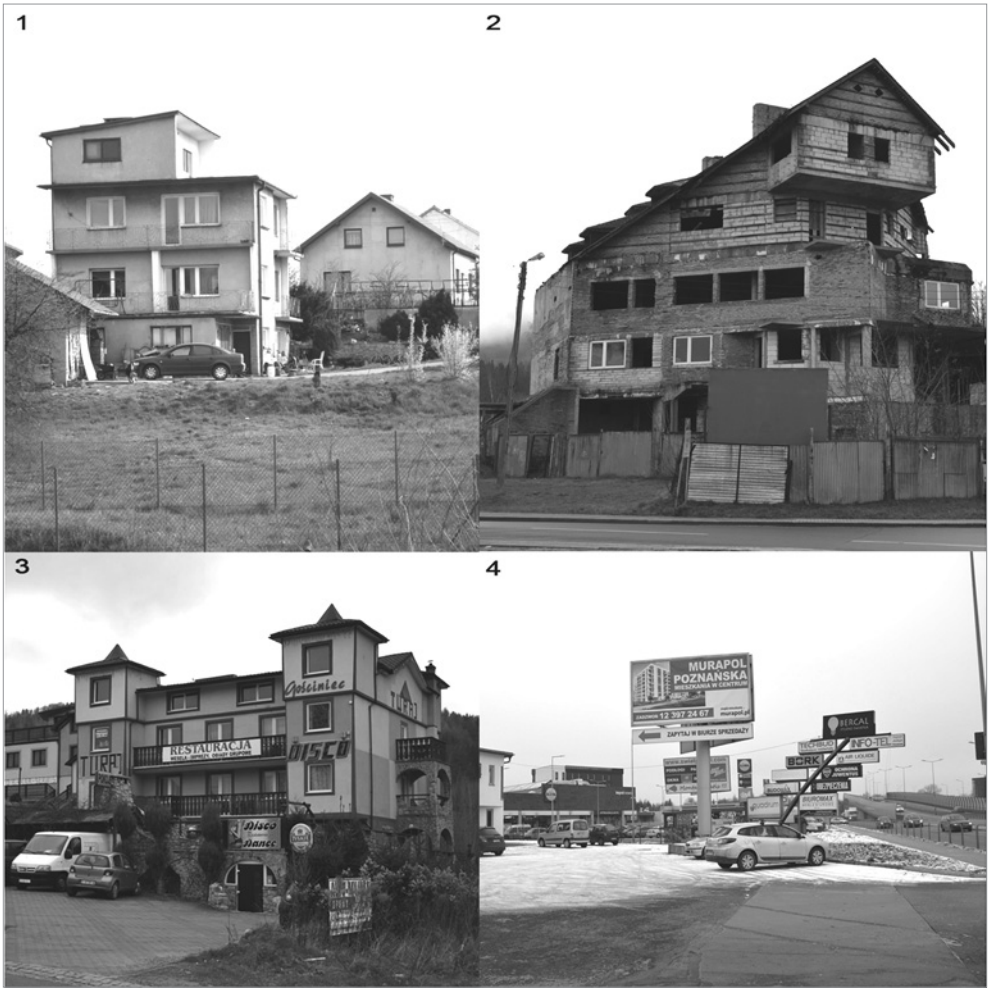
[1] After Stalin's death, the main methods of his regime were changed in many countries occupied by Russia after the Second World War by introducing "modified forms of socialist realism".

[2] Albert Speer, a student and assistant of Heinrich Tessenow, in 1936 he was commissioned by Hitler with the reconstruction of Berlin (the so-called "World Capital Germania").



Ill. 1–2. Socialist realist residential buildings which until recently occurred en masse in Poland in various embodiments
Ill. 3. Multifunctional building in Karpacz
Ill. 4. Advertisements as spatial and architectural accents – the bane of Polish urban-rural landscapes

the Temple of Honour) in Munich (1934–1935), built by another of Hitler's trusted architects – Paul Ludwig Troost.

The architecture of this tragic period for humanity had particularly dramatic consequences in the design of the concentration camps – Auschwitz-Birkenau, Buchenwald, Dachau and further – with specially designed gas chambers, crematoria and other buildings intended for destruction of lives. The names of renowned artists involved in this are particularly astonishing, such as Erich Franc from the elite art academy Bauhaus, the designer of the gate

to Buchenwald with the famous inscription above it: "Jedem das Seine" (To each what he deserves). The symbol of the greatest destruction in the history of mankind was the concentration camp (Konzentrationslager) in Auschwitz with the famous entrance gate and cynical inscription "Arbeit macht frei" (Work makes you free). As can be seen, even in the hands of brilliant creators, art can be used for the purposes of works and activities morally impossible to accept.

3. Examples of Polish architecture from the period of constraint

Fascist and Soviet totalitarian imprinted a special stigma on Polish soil. Wars combined with the destruction of civilization (including architectural) and cultural achievements carried incredible acts of vandalism on Polish soil combined with the extermination of elites and enslavement of the nation. Let us recall here one incredible perversion. One of the Nazi architects, named Gross, planned on drawing boards – after winning the war and the complete enslavement of Poles – not the extension of Warsaw (even in a Nazi style) but its **urban-surgical reduction** – **amputation, cropping** – planned and precise reduction to a small urban organism as a new and merely symbolic "capital" of the slave state.

The architectural symbol of the post-war period in Poland is the Palace of Culture and Science – "a gift from the Soviet people to the Polish nation" or "a gift of Stalin" for Warsaw. Designed by Russian architect Lev Rudnev and constructed in the centre of Warsaw in the years 1952–1955, it is a blend of various forms of social realism and Polish historicism. Together with the spire it is 237 metres high, thus constituting the main architectural accent of the city. This year (2015) the palace will be celebrating 60 years of existence. The Palace of Culture and Science has always aroused pejorative feelings among the inhabitants of Warsaw and Poland. However, it still remains one of the symbols of the capital due to its architecture and history. It also should be noted here that there are a lot more of such "gifts" (even if "ideological" ones) in the form of various smaller or larger objects in the style associated with the system of Soviet totalitarianism. A particular implementation within this scope was the Vladimir Lenin Steelworks in Cracow together with the Nowa Huta township[3]. The steelworks and the new town were built on fertile rural areas that had been expropriated. In total, for the purposes of the abovementioned investments peasants had been expropriated from contemporary rural areas (76 km^2) for the extremely low compensation of 5–10% of the nominal value of land. On the one hand, a strong industrial plant was created, giving jobs and houses to people. On the other hand, the legacy of farming culture and traditions of the Polish countryside of dozens of generations had been swept away. In his diagnosis of the transformations that took place in post-war communist Poland at all levels of life, including planning and architecture, Andrzej Lorek [2, p. 171] notes that: *[...] Communism was the cause of the destruction of the economy and economic rights, as well as the distribution of the existing social order, it annihilated its feasibility, and of the conversion into a total*

[3] According to Małgorzata Włodarczyk, in the case of Nowa Huta designers managed to avoid the influence of decision-makers in the so-called "Moscow spirit" during its implementation, as happened in e.g. Warsaw where the so called MDM was constructed on the ruins of the capital (the Warsaw Housing Quarter) "...It was a city implemented from scratch in post-war Poland...", [4, p. 6]

counterproposal for the state of lawlessness and political terror. Throughout the postwar period, until 1989, we dealt with an architecture of "peculiar socialist realism" which is difficult to be logically defined.

4. Conclusions

The issues signalled here, related to the brutality of architecture, which are antithetical to joyful games and the play of architecture and art in the broad sense, can provoke further discussion about art in general. Joyful architectural creativity presumably infects broad masses of its recipients. People identify with their place of residence and their surroundings. After 1989, the Polish economic system changed from socialist to capitalist. The 25 years of experience since then has shown that architecture must be governed by certain laws and rules. Architecture left to the laws of arbitrariness and relaxation is also unacceptable.[4] There are many concepts in defining architectural trends and rights, especially regarding single-family housing. Among them, a noteworthy trend is represented among others by Maria Misiągiewicz, who states: *[...] In the prevailing stylistic pluralism, minimalist architecture appears to be the result of a longing for a simple architecture which is synonymous with intellectual and elegant style. This idea can also be perceived as a protest against the excess of shapes frequently imposed by the pressure of commercialism.* [3, p. 131]

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[4] W. Kosiński, who highlights this issue, provides a visionary warning,: … *Apart from the obvious epochal values, the ongoing political transformation since 1989 also brings about extremely serious systemic defects when bad law reflects in a deterioration of reality, Introduction to the Polish edition* [1, p.11]

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THE GAME OF THINKING ABOUT ARCHITECTURE

GRA MYŚLENIA O ARCHITEKTURZE

A b s t r a c t

The game of architecture determines the game field for thoughts: with shapes, colours, textures, lights and shadows. It reveals something true just because it is a game. During the game, conceived, imagined world of shapes, is revealed in the presentation. One of the possible ways of architectural thinking referred in the text can be found three types of creative process: intuitive, reflexive and behavioural one. Like a sorcerer casting a spell "let it be", imagination transforms unreal architecture in a mental fact. Thinking of creative minds enabled to create representations, owning to which outstanding timeless architectural works are implemented in the real world.

Keywords: architectural game, creative thinking, idea, defining of building's form

S t r e s z c z e n i e

Gra architektoniczna wytycza myślom pole rozgrywki: o kształty, kolory, faktury, światła i cienie. Ujawnia coś prawdziwego właśnie dlatego, że to jest gra. Podczas gry, pomyślany, wyobrażony świat kształtów, objawia się w przedstawieniu. Przywołane w tekście jedne z możliwych dróg architektonicznego myślenia można odszukać w trzech typach procesu twórczego: intuicyjnym, refleksyjnym i behawioralnym. Wyobraźnia tak jak czarownik rzucając zaklęcie „niech się stanie" przemienia nierzeczywistą architekturę w myślowy fakt. Myślenie twórczych umysłów pozwoliło stworzyć wyobrażenia, dzięki którym zrealizowane są w realnym świecie wybitne, ponadczasowe dzieła architektoniczne.

Słowa kluczowe: architektoniczna gra, twórcze myślenie, idea, definiowanie formy budowli

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1. Game; to-and-fro movement. In his reflections, Paul Ricoeur develops the notion of play, the motif with which Hans-Georg Gadamer supported his considerations on the work of art [11., p. 277–283]. Each game has its own way of existence, but it is always marked by the fact that even when it takes place in solitude, the presence of something which the game is played with or against is required. The object of the game, perceived in terms of aesthetic experience, is not the one who plays, as the sense of the game consists in what happens during it, although the player also remains under its influence. Ricoeur captures the essence of the specific movement between the game and the presentation of the world in a literary work in the words: *to-and-fro*.

The game of architecture determines the playing field for thoughts: with shapes, colours, textures, lights and shadows. It reveals something true just because it is a game. However, metamorphosis takes place during the game, imaginative transformation of the kingdom of images. Reality is supposedly abolished, the world of work becomes a heuristic fiction, and in this sense it is the game of discovering new images. During the game, conceived, imagined world of shapes, is revealed in the presentation. In the theatrical performance characters and roles played are recognized; likewise, architectural work, the effect of pure creative imagination, reveals the shapes and aesthetic and pragmatic goals assigned to them in its presentation.

Ricoeur indicates the rule of the game in the words *to-and-fro*. John Dewey explains the essence of thinking in a similar way, also in terms of double movement; *to* and *from, there* and *back* [3, p. 84–88]. In this approach, an instinctive movement leads one' thoughts towards some indefinite *there*, where a guess, hypothesis is revealed and at the same time drives them *back*, *from* ideas *to* facts. He identifies inductive discovery with the movement of thinking which seek to create a rule. Deductive reasoning: developing, testing and applying the principle is assigned to the return of thinking, running *from* the adopted hypothesis *to* the facts. The essence of this double movement consists in the relationship between inductive thinking; from the particular to the primary rule, and deductive – testing the rule through the particulars.

The movements of thinking related to architecture seem to resemble a situation that could be described as a crossroads. From an obscure beginning, yet inert, impulsive thoughts, questionable, provoking questions and a desire to explain them, they turn their drive into the deliberate quest for answers and solutions to problems absorbing the mind. A significant feature of thinking is discernment of intertwined episodes and events, a string which is not chaos, but a crossroads of possibilities, creating a special opportunity to organize emerging fantasy creations through conscious leading of thoughts to putting proposals. In this movement of thinking the facts begin to play the role of indicators and signs of architectural shape of a thing not familiar enough. Therefore, reflective thinking should be considered – thinking in the best sense of the word.

2. Epiphany and reflection. The *fro-and-to* movement, in which one can see the sense of thinking, indicates an affinity with the nature of creativity defined as a dialectical process, two-sided, understood as the simultaneous interplay of different "lines of tensions" [13, p. 27]. One of the indicated opposition lines which overlap is creative inspiration and intellectual work conferring shape on the "inspiration". Likewise, "epiphany" and "reflection" are opposites.

One could look at the procedure of architectural thinking in this way and consider it in terms of epiphany and reflection. An instantaneous creative act would be considered a kind

of grasp of the idea appearing as an epiphany and oppose it with the laborious process of deep reflection over this idea. Epiphany is associated with that which used to be described as the fact that someone came up with the idea, has a vision of the shape of architectural space, intuition, and, what is more, is endowed with imagination. Reflection is associated with analytical thinking leading to concretization of an idea, experience lasting in time.

"Epiphany" resembles Dewey's movement of thought *to*, spontaneous thinking. "Reflection" can be equated with the movement *from*, when resources of knowledge and experience and the ability to use them constitute the basis, underpin, encourage reflection, are a reference point on the road to making choices leading to a final decision.

Yet, it is impossible to deny that the states of "epiphany" and "reflection" opposite in their essence remain in an inseparable relationship which is characterised by the movement of thought both *to* and *from*. As suggested by Janina Makota it befits to look at epiphany and reflection in art, including architecture. Considering the essence of creative imagination, she believes that reflection may be a series of visions quickly moving through the mind, as if a series of epiphanies of differing importance [9, p. 138].

The power to create ideas assigned to imagination, forced to effort by acts of will, is not manifested in the unilateral recognition of architectural geometry of shapes. On the contrary, in the complex procedure of finding the form of a building in the imaginary world; a special kind of thinking, which is imagination, can erect the building in different places, observe it from different angles, choose the appearance of external views and the shape of the interior space, select the structural design and matter appropriate for it. That is exactly what results in the fact that the role of imagination is not limited in the movement *to*, when an idea is born, or the movement *from,* when architectural form is converted to real shape in one's thoughts. In both of these movements of thought a sudden epiphany may be may be a coincidence prompted by creative intuition, but also the result of prior thought. Then reflection could be treated as a series of epiphanies of differing importance, emerging and overlapping in time.

3. Attitudes. One of the possible ways of architectural thinking referred to here can host three types of creative process: intuitive, reflexive and behavioural [4, p. 182–189].

In intuitive creativity, the taking of a decision via the discovery of artistic vision is the most important, where intuition, without discursive motivation, is sometimes referred to as enthymeme thinking, a shortcut, providing an immediate response to the bothering problem emerging from the inner compulsion, giving a sense of confidence about the decision validity at once. Perhaps evocative of the *to* thinking or "epiphany".

Reflective creativity, in contrast to the intuitive, lasts in time, because all ideas are subjugated to the control of consciousness, subjected to artistic selection, to determine the best of the arising opportunities. It could resemble the *from* movement of thought or "reflection", when different epiphanies appear.

The third case is behavioural, when creation is not subordinate or determined by any specific vision. The final version of an idea is the result of a transformation of the same theme, unrestrained shaping. Here there is no place for a rigorous sequence of *to* and *from* movements, it rather resembles a choice among a multiplicity of emerging epiphanies. The first idea generates another, and is the reason for the emergence of the next, in both unpredictable and consistent ways. Possible due to the beginning.

From a psychological point of view one can distinguish the introverted and extroverted nature of the creative process, considering the author's works, effects of an idea and

decisions[1] [6, p. 364–365]. When thinking guides the author's judgment, making use of the full freedom of expressive capacities, then it is the case of introverted attitude. It resembles "reflection" on the routes of the movement of *to* and *from* thinking.

The opposite attitude attributed to thinking is extroverted, which makes the idea work, to a greater or lesser extent, it appears as ready-made. It is these ideas, unobtrusive and determining shape themselves, that put the creator in a comfortable position to accept the idea, which does not now allow to add or take anything away from itself. It is among these cases that infrequent "epiphanies" appear, delineating new frontiers in architecture. Arthur Schopenhauer explains the importance of these facts by distinguishing between talent and genius; talent hits a target no one else can hit; genius hits a target no one else can see.

It befits to refer to the mind's capacities, those determining the path an architect takes, a path traced with personality's character, the capacity for knowledge and thinking abilities manifested in different but complementary forms.

4. Intuition. The existing world of architecture defines the need for colloquial actions, behaviours and experiences, passed on by custom, tradition or law. It would seem that the roles and places designated in such a way give one a sense of belonging and security, cause full acceptance. However, the instinct for exploration has caused that, since the dawn of cultures, architecture exceeded the limits set by what is already known and provided, gave shape to that which is invisible.

Gaston Bachelard says that the world is man's appetite, the human heart is hungry for images [2, p.15]. In metaphorical terms an unbridled lust for changes in the existing architectural landscape, the reason to start the game of thinking, willingness to join in the experience of capturing other constellations of shapes, in crossing the known and setting the unknown borders in this art.

The word "image" is the cause of misunderstandings, especially in psychological considerations, since we see images, recreate images, keep images in mind, but according to Bachelard one image is missing, "a direct product of the imagination". Analysing the considerations of Bergson, who devotes a lot of attention to the notion of "image", he notices only a mention of "creative imagination", being compared to "fantasy trifles", which no relations with "great acts of freedom" as indicated by his philosophy were assigned to.

Bachelard perceives such treatment of freedom as the basis which allows one to look at a variety of images as a reflection of how the mind allows itself to treat nature. He also suggests regarding imagination as the power of the mind for its "ability to create images", and further to regard the perception of imagination as "a function of reality", developed by classic psychology, as "a function of unreality", substantiating the proposal with the following conclusion: "how can one predict, not being able to imagine" [2, p. 377–378].

Jean Paul Sartre defines imagination in a poetic way, calling it an "act of magic", which may be associated with a spell conjuring the thing that one is thinking about. Like a sorcerer casting a spell "let it be", imagination transforms unreal architecture into a mental fact. Sartre distinguishes between perception of noticing and imagining a thing. Perception

[1] Jung also indicates the division of the two types according to major mental functions, that may occur in the case of an introvert and extrovert; thinking (intellectual type), feeling (emotional type), sensation (perception type), intuition (intuitive type).

and imagination place objects in the consciousness in a different way [12, p. 30–31, 225]. Perceptive perception perceives its object as existing. Imagination can assume the object as non-existent, as absent, as existing elsewhere, or it can "neutralize itself", i.e. not assume the object as existing. The role initiating the architectural game should be ascribed to imagination, courageously leading thoughts along the crossroads of pure possibilities offering still unknown shapes. However, their choice cannot do without creative intuition.

Intuition is linked to the realm of feelings, sense or intuit, it makes the mind capable of a specific type of discernment, supported with an irrational, foreboding capturing of the essence of the thing, the problem, beliefs or attitudes, as a result of the spontaneous movement of thoughts which cannot be fully justified. This intuitive ability to foresee causes that, without a rational procedure, it becomes possible to perceive, dispute, decide and define the shape of architectural things, not raising doubts, surprising with accuracy and appropriateness.

In the art of building it is hard to overestimate the qualities of mind in interpreting the architectural geometry, their undeniable power to conjure up shapes. The marriage of imagination revealing non-existent things, intuitive feeling, spontaneous and reflective thinking offering logical and rational conclusions, are abilities conducting experiments on the limitless territories of possibilities. Supporting the experience of discernment of phenomena and things, they shape the inner architectural sense. They support the game where the representation is communicated, "not as a thought, but as the inner feeling of a purposive state of mind" [7, p. 213., 242]. The idea of the shape of the building is revealed there.

5. Representation. Since the dawn of cultures, the art of building exceeded the limits of what was given and known, determined the boundaries of the unknown. The image of "play" presented by Ricoeur, the *to* and *from* thinking indicated by Dewey, as well as the "epiphany" and "reflection" disclosed by Stróżewski, tell us about the same kind of experience. The nature of this experience is directly associated with architectural creativity – creativity based on the game of thinking.

The architectural game does not consist in the movement of unrelated ideas that "come to mind", although their appearance is not surprising, they are an obvious expression of the spontaneity of artistic fantasy – imagination and intuitive feeling embedded in creative thinking. Hence, spontaneous pursuing movement – *to* is the thinking seeking the principle which merges all the elements of geometry of the form, idea, and concept of shape of the conceived building before it is available to the senses of sight and touch.

A design captured in a spontaneous mental outline takes on the characteristics of reality when filtered by the movement – *from*, reflective thinking reminding about the character of location, the place in space, the programme of a design task's usefulness, and technical capabilities enabling implementation. These facts confirm the validity of the idea, suggest a correction, or require rejection of the concept.

One should perceive this procedure the way Gianugo Polesello suggests, speaking of "duties" (*obblighi*) towards "Composition", which must be non-habitual, announce the necessary reasons and causes for the design shape, point to the understanding of the origin and meaning of "Quest" [10, p. 9–10]. Only then is the relationship between spontaneous and reflexive thinking, between epiphany and reflection, between imagination and intuition, and between discursive thinking and logical reasoning revealed. The stated problem sets the goal

of thinking, but this goal determines different ways of thinking subordinated to genuine facts undergoing a creative interpretation extracting the shape of architectural space. This resembles the custom of the post-Platonic philosopher who turned away from ordinary life just to think, but thought in order to return to everyday life knowing how to solve its problems.

According to Dariusz Kozłowski, architecture may need a "pretext" even more than any other art [8., p. 51]. He perceives the architectural pretext as the beginning of the design: as memories, afterimages, representations of images of a city and building, as memorized shapes, colours, planes and directions, or only as a "mythical representation", and above all the content of the World Museum of the Imagination. Kozlowski explains the distinction between the term "pretext" and "motivation". He understands pretext as an "imaginary reason", a false pretence given to hide the proper cause, "the real reason", which he assigns to urban "motivation". In this approach, all the real facts of architectural and urban nature are no longer trivial precepts, they become inspirations for joining the game of architectural thinking, heading towards the quest for the ever different poetics of the building's form manifesting itself in the representation of things.

The sense of architectural representation that exceeds existing canons of architecture works not only in the design of particular structures. The creative mission of the mind also contains generation of ideas-manifestations provoking the appearance of thoughts characterising the creative work of each successive generation of architects. This kind of thinking can be seen as a creative experiment, not as a plaything, but as a special kind of architectural game, indicating the basis for new guidelines of artistic creativity, which takes place also beyond architecture. Discussing the essence of his music, Karlheinz Stockhausen sees it as an experiment that allowed imagination to break out. The experiment is to be equated with the search for originality by breaking rules, a combination of feelings and thoughts, fantastic experience and cool reasoning, always accompanying those for whom the present is the frontline of the future architecture.

Experimental representations and far-reaching visions are an eternal, like time, way of searching. They communicate ideas, which reality, not keeping pace with thought, still cannot tame. Martin Heidegger sees the basis of an experiment in the hypothesis of a certain law. Newton used to say: *hypotheses non fingo* – hypotheses are not an arbitrary invention, and by extension, Heidegger makes the experiment a procedure based on the hypothetical law in order to gather facts supporting the alleged law, or the exclusion of its acceptance [5, p. 134].

Identifying relationships and dependencies in a working hypothesis, combining assumptions in a compact, logical whole, Dewey ascribes to inference, stressing that, "this recognition being brought about by the discovery and insertion of new facts and properties" [3., p. 84–88]. Innovations emerging in this way justify the reason for the diversity of openings that has taken place in the theatre of architecture, the game that takes place and creates a string of the history of the art of building.

The importance of architectural experiment may bring to mind the merits of rhetoric, originally the art of persuasion, when norms and rules are challenged, when in the course of the free clash of arguments and counterarguments crucial decisions are made, influencing other views and affecting different order of architectural things. The meaning of these quests is contained above all in visions taking on the nature of an artistic manifestation, or a voice in the discussion on the problems in the whole of this art.

It must be emphasized that the experimenting thinking of creative minds enabled the creation of representations, owing to which outstanding timeless architectural works are

implemented in the real world. That which Aristotle talked about is proved in them: "impossibility" should be considered either in the light of its artistic effect or idealising tendency. What is more – "With respect to the requirements of art, a probable impossibility is to be preferred to a thing improbable and yet possible. […] for the ideal type must surpass the reality.[1, p. 366].

Revised compilation, based on *Architektoniczna geometria*, Kraków 2005

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ANTONIO MONESTIROLI*

THE RESPONDING FORM. PART TWO[1]

FORMA ODPOWIADAJĄCA. CZĘŚĆ DRUGA

A b s t r a c t

This essay is the second part of "The responding form 1. Short lecture on architecture" It is aimed at architecture students and all those who ask themselves what is the purpose for which architecture is built and what are the modes of architecture.

Keywords: history of architecture, architecural theory, theatre

S t r e s z c z e n i e

Artykuł jest drugą częścią eseju pt „Reakcja formy 1. Krótki wykład o architekturze". Kierowany jest do studentów architektury i wszystkich tych, którzy zadają sobie pytanie, jaki jest cel, dla którego architektura jest tworzona i jakie są rodzaje architektury.

Słowa kluczowe: historia architektury, teoria architektury, teatr

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[1] The part one was published in: *Defining the Architectural Space 2010 – Architecture Now.*

1. What are the modes of architecture?

To clarify, I will take an example from my work.

Designing a theatre for a competition in Udine in 1974, a lengthy reflection on the theme led me to conclude that in the theatre there are always two parts that face each other, and that the theatre's most general value lies in this confrontation. All the rest is secondary. What is important is the face-off between the seating area and the natural landscape, in the Greek theatre, with the fixed stage, a metaphor of construction, in the Roman theatre, with the magical place hidden behind a curtain, in the Italianate theatre.

This led to the formation of an initial, though vague, formal idea of my theatre: I thought of a place set between two opposite, fixed stages. For me, this was a very important starting point, which determined all the subsequent steps.

Had I not had the freedom to investigate the program, the possibility of reflecting on the general meaning of the theatre, I would never have reached the point of imagining this embryonic form, this typological scheme of the theatre, a scheme that is realized in its construction.

This initial form, then, does not come from other forms, but from reflection on what a theatre is, or what it could be.

This is the first, delicate passage of an idea that can also be expressed in words, to a form that, through construction, takes on a body. I believe that this was the procedure that led Ignazio Gardella to find the form of the theatre of Vicenza, perhaps his most beautiful design, where the place of the seating and that of the stage face each other in a space that includes them both, that has its own strong unity and geometry.

Shortly before that (in 1972), I did a project for a daycare centre, and again it was the idea of a daycare centre as a house for children that led me to think of a large enclosure that would contain the house and its garden.

I could go on in this way, to describe the genesis of the forms of all my projects, which has always happened in the same manner: thinking about the meaning of what I had to design, to define its character.

Of course in this passage from the idea to the form one is influenced, or more precisely aided, by all the examples that come to mind through similarities. But they would be of no help at all, and would just produce lifeless copies, without our pursuit, each time, of the meaning of what we are making.

It is in this initial cognitive phase that we can apply analogical thinking, both between ideas and the forms compatible with them, and between forms being developed and forms that already exist, that permit us to express a judgment on ours. A dual analogy that on the one hand allows us to test the validity of our ideas, and on the other helps us to avoid copying already existing forms.

In this initial phase the use of imagination is essential; the capacity, with respect to the formation of an idea, to imagine one or more *responding forms*. In this exercise we recall emotions felt through our experience of works of architecture of the remote and recent past. Not so much the forms, or not just the forms, but the emotions caused by them. The same emotions we want to be capable of causing, in turn, with our project. Thinking back on my project for the theatre of Udine, I remember that I repeated a sort of simulated experience of the place along the route that leads from the narrow lateral entrances directly to the centre of the two stages facing each other. Everything after that, each single move to construct that place, would have to obey that program. Every passage, from the construction to the form of the single parts, would have to underline that experience.

As we can see, in history forms are not transported (it is right that they remain in the time that generated them), but ideas and emotions are transported which we are able to glean from the forms. Only in this way, through the recognition of those ideas and the experience of those emotions, will we be able to find new forms capable of representing the values of our time.

Up to this point our work remains inside an imagined reality, the forms are still without a body, and to become real they will have to come to grips with the concrete factors of the place, with the requirements of the function and the rules of the construction. But we already know what we want to build, though not precisely yet, and this helps us to examine all the factors and to choose, among the many possibilities, the appropriate modes for the construction.

2. The modes for the construction

This is an important point in the discussion: our ability to hold the pre-set objective still. It can certainly be perfected during the course of the work, but it cannot be changed every time we run into a difficulty. Keeping faith with the programme we have outlined is the condition for the good results of our work. Without justifying choices based on unexpected events and accidental conditions of the places and obligations of the construction. When Mies designs the Convention Hall he is well aware of the problems involved in a roof with a 200-metre span on both sides of the hall, yet he does not let himself be influenced by those problems, he looks for the solution best suited to maximum display of the *vastness of the enclosed place* without contradicting, and instead enhancing, the unity of its form.

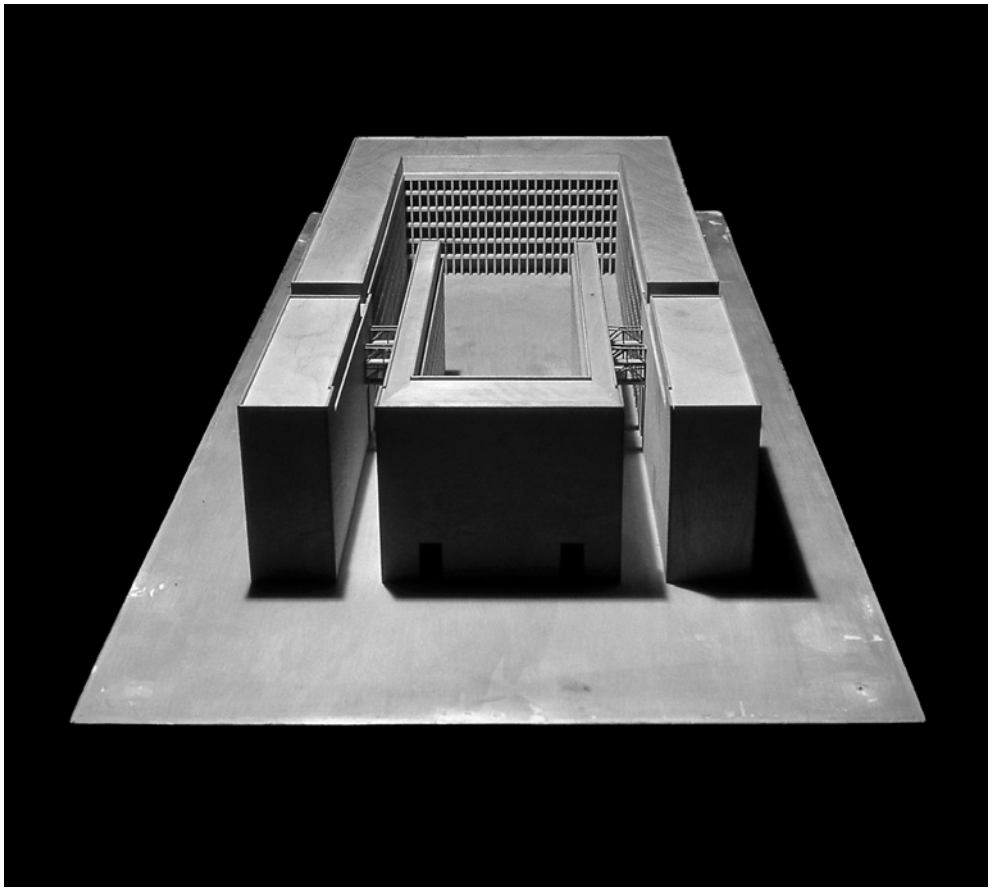
The construction obliges us to make the project idea real, to implement its character. It is not overlaid on the idea, nor does it replace the idea. Its task is to make the idea a reality.

There are many examples from ancient and modern times. Just consider the technical problems involved in building a dome during the Renaissance. Yet when faced with this task, construction technique developed in order to reach its goal. For the architects of the Renaissance the construction of the dome was not just a technical challenge, it was also the realization of a form similar to the dome of the sky that extends above the heads of all citizens. To achieve this programme an appropriate technical solution had to be found, at all costs.

Someone might say that the programme is made real gradually, together with the advance of construction techniques; but without a precise idea of what we want to build, construction in itself has no value. Today not everyone agrees with this statement. Many people, today, conduct sophisticated technical research, convinced that it is architectural research, in an unprecedented confusion between means and ends. The theory of the primitive cabin returns to the spotlight, understood as the supremacy of technical forms. But architecture is not directly construction, in the most highly evolved mode it is representation of the act of construction and of its most general motivations.

The temple, not the cabin, makes the passage from construction to its metaphor, and architecture is born with the construction of the temple.

What can we say about this statement today? It is necessary to repeat that construction has a goal that is external to it, that lies in the idea of what is to be constructed, which must be displayed as clearly as possible. Gardella said that *"architecture is the construction of an idea"*. To perform this task the construction has to make its role recognizable, the logic of its parts, of their measurements and relationships. In the cabin the construction parts have the



form of natural elements, tree trunks, crossed branches, etc. In more evolved architecture, the parts are recognizable by their form that is representative of their role (the column and its components, the architrave and its components). Even when the classical orders are no longer utilized, except for ornamental purposes, the parts of the construction (pillars, architraves, the wall, vaults) will be recognizable, together with the idea they implement.

The recognizability of the elements is not the property of a single mode of construction; it does not coincide with the classical orders or their simplified forms. It is always possible, even in construction systems that are very different from one another. One example will suffice: that of the Cathedral.

There are many reasons to be amazed when one enters the cathedral of Chartres on a sunny day: the light that crosses the structure of the naves, the choir loft and the rose window on the facade, the size and proportions of the main nave, a magnificent space in the literal sense of the term (a space that "magnifies" those who enter it), and finally, for those interested in understanding the modes of that extraordinary undertaking, the logic of the construction.

The ramification of the stones that support the vaults, their reunification in the composite columns of the naves, make everything seem so natural that our attention is captured above

all by the general beauty of the place. A place where many different things happen, but one that produces in us a unique sensation of wonder.

Here we do not find the walls, columns and architraves of the classical orders. Yet in the Cathedral too the logic of the construction is clearly comprehensible. It is represented in an exemplary way, we can understand its objectives and it communicates the pride of those who made it, stone by stone.

We might say that the display of technical forms, which today is the only form of construction in some way comprehensible, also communicates the pride of the builder, with a single, major difference: that in the Cathedral the construction displays its most general goal, which is that of giving form to an appropriate place, and of expressing its magnificence. Technical construction, as it is widely used today, seems to fail to take what is to be constructed into account. The pride of the builder today lies in the originality of the technical form and not in the quality of the building that must be built. In this way, the question of construction remains separate from the typological definition of the buildings it erects.

Mies van der Rohe clarifies this problem, saying that the logic of the structure must be aimed at bringing out the reasons behind buildings. There has to be a very close connection between the reason for a building and the systems chosen to construct it.

In his buildings with halls, in the Neue Nationalgalerie in Berlin, Mies deploys the technique he considers most suitable for the character of the building, and in this procedure he defines the elements of the steel construction and the form that best displays their role.

In short, the theme of construction goes well beyond its technical quality. The construction adapts to the aim of the architecture.

The museum in Berlin takes form from the relationship between a large coffered roof and eight cruciform pillars that support it. This relationship, which nevertheless has an important technical value, plays an expressive role directly connected with the space defined by the roof. *To stay under the roof*, recognizing the structure and the system of supports, gives us a strong experience of the place. A single place shared by all visitors, who are protected by the great roof together with the works contained in the hall. In this case the enclosure that borders the hall is reduced to a transparent glass wall, leaving the function of defining a common place up to the metal roof that can be seen in its entirety from every part of the hall.

The roof of the museum in Berlin evokes an idea of protection of the people and things below it. A strong idea, made evident by a simple, clear formal system.

3. The principle of decorum

The fact that the construction parts should express their role implies their identification, the definition of their identity. It is necessary to give them a form that is appropriate to their identity, capable of making it recognizable.

On this subject, it is impossible to forget Hegel's words about the classical column. *"The column has no other determination than that of bearing ... with this ultimate aim of bearing, the thing of foremost importance is that the column should convey, in relation to the weight that rests on it, the impression of responding to it, and therefore that it is not too strong nor too weak, that it is not overburdened, nor does it rise so high and with such ease as to seem to be playing with the weight it bears."*

The principle that regulates this process of identification of the elements is the principle of decorum.

"Decorum is a way of bringing out the reality of things", says Rogers, and by saying this he calls into play the function of this ancient principle in the pursuit of the appropriate form. The decorum cannot be separated from the construction (according to Rogers, no passage is separable in the architectural project). The decorum *gives form* to the elements of the construction.

I have already spoken, regarding Mies, of the difference between a support and a column: the support fulfils the practical function of bearing, while the column, that performs the same function, takes on the appropriate form for its representation. The cruciform pillars Mies designs from the start to the end of his work are the result of the desire to find the appropriate form for this element.

This is true of all the elements of architecture in all the eras of its history. Architecture always, through decorum, takes on the appropriate form for its purpose.

It is incredible that for a very long time decorum (decoration) and ornament have been confused with each other. Ornament is not part of the construction, it is overlaid on it and, in the worst cases, takes its place, making the entire procedure incomprehensible.

"He who disguises a pillar commits an error. He who makes a false pillar commits a crime", says Perret, and this is why Adolf Loos considers ornament a crime: because it makes it impossible to recognize the sense of the whole and its parts. Unless it is limited to spaces set aside for it, as in classical architecture or the Gothic Cathedral, where the ornamentation narrates secondary stories.

On the other hand, decorum is an integral part of the construction, it defines its form that expresses its role. Decorum, according to Perret, *"makes the resting point sing"*.

But decorum does not apply only to the construction elements: as a principle of identification, decorum is part of the process of definition of all the forms in architecture.

In this sense, decorum is a vividly recognizable principle in the work of Loos, the greatest enemy of ornament. It is seen in all his works, it is present in the designs of his houses, built through the skilful play of relationships among the parts. Each part relates to the others, displaying the general character of the house.

In the houses of Loos the places of domestic life are represented, from one to the next, as if they were the scenes of a single performance.

Finally, it is decorum that gives form to the burial mound encountered in the woods, leading to the famous definition of architecture, also by Loos, the most beautiful definition, in my view among the many formulated in the history of architecture.

The proportions of the mound, together with the material from which it is made, are such as to make its purpose recognizable. *"We become serious"*, Loos narrates, *"and something in us says: someone was buried here. This is architecture."*

Decorum, then, leads us to the *responding form*, permits us to recognize the sense of what we build and provokes, in us, an emotion connected to that recognition.

This, and perhaps this alone, is the purpose of our work.

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ARCHITECTURE IN LYRICS 1950–2015

ARCHITEKTURA W TEKSTACH PIOSENEK 1950–2015

A b s t r a c t

There are three links between architecture and music: buildings designed for music; comparing the structures of works of architecture and music; architecture as the subject of lyrics. This paper, which deals with the third link, discusses references to particular building materials, buildings, cities, architects. Architectural themes in songs usually help to express particular values or feelings and are a kind of games and play.

Keywords: architecture, music, song, lyrics, link

S t r e s z c z e n i e

Pomiędzy architekturą a muzyką istnieją trzy grupy związków: obiekty projektowane dla muzyki; porównywanie struktury dzieła architektonicznego i muzycznego; obecność architektury w tekstach muzyki popularnej. Artykuł, poświęcony trzeciej grupie związków, omawia odwołania do określonych materiałów budowlanych, budynków, miast, architektów. Tematy architektoniczne w piosenkach służą zwykle wyrażaniu idei lub uczuć oraz są formą gry i zabawy.

Słowa kluczowe: architektura, muzyka, piosenka, tekst, związek

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Introduction

There are three groups of links between architecture and music:

1. Some public architecture is buildings designed for music – played (concert halls), taught (music schools), recorded (studios).
2. Attempts have been made to compare the structure of the work of architecture and the work of music, and to search for inspirations [3]. That concerns mainly the former inspired by the latter during the process of creation [2].
3. Lyrics may be part of a piece of music – e.g. of pop music. Any field of life can be the subject of the text, most often there are impressions, feelings, memories. A building or a cityscape may be background for those events or emotions and they sometimes play a role in the lyrics.

This paper concerns the third group of links between music and architecture. It results from the extension of the topic the author dealt with for the purpose of publication in an architectural monthly years ago [1]. Extracts of lyrics, mostly Polish and English, translated by the author, were used in the paper.

The architectural themes within the lyrics have been divided into four groups:

1. Building materials and construction
2. Buildings and structures
3. Planning and cities
4. Architects

1. Building materials and construction

Among building materials whose names appear in lyrics, timber, brick and concrete are the most popular. They are usually meant to emphasize, literally or metaphorically, some positive or negative connotations.

1.1. Timber

Among the materials, timber has the best associations. It symbolizes comfort and safety. Wojciech Bellon dreamt:

If I have a house,
It has to be of beechwood,
Smelling and sunny

Wolna Grupa Bukowina, *Pastoral on Home*, 1975, lyrics W. Bellon

Jan Kaczmarek recalled a past form of a wooden hut, devoid of chimney, as an oasis of the simple, good life.

What I dream about is a smoked cottage,
An ordinary room made of simple planks,
To cut off from the whole world,
Its receipts, catches and notices

Kabaret Elita, *Chimneyless Hut*, 1971, lyrics J. Kaczmarek

1.2. Brick

For its modularity, brick expresses uniformity. The most famous brick in music is the one in Pink Floyd's *The Wall*. Roger Waters' song warns pupils that in school their personalities are transformed by teachers so as to become identical like bricks in the wall; and that they need neither wall nor teachers:

Hey! Teacher, leave them kids alone!
All in all it's just another brick in the wall,
All in all you're just another brick in the wall

Pink Floyd, *Another Brick in the Wall*, 1979, lyrics R. Waters

The Wall was popular in Poland, too. While Waters referred to individual pupils, Grzegorz Bukała and Rudi Schuberth presented the construction of Great Wall of China as a multi-generation experience:

My father used to carry clay,
Felt on the wall with his basket
Wall! we're building a wall!
Hard work, he could work no more,
just another brick in the wall
Wall! we're building a wall!
When the time would come
My son will take over in a row

Wały Jagiellońskie, *China Wall*, 1983, lyrics G. Bukała and R. Schuberth

Against the walls as symbols of oppressive regimes, protest songs were sung. A piece by Catalan bard Lluis Llach (*L'Estaca*, 1968) was followed by Polish singers with slightly different lyrics (e.g. stake was replaced with wall):

Rip the bars off the walls, broke the chains, break the whip,
And the walls will fall down, fall, fall and bury the old world

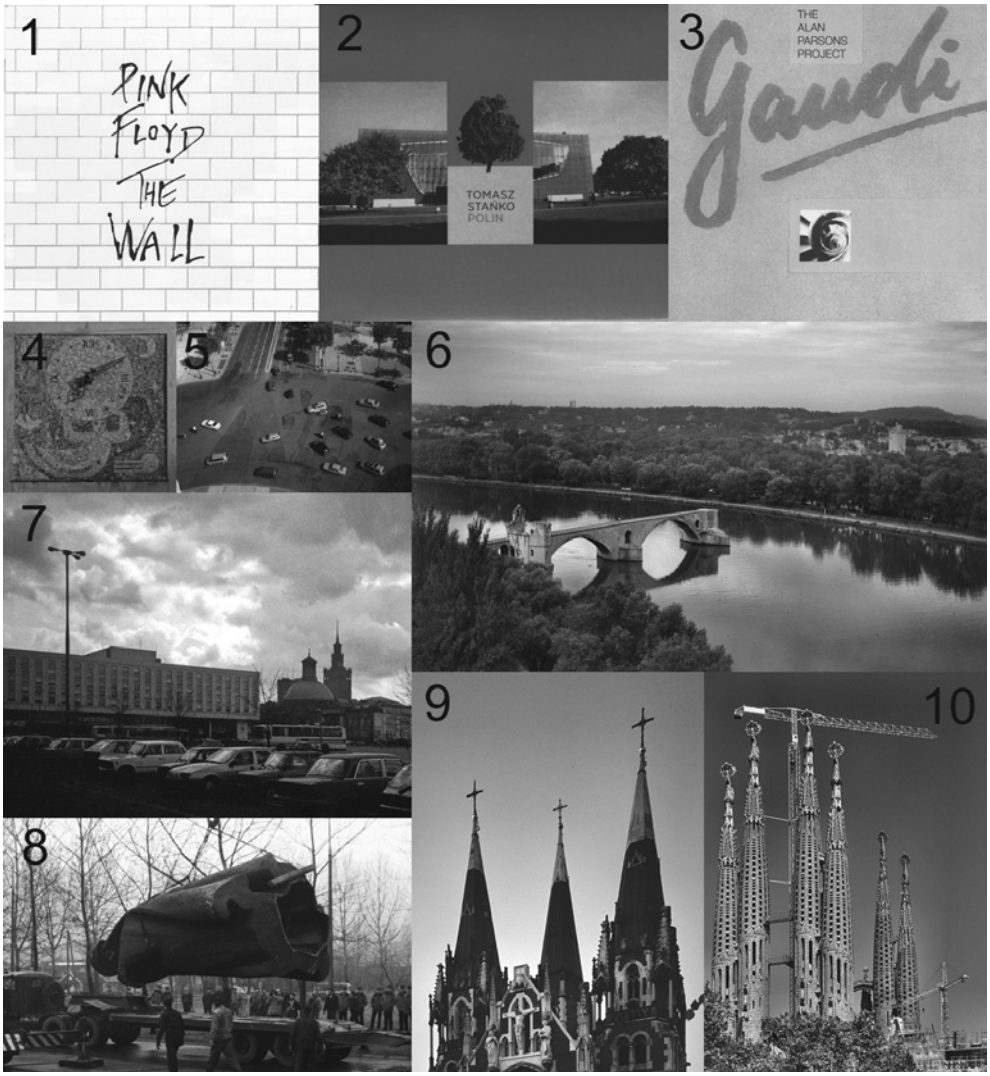
Jacek Kaczmarski, Przemysław Gintrowski, Zbigniew Łapiński, *Walls*, 1978, lyrics J. Kaczmarski

Can't you see the wall? The wall keeps us all,
If we don't defend, it'll block any road

Zespół Reprezentacyjny, *Wall*, 1985, lyrics A. Rurarz

The process of construction was referred to, too. Łukasz Golec and Paweł Golec emphasized the importance of preparing the project as well as appropriate professional and ceremonial skills for effective enterprises:

I'd spent a nice couple of years on the model,
But the whole world is going to visit the miracle I built,
I have a flair for work and I'm strong like a horse,
I can haul the cart of CMUs, even a wheelless one,
I had cut all bush to bring gravel now
I'm not stupid, I have building skills,
And let the mayor open the place



Ill. 1. *The Wall* by Pink Floyd (label EMI)
Ill. 2. *Gaudi* by The Alan Parsons Project (label Arista)
Ill. 3. *Polin* by Tomasz Stańko (label MHPJ).
Ill. 1–3. Covers of albums referring to works of architecture
Ill. 4. Clock on the wall of a house in the Mariensztat Market in Warsaw
Ill. 5. Parts of the L'Étoile and the Avenue des Champs-Elysées in Paris
Ill. 6. Pont Saint-Bénézet in Avignon
Ill. 7. Hotel Victoria in Warsaw
Ill. 8. Statue of Koniev in Krakow (being removed in 1991)
Ill. 9. Towers of St. Elizabeth Church in Lviv
Ill. 10. La Sagrada Familia Church in Barcelona. Photographs Maciej Motak
Ill. 4–10. Works of architecture commemorated in lyrics

During his visit to Poland in 2001, in a speech complementing Poland on its successes in 1990's, President George W. Bush quoted a part of the lyrics in Polish:

It's stubble here now,
But it's going to be San Francisco,
And instead of that molehill,
My bank will stand there

Golec uOrkiestra, *Stubble*, 2000, lyrics O. Golec and R. Golec

Peter Gabriel pessimistically presented the effects of construction. A wish to create an absolutely safe house turns against the residents:

Brick by brick we're building,
The workers digging underground
Feel the building all around me
Like a wrap of armoured skin,
But the more we are protected
The more we're trapped within

Peter Gabriel, *The Tower That Ate People*, 2000, lyrics P. Gabriel

1.3. Concrete

Among building materials, concrete suffers from a poor opinion. Initially it did not tend to get that. Around 1950 construction using concrete was a sign of progress:

Let the walls rise upwards,
When the hands are eager,
We're building a new concrete home

Chór Czejanda, *We Are Building a New Home*, 1951, lyrics W. Stępień

In the 1970's the attitude towards concrete changed. The housing projects of typical buildings, constructed of precast reinforced concrete elements, had left a mark on the Polish cityscapes:

Over a vast concrete village
The sun bulb slowly goes out,
To the vast concrete village
The twilight nears silently

Małgorzata Ostrowska emphasized the alienation of residents. The black-and-white TV-set was the main attraction for many of them:

Glass weather!
TV-sets make panes blue!
The lifts hush a lullaby

Lombard, *Glass Weather*, 1983, lyrics M. Dutkiewicz

Martyna Jakubowicz noticed how non-romantic a building of concrete is:

In houses of concrete
There is no free love,
There are marital or paid intercourses,

Casanova is not a guest here
Martyna Jakubowicz, *In Houses of Concrete*, 1983, lyrics A. Jakubowicz

To Urszula a lack of concrete was noteworthy when enjoying the time of her life:
Dandelions, kites and wind,
The world of concrete so far away
Urszula, *Dandelions, Kites and Wind*, 1983, lyrics M. Dutkiewicz

In the early 1980's those lyrics expressed the beliefs of most of the Polish society. The word "concrete" meant backward convictions and their hardened exponents.

2. Buildings and structures

Buildings of different functions are mentioned in lyrics. Hardly ever are they particular objects. Types of objects are placed in lyrics mostly to express certain basic values.

2.1. Residential buildings

Home, in various versions, is a symbol of stability:
Between the loft and cellar
In an old tenant house
Pod Budą, *Ballad about Aunt Mathilda*, 1979, lyrics A. Sikorowski

Home is also a point of reference when it is missing. That is what the hero sang about when he planned to get settled:
I kept an eye on a hacienda,
A great one, I tell you
Dżem, *Whiskey*, 1979, lyrics R. Riedel and K. Gayer

Leaving home is a bad decision; however, one could mend it:
Jojo left his home in Tucson, Arizona
For some California grass,
Get back! Get back!
Get back to where you once belonged
The Beatles, *Get Back!*, 1969, lyrics J. Lennon and P. McCartney

Towers are safer than regular houses but they are also more separate:
I live in a tall tower surrounded with a moat,
I have an umbrella which protects me against the night
Sztywny Pal Azji, *Tower of Happiness, Tower of Loneliness*, 1987, lyrics J. Kisiński

Not all residential buildings enjoyed good opinion. The big multifamily buildings got a worse one:

I live in a block, in a crowd,
Amidst falls and few surges

Jacek Ziobro, *I Live in a Block*, 1992, lyrics J. Ziobro

A critical attitude towards large housing estates brought feedback from two musical albums: *Blokowisko* of hiphop songs (2002) and Jacek Kowalski's *Blokomachia* of ballads (2012).

2.2. Public buildings

Particular buildings are not mentioned for their architecture, but for other values: symbolic, patriotic, or sentimental. St. Elizabeth's Church in Lviv was built in 1903–1911 next to where the roads to the railway station and Krakow parted. Leaving Lviv for war, soldiers sang:

From so far you see alas
Elizabeth church towers

March of Lviv Children, 1914, lyrics by an unknown

The Hotel Victoria in Warsaw, built in 1973–1976, was once a symbol of luxury beyond the reach of most of Polish citizens. The group Kombi caught also the feature of its neighbourhood – the vast Victory Square:

You'll sail across a great, alien plaza,
Neon lights will show you to a shining edifice,
Victoria Hotel, hotel of your dreams

Kombi, *Hotel of Your Dreams*, 1980, lyrics M. Dutkiewicz

A building which is part of a work of music is the Museum of History of Polish Jews in Warsaw, built in 2009–2013. The instrumental jazz album by Tomasz Stańko, named *Polin* like the museum, was dedicated to it in 2014.

2.3. Other structures

Among engineering structures, bridges are most often sung about. They are a symbol of connecting people:

I'm on your side when times get rough
And friends just can't be found,
Like a bridge over troubled water
I will lay me down

Simon & Garfunkel, *Bridge over Troubled Waters*, 1970, lyrics P. Simon

An exception from the rule is Pont Saint-Bénézet in Avignon. Built in the 12th century, the bridge was damaged and reconstructed many times. Since 1668 it has not been reconstructed and its spans the end in the Rodan River. A romantic poem on the bridge is sung by Ewa Demarczyk:

Dancing are invisible gentlemen on the bridge of Avignon
Dancing are ladies' leafy dresses on the bridge of Avignon
Ewa Demarczyk, *Sur le pont d'Avignon*, 1963, lyrics K. K. Baczyński

Famous statues appear in songs: the Statue of Liberty in New York (Simon & Garfunkel, *American Tune*, 1973), statue of King Frederic in Berlin (Andrzej Garczarek, *Nobody Will Choose My Friends*, 1981), the statue of Koniev in Krakow (Jacek Wójcicki, *Marshall Koniev*, 1987).

3. Planning and cities

Cities are quoted in songs quite often and in different meanings. A famous city's name is sometimes used as a one-word message of particular features and values.

3.1. Cities

A city can be a subject of admiration:
City my city, I love you when sun shines,
City my city, I love you when I can't sleep
Marek Jackowski, *City My City,* 1994, lyrics M. Jackowski

A city can be a place of getting lost:
In the city trams are like fish,
And the city is like bottomless well
Wolna Grupa Bukowina, *Night Song about the City*, 1973, lyrics W. Bellon

Traditional city space is valued:
Narrow streets of cobblestone
'Neath the halo of a street lamp
Simon & Garfunkel, *Sound of Silence*, 1964, lyrics P. Simon

In a song by Dire Straits one can find a brief description of a city development, which followed first settlers' action:
Then came the churches, then came the schools,
Then came the lawyers and then came the rules,
Then came the trains and the trucks with their loads
Dire Straits, *Telegraph Road*, 1982, lyrics M. Knopfler

Some cities are the subjects of entire albums. Such albums were dedicated to Paris by Malcolm McLaren (*Paris*, 1994) and Zaz (*Paris*, 2014), and to Warsaw by Aga Zaryan (*The Beauty is Dying*, 2007) and Warszawskie Combo Taneczne (*Do Admit*, 2009).

3.2. Districts and streets

The construction of both houses and entire housing projects and even cities were sung about in the mid-20th century. Mariensztat, one of the first post-War residential neighbourhoods in Warsaw, built in 1948–1949, featured its own public space and original detail. Young residents were glad to cut expenses by not buying a clock:

We won't buy a clock,
Cause there's a clock in the market,

Mieczysław Wojnicki, *Little Apartment in Mariensztat*, 1950, lyrics W. Stępień

The construction of Nowa Huta since 1949 (a district of Krakow since 1951) was a great project:

This is a song on Nowa Huta,
On Nowa Huta are words,
It's so simple and beautiful
And new like Huta is New

Song on Nowa Huta, 1951, lyrics S. Chruślicki

Districts of cities are sang about, too. Bulat Okudzhava called Moscow's Arbat, both a district and street, his destination, religion, motherland:

You won't free from the love to it,
Even loving forty thousand other streets

Bulat Okudzhava, *Песенка об Арбате*, 1967, lyrics B. Okudzhava

Joe Dassin's song recalls the most famous urban composition of Paris – the Baroque axis of Champs-Elysées with its two plazas:

Et de l'Étoile à la Concorde, un orchestre à mille cordes
Tous les oiseaux du point du jour chantent l'amour

Joe Dassin, *Aux Champs-Elysées*, 1969, lyrics P. Delanoe

4. Architects

Particular architects very seldom appear in lyrics. The examples are Antoni Gaudí and Frank Lloyd Wright.

4.1. Antoni Gaudí

The Alan Parsons Project created a suita *La Sagrada Familia* – named after the most outstanding work by Antoni Gaudí – the Church of the Holy Family in Barcelona, built since 1882 and still unfinished. The track, which opens the album *Gaudi*, starts with sounds that could be heard in Barcelona in various situations and periods: wind blow, hoof clatter, ringing bells, helicopter whirr. The narrator explains:

In recent times, there is no one at all
Who can approach Antonio Gaudi
He started a new cathedral, in Barcelona

It is called La Sagrada Familia or the Holy Family
The sad thing is they could try to finish it
But I don't think they will do it

After gentle beginning the track gets more dynamic and the sounds pile up like the church's architecture. The subtle sounds of piano and guitar become increasingly accompanied by drums. In somewhat Biblical verses vocalist John Miles refers to the emotions of creators, aiming at the fortunate end:

La Sagrada Familia, the night is gone, the waiting's over!
La Sagrada Familia, there's peace throughout the land!

The Alan Parsons Project, *La Sagrada Familia*, 1986, lyrics E. Woolfson and A. Parsons

4.2. Frank Lloyd Wright

Frank Lloyd Wright had a farewell in a romantic ballad by Paul Simon and Art Garfunkel. The gentle sounds of flute and guitar are accompanied with poetical verses:

I can't believe your song is gone so soon
I barely learned the tune
I'll remember Frank Lloyd Wright,
Architects may come and
Architects may go and
Never change your point of view,
When I run dry
I stop awhile and think of you

Simon & Garfunkel, *So Long, Frank Lloyd Wright*, 1970, lyrics P. Simon

Conclusions

Among the subjects of lyrics that draw upon architecture, the most popular are references to materials (timber, brick, concrete, glass), buildings (house, wall, bridge, statue), cities and their parts (district, street). Particular buildings are rarely mentioned, while particular architects – hardly at all. Architecture finds limited reflection in lyrics. However, some lyrics stand out for their literary value, e.g. pieces of sung poetry.

Architectural themes in lyrics are a way of expressing particular values or feelings; they are also a form of GAMES and PLAY that are inseparable features of popular music.

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ADAM NADOLNY*

THE GAME AND PLAY AT ARCHITECTS IN THE EXAMPLE OF POLISH FEATURE FILMS FROM THE 1960s

GRA I ZABAWA W ARCHITEKTA NA PRZYKŁADZIE POLSKIEGO FILMU FABULARNEGO LAT 60. XX WIEKU

S u m m a r y

The goal of this paper, in relation to the conference topic, is to show how a female architect was shown in movies from 1960s. The author presents this in two views of the life of women architects: passive – set in the realization of everyday career goals, and creative – set in creating the architecture of the future. He also emphasizes that, in retrospect, the creative attitudes of presented movie heroines are an excellent record of the times, when being a female architect was associated with the choice in the career path of little creative engagement on behalf of creative activity that could not achieve results because of the social reluctance in the time of the Polish People's Republic (PRL).

Keywords: architect career, movie pictures, femininity, architecture

S t r e s z c z e n i e

Prezentowany tekst odnoszący się do tytułu konferencji ma na celu pokazanie, w jaki sposób postać architekta kobiety była ukazywana w obrazie filmowym lat 60 XX wieku. Autor zwraca uwagę na ukazanie dwóch postaw życiowych kobiet architektów biernej nastawionej na realizację codziennych celów zawodowych oraz twórczą nastawioną na tworzenie architektury przyszłości. Zwraca także uwagę, iż postawy twórcze bohaterek omawianych filmów stają się z perspektywy lat doskonałym zapisem epoki, w której bycie kobietą architektem związane było z wyborem drogi zawodowej o małym zaangażowaniu twórczym na rzecz działania twórczego, które nie przynosi rezultatów z uwagi na niechęć społeczeństwa epoki PRL.

Słowa kluczowe: zawód architekt, obraz filmowy, kobiecość, architektura

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1. An architect in a Polish feature film from 1960s

The image of the architect – the creator of architectural work – underwent a lot of changes in Polish cinematography due to both social and political determinants. The '60s, in regard to the differing manifestations of the creative activities of architects in feature films, were and still are undiscovered territory waiting for academic analysis and diagnosis. This text aims to present the formation of the image of the architect and their creative activity as perpetuated in film. Film as a medium contributed to recording the moment, which at the time of filming was treated in the present perfect tense. From the historiographic point of view film can be considered as a record of the past with all its nuances, the mood of the moment and the professional and everyday life problems of architects. Because of the times we are talking about, from the point of diagnosis of the past, it's a very valuable platform for searching topics and spatial phenomena[1].

The image of the architect in Polish 1960s film was presented in a variety of perspectives. On the one hand we see them at work on the drawing board, building models and developing architectural concepts. On the other, we have the opportunity to accompany them in their everyday life outside of work, we share their fears, expectations, dilemmas, defeats and victories. If we look at the first of these images of architect-creator, it does not differ from standard, cultural codes. Leaning over the drawing board in the state studio, he composed, created and repaired space using his imagination. The image of the architect shown in Polish 1960s movies did not differ significantly from that which took place in many European countries. The inherent attribute of architect's clothing the in 1960s was a white apron with pockets. This garment evokes the figure of a doctor who is not treating the body and soul, but is dealing with the therapy of a larger organism, which, in this case, is the modernist city.

The image of the architect in film differs according to genre. In comedy, the architect is a person with their head slightly in the clouds, absent-minded, and not very organized. In the case of psychological movies, the image is more balanced, static and free of uncontrolled behaviour. An interesting social theme of movies from this period is that the figure of the architect was often portrayed as a woman.

In the case of the heroines presented in this text, the main characters are architects. For each of them, architecture is a different kind of challenge, both professional and creative. The first character, in the film 'Remedy for Love' ('Lekarstwo na miłość'), Joanna (Kalina Jędrusik), is a very joyful and lively person. Another type of personality is represented by Małgorzata (Lucyna Winnicka), the main character in 'Game' ('Gra'), who takes her job as architect very seriously, even, we might say, as a mission. The heroines view their profession differently, they have different approaches to the importance of architecture in their lives. For each, architecture is a significant addition to life, they deal with it professionally and creatively. Another theme that appears in these films is the design studio. Typically the protagonist's workplace is a modernist office space characterized by large scale and a view of the skyline, in this case Warsaw.

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[1] Presented in this paper research is the part of a research no. 10/04/DSPB/0073 titled „Architecture and the city in a polish feature film of 1960s, 1970s and 1980s, phase II" („Architektura i miasto w polskim filmie fabularnym w latach 60, 70 i 80 XX wieku, etap II"). led by the author on a Faculty of Architecture, Poznan University of Technology in the Division of History of Architecture and Urbanism.

2. The image of the architect in the movie Remedy for Love (Lekarstwo na miłość) from 1966, directed by Jan Batory

The main character in the romantic comedy "Remedy for Love"[2], Joanna, is an example of an architect who linked her lifelong career with a design studio. The numerous adventures of the main character partly influence her design work – actually preventing it from happening. In the first scenes Joanna is earnestly trying to write a text on contemporary aesthetics in residential areas. Unfortunately, we do not know for whom the text is to be prepared, whether it is for a meeting in the studio or publication in a journal. This text never arises, the trials and tribulations of love of a young lady architect stand in the way to completing it. We often evaluate architects by the space they live in. It is in some sense a determinant of their talent, preferences and tastes. In the case of Joanna's apartment, we can recognize in it artistic disarray. The apartment is located in an eclectic building whose windows open up a panorama of a modern city – in this case large-panel prefabricated blocks of flats. As with the house, her flat decor is also characterized by an accumulation of various kinds of furniture and knick-knacks. It's a peculiar mix of modern design of that period and historical elements like an inherited couch, where Joanna works and writes.

The main workplace of the heroine is, as I mentioned, the design studio. In several scenes of the film, we see Joanna working in a white apron over a model of a housing estate, very similar to that which can be seen from the windows of her apartment. From the dialogue, we can also infer what status our heroine has in the studio. One of her colleagues says to her, "Joanna, now go and plant the trees"[3], which gives evidence of her low position in the hierarchy. Summarizing this part of the analysis, it should be stressed that the picture of this young lady architect is very positive and friendly. The film shows the architect's work with a pinch of salt; you could get the impression that this profession is mainly about coming to the office and planting trees on physical models of the housing estates. It should of course be remembered that, because it's a comedy, some areas of the plot were treated in a manner not entirely related to reality.

3. The image of the architect in the movie 'Game' ('Gra') from 1968, directed by Jerzy Kawalerowicz

The main character in the movie directed by Jerzy Kawalerowicz, Małgorzata[4], is also an architect, but due to a fact that this is a psychological movie her character was shown in

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[2] Screenplay was based on the book by Joanna Chmielewska "Wedge" ("Klin"). Directed by Jan Batory, written by Joanna Chmielewska, Jan Batory. The cast, the main characters: Kalina Jędrusik (protagonist, Joanna), Krystyna Sienkiewicz (Janek, a friend of Joanna), Wieńczysław Glinski (Janusz head of a gang of counterfeiters), Andrzej Łapicki (captain of Citizen's Militia).

[3] Quote based on the soundtrack to the film "Cure for Love", authoring.

[4] She is an architect, he is a man of a high position. After twelve years of marriage they are experiencing a deep crisis. She is fighting for her independence, but is afraid of being alone. He cares only about appearances. She finally betrays him with a young student, and when they both attempt to rebuild their feelings, it turns out that the husband had a mistress for years. Brief description of the plot from http://www.filmweb.pl/film/Gra-1968-5913/descs#, access 20/05/2015.

a different light. Unlike Joanna, Małgorzata is an actively operating architect, for whom, as I mentioned earlier, work is a kind of mission. In one scene, the main character walks the streets of Warsaw with her husband. In the background we see the demolition of 19th-century buildings to make way for a new housing development in the Eastern Wall[5]. The couple talk about architecture or, to be exact, about the creative achievements of the protagonist, which in perception of her husband are insignificant. During this conversation the husband gives the heroine a very sarcastic summary of her creative achievements: 'What did you get from it? Only that they presented your models at a presentation of projects not awarded. A presentation of architectural thought, what kind of idea is that? You have neither the materials nor executors. You do not know what steel, aluminium or synthetics look like"[6]. This diagnosis of Polish architecture is not accidental. The main character, in dealing with the creation of the image of utopian architectural concepts, is aware of their unsuitability for the present. However, she is trying to meticulously follow the creative attitude inculcated in college and she hopes that her theoretical design work will change the image of Polish cities.

The director also shows Małgorzata's workplace in a different way. As in the previous example, it is the architectural studio. From its large glass windows you can see the crowded streets of Warsaw and a crowd of people passing through. Watching these scenes one might gain the impression that the architect is a creator whose work takes place in closed glass laboratories. Despite the attempts to achieve or create a space to live and work for a modern society, it's possible only on the drawing board or a model. The racing crowd on the streets seems to take no notice of her titanic work and struggle for modernity.

It can be assumed that the director wanted to show the kind of solitude of an artist whose work is far from the reality of everyday life. It's undoubtedly a sad picture of both the architect's work, which is in many cases only conceptual, condemned to failure, and of the architect herself, with her lack of sense of self-realization in modern society.

4. Games and playing at architect in Polish feature film of the 1960s

The movies discussed show different images of the architect-creator depending on the genre – comedy or psychological drama. In the first the profession is treated as a joyful addition to everyday life, in the second it is a profession associated with an unfulfilled mission whose ethos was brought from college. Playing at architect in the case of Joanna is an action associated with everyday life. The main character has no aspirations to make her work recognized as an outstanding act of creativity in the field of architectural design. She performs the design tasks entrusted to her without much commitment; her work is merely an addition to the adventures of everyday life.

In the case of Małgorzata, we are dealing with some kind of a game in which the protagonist tries to overcome adversity and rejection of her career as an architect. Despite criticism from her husband she doesn't intend to cease being the architect-creator to become an architect in a studio. It is a very interesting moral attitude, which in my opinion deserves recognition and some kind of moral support. However, both of these movies bear

[5] Building by Zbigniew Karpinski, Jan Klewina, Andrew Kaliszewski from the years 1962–1969.

[6] Quote based on the soundtrack to 'Game' movie, author's editing.

an interesting image of our profession. They are also an excellent diagnosis of the state of public awareness of contemporary Poles and their perception of architecture, in this case modernist. Modernism, because of its scale and dazzling geometrisation of space, could be perceived as incomprehensible and challenging. On the other hand, its interwar elitism has been downgraded as a result of the everyday reality of communism. What in an earlier period was synonymous with modernity, in communist Poland has become synonymous with poverty and poor quality.

The main heroines, Joanna and Małgorzata, to some extent show the two faces of our profession, which can be characterized as having fun in everyday life and a game of survival. Just as it is today, as architects-creators, we can choose one of these options and it purely depends on us what we achieve in it.

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THE COMPOSITION GAME

GRA KOMPOZYCJI

A b s t r a c t

In architecture, the word *play* is synonymous with *composition*, the object of which, as Le Corbusier wrote, is the "play of volumes seen in light". His definition, actually more articulate, precisely defines how this game should be played. An important, implied element is missing. The goal of the composition game, and of architectural design, is always and primarily the definition of *places*, which is the first and foremost goal of architecture. An educational experiment was devised to explore how the composition game can be used to achieve this goal.

Keywords: Composition game, Volumes, Places

S t r e s z c z e n i e

W architekturze słowo *zabawa* jest synonimem *kompozycji.* Definicja Le Corbusiera „gra brył w świetle", bardziej precyzyjnie określa reguły tej gry. Brakuje ważnego, ukrytego elementu. Intencją gry kompozycyjnej i projektu architektonicznego, jest zawsze i przede wszystkim zdefiniowanie *miejsca,* co jest pierwszym i najważniejszym celem architektury. By odkryć, jak gra kompozycyjna może być zastosowana do osiągnięcia tego celu został stworzony eksperyment edukacyjny.

Słowa kluczowe: kompozycyjna gra, bryły, miejsca

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1. The rules of the game

Associated with architecture, "play" immediately evokes Le Corbusier's famous quote about the "play of volumes seen in light" [3]. Architecture is a playful art; what do architects do, after all, if not play and extend the blissful state of childhood by enjoying the pleasure of play? However, Le Corbusier's extraordinarily insightful statement has become, at the same time, the source of a major misunderstanding. Why is that?

First of all, because the quote is more often than not truncated and bereft of a vital part of the definition. As clarified elsewhere [4], the game architecture plays must be "skilful, accurate and magnificent". Like any game, it implies rules the players are expected to be aware of as they define the boundaries within which they can move. Just like a sport, it requires constant practice and dedication. Even more important, like any game, it has a goal all the players agree upon and share, and strive to attain by following the rules specifically designed to that end. That also describes how architecture works.

But what is it that we find so captivating within such boundaries, and what is the source of the pleasure we get from it?

There is something fundamental about any game, with the exclusion of games of chance, and that is what delights children, who play to grow up, and attracts adults – the fact that you don't know how the game will turn out, and that any game produces new situations, and leads to ever different and unexpected solutions, to pursued but unforeseeable configurations, to uncertain and sometime surprising outcomes that are greatly influenced by creativity and imagination.

Playing means embracing challenge and discovery, and that is why we derive so much pleasure from it, the pleasure of knowledge. The more articulate and complex a game gets, the more remote and seemingly unattainable its solutions become; the more adventurous its development, the more powerfully attractive it becomes along with the pleasure of discovery. And that is exactly the reason why play is such an irreplaceable activity for children as an essential tool of knowledge.

The same applies to architecture: an activity of knowledge that feels like a game when we practise it, a game that leads to ever different outcomes, the solution of which is, every time, an astonishing conquest, the revelation of a hidden and deep aspect of our world and ourselves. Like any game, architecture also has a goal, as well as rules and principles, to achieve.

2. The composition game

In his statement, Le Corbusier spelled out how and by what means that game must be played, and proposed a string of adjectives that also characterize the essential quality of its outcome, its actual goal: the play of volumes, seen in light, should be *magnificent*, the volumes should be composed so as to produce a well-conceived layout, because it is the quality of such layout that makes the game's outcome outstanding, it is how the volumes are combined, their *composition*, that makes the resulting architecture magnificent.

The quality of architecture, its magnificence, is obtained by playing; architecture's beauty, or expressive quality if you like, results from the disposition of volumes and their precise interrelation. This idea has its roots in the French culture of Enlightenment, starting from Diderot [2], who pointed at the *relationship* of parts as the element responsible for beauty, to Boullée [1], who used composition as architecture's primary tool. This notion implies that

beauty is a relative, rather than an absolute, value, and recognizes its cause in a *relationship*. No more absolute geometries or values, no more faithful copies, no more imitating other forms of nature – just a question of relationships.

This is a quite general, almost formalist, definition, as it insists on the source of a formal quality, but fails to investigate the goal of laying out and relating the elements in such a way that they produce beauty.

3. Composing places

Therefore, I would like to discuss this specific aspect implied in Le Corbusier's definition of architecture, quite formalist itself, that insists more on the game's rules and means than on its reasons and goals.

I would like to clarify the general and not openly stated goal of the "play of volumes seen in light". What do the mutually related volumes produce, and what should be *magnificent* about them*?*

The composition of volumes generates *places* as well as architectures – it shapes and gives identity to the spaces between the volumes. In architecture and in any other art, identity strictly means formal precision, and results from the definition of forms and the relations between forms, volumes, parts.

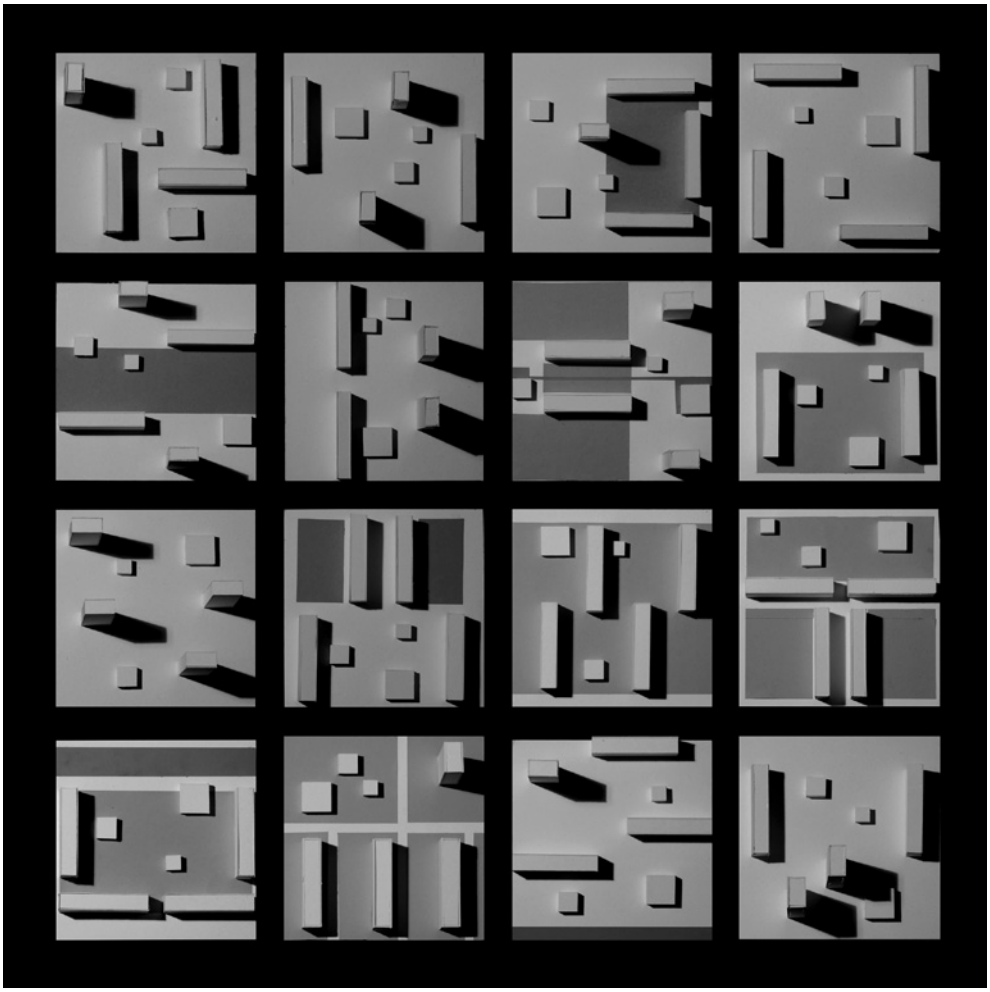
What can and must be *magnificent* is the disposition of volumes, which is the composition game's primary element. Such disposition should generate spaces endowed with greatness, beauty and splendour, spaces that produce emotion, as Le Corbusier said: in one word, *places*, spaces with a character, an identity, a recognizable and expressive form. Places that can be the theatre and the mirror of human life.

This is precisely architecture's more general and primary task: building *places*, shaping spaces in a meaningful and recognizable way, as required by their programme, both within the buildings and in the space between them, both inside and outside, in both domestic and urban, collective and civil spaces.

Buildings, volumes and structures of any size and type contribute to the achievement of such a goal. This also applies to an individual free-standing building, that can never be considered as a free object in space indifferent to its surroundings; as an architecture, its fundamental quality rather relies on the ability to transform and organize the space around it, to provide it with form and identity, by deriving the reasons of its own architectural and formal definition from the characters of that place.

Palladio's Villa La Rotonda, isolated on a hill, or Villa Malcontenta, free-standing in the country, precisely define the location where they were built by establishing orientations, hierarchies, focus that give their sites measure and recognizability, form and identity, and by appropriating and enhancing their characters. Another example is Palladio's Basilica in Vicenza, the mere presence of which in relation with the neighbouring buildings articulates space in several separate and connected squares. Equally, although in different forms, an isolated farm in the country or a votive chapel alongside a road create a landscape as they establish a rhythm in a path and become landmarks.

Any building extends an influence over wide and far-away spaces – a royal villa opens long and deep perspective views, while a castle on a hill dominates an entire region.



Ill. 1. Composition games. Works of the first year – Laurea Magistrale - Architecture students, School of Civil Architecture, Polytechnic of Milan

In other words, architectural design is never about the individual building, it is rather about the *place* where the building will rise, the more or less extended empty space it will control, that in turn will be newly defined, shaped and identified by it.

In this sense, the city may be certainly considered as a *succession of places*, the primary playground of this composition game: greatly varied, linked to one another, either collective or private, open or enclosed, large or cramped, etc. Their individual character, diversity, adequacy and formal precision represent the richness and beauty of a city, they define its structure and urban qualities.

Composition, or the play of volumes, is the fundamental process that uses buildings to define, organize and identify *places* – it controls their spatial qualities, measures and

proportions, it decides the distances between them, the void/solid, open space/built space ratio. This is exactly the meaning of architectural composition: to provide an empty space with structure and form, to organize spaces, to define places.

By the same token, places only acquire an individual character through the composition of buildings, through their ordered design, where ordered does not mean abstract, or geometric, but identifies how a narration is developed, a character is represented, an idea of a city is built.

The composition game is just as important as architecture in the definition of places: the city exists in its places, places that cannot exist without architecture.

4. The city's places

This is a core issue, too often pushed into the background, that architecture has been confronted with in the contemporary city: the city must redefine its *places*, the principles of its construction and composition, the relationships between its sectors and its volumes, the principles underlying its residential districts, its centres, its squares or their modern equivalents, its collective open and public places. What relationships are relevant in the contemporary city? What kind of composition principles could be used to create its places? How could they be identified?

I believe this unresolved issue should be our concern today as it affects how the city is viewed, how its parts, the elements that constitute it, should be built, its territorial scope and its openness, how it should integrate green and rural areas, parks and gardens, and what identity and characters these should have[1].

Rather than indulging in the formal overtreatment of individual architectures and buildings, we should focus on how buildings relate to each other, the kind of places such relationships can generate, their composition. That would mean reclaiming architecture's responsibility in building the places of human life.

This effort is necessary both for new residential developments and for the collective places these necessarily include. By accepting this challenge, we would reconnect with the history of the European city and with the work started during the twentieth century on its residential districts, and more sporadically on its collective urban spaces, when the historical city's compositional principles were challenged by Le Corbusier in his plan for Chandigarh or by Mies van der Rohe in his squares.

5. An educational experiment

In order to explore this line of thought and refocus on compositional principles and the relations between volumes as keys to define places, during the last academic year we devised

[1] See the research about the residential units of the city published in the books: AAVV *La casa. Forme e ragioni dell'abitare*, Milano 2008; *La Casa. Le forme dello* stare, Milano 2011; *La Casa. Forme e luoghi dell'abitare urbano*, Milano 2013; *La parte elementare della città. Progetti per Scalo Farini a Milano*, Siracusa 2014

an experiment with the first year Architecture students at the School of Civil Architecture of the Polytechnic of Milan.

We followed Le Corbusier's instructions quite literally to compose abstract volumes, with no indication of type or program, to define places as a consequence. In other words, we laid out certain volumes, by number and size, in order to explore the compositional principles that could be used to define *a place*, in particular an open space, for the contemporary city. We primarily studied the definition of places as based on different compositional principles, and pursued this goal by adopting the "play" suggested by Le Corbusier.

The experiment was based on a meditation about the urban square as the ultimate *place*, a space for community life that, in all its different iterations, perfectly identifies and characterizes the city. We wanted to find out about the principles that recur in the composition of squares across history, to identify how a typical way of defining and composing elements could create characters as common and meaningful as those of buildings.

We started once more from Le Corbusier and from his treatise that compares the most famous *squares* in history, Pompeii's Forum and Athens' Acropolis, assuming the Acropolis is indeed a square: two places resulting from opposing principles – a famously debated question – that express contrasting compositional characters and potentials. Pompeii's Forum is based on an idea of enclosure and division, of an inside as separated from an outside, and a quite recurrent and typical model for a great number of squares across history. The Acropolis has been a model and an inspiration for many modern architects, from Schinkel to Mies van der Rohe, to Le Corbusier himself, perhaps because it can articulate space and generate multiple separate places open to their surroundings, and also because it is alternative to the city made of blocks [5].

But, again, this would seem another formal game, as such independent from a specific place and a precise program, in terms of the activities that will be accommodated.

The game is deliberately refocused on the composition of volumes only, defined in their size but independent from a specific program, because the idea is to explore the possibilities of composition in a way that is as general and abstract as possible. The idea is to shift the focus on the centrality of composition, on how the relationships between volumes impact the definition of places and identities, rather than on the volumes' own architecture. And in this way to shift the focus from the definition of individual buildings, their distribution, operation, construction, materials and façades, to architecture's core issue, how *places* are defined by precisely related buildings, designed to become architectures.

This exercise is designed to explore the shapes, essentially to test the potential of composition, the possibility to create spaces with different qualities based on how the volumes are laid out and relate to each other.

We started from a non-descript 210x210 metre site, in other words a typical large block of the contemporary city, and seven volumes four measuring 90x30x15 meters, and three measuring 30x30, 20x20, 15x15 metres each, 9 metres tall. Water and green spaces could also be parts of the equation.

We used these few elements in our composition game designed to explore what and how many places could be defined and what principles could be used to create different identities for this site, to define one or more places with specific identities and characters, and to find out how many variations would be possible.

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8-A/2015

JOANNA OLENDEREK*

LIGHT IN ARCHITECTURE – ARCHITECTURE IN LIGHT

ŚWIATŁO W ARCHITEKTURZE – ARCHITEKTURA W ŚWIETLE

A b s t r a c t

In December 2013 the 68th Meeting of the United Nations named 2015 The International Year of Light-Based Technologies. This fact was to focus the world's population on the importance of light technology in promoting balanced progress. In this context, the omnipresent use of light in architecture (the inner and outer buildings space) requires analysis and revision.

Keywords: the international year of light, the art of space illumination, energy saving

S t r e s z c z e n i e

W grudniu 2013 roku 68. Sesja Zgromadzenia Ogólnego Narodów Zjednoczonych proklamowała rok 2015 Międzynarodowym Rokiem Światła i Technologii Wykorzystujących Światło. Fakt ten miał zwrócić uwagę społeczności świata na znaczenie technologii wykorzystujących światło dla promocji zrównoważonego rozwoju. W tym kontekście analizy i rewizji wymaga również wszechobecna gra światłem w architekturze stosowana w postaci oświetlania przestrzeni wewnętrznej, jak i zewnętrznej bryły obiektu.

Słowa kluczowe: Międzynarodowy Rok Światła, sztuka oświetlania przestrzeni, energooszczędność

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The author has been in the game of defining the architectural space for years – shaping buildings and commenting on architectural activities in the art of shaping space (Le Corbusier – the game of shapes in light). The light in architecture helps greatly in perceiving the phenomenon of permeating the inner and outer space. From the present point of view the requirements of the light architecture seem to be obvious. In January 2015 (UNESCO headquarters in Paris) the official inauguration of the International Year of Light-Based Technologies took place. There were over ten thousand guests from all over the world. The International Year of Light-Based Technologies was proclaimed at the end of December 2013 during the 68th Meeting of the United Nations. The initiative was put forward by The Science Institutions Consortium and was formally submitted during the 37th UNESCO General Meeting (November 2013) by Mexico, with the support of New Zealand and almost thirty other countries. The proclamation was supposed to focus the world's population on the importance of light technology in promoting balanced progress as well as searching for solutions to the problems of energy supply in the world, access to architectural education, and the health of urban habitants.

In the 21st century light is present in all aspects of our daily lives and fields of science. It has made many things possible, such as revolutionary discoveries in medicine, international communication (internet), and the search for solutions to many cultural problems of the global community. In 2015, the chairman of the International Year of Light-Based Technologies committee said: "The International Year of Light-Based Technologies provides a unique chance of showing the decision makers and all members of the international community the potential of light-based technologies." Every country taking part in this endeavour put forward one person who can be contacted with all Year of Light matters and connected activities. In Poland it is Professor Tomasz R. Woliński from the Technical University of Warsaw, representing the Photonics Society of Poland. Many anniversaries will take place in 2015:

- description of optical rules by Ibn Al Haythem in 1015;
- presentation of the "wave" nature of light by the Augustine-Jean Fresnel in 1815;
- description of electromagnetic waves by James Clark Maxwell in 1865;
- description of light in time and space by Albert Einstein in 1915 (the theory of relativity);
- the success of using fibre-optic cables in communication – Charles Kao 1965;

The Festival of The Year of Light is coordinated by the International Committee in partnership with UNESCO. The main sponsors of the event:

- European Physics Society (EPS);
- International Society of Photonics end Optics (SPIE);
- Optic Society (OSA);
- International Society of Photonics IEEE (IPS);
- American Associates of Physics (AAS).

There are over one hundred institutions from 85 countries which want to cooperate. Every month of the present year is dedicated to a particular scientist who has made breakthroughs in the science of light. There are many planned activities concerning electrical energy savings and efficient lighting. The "Days of Light for the Earth" serve to show the role of light in nature, promote energy saving, and make people realize the dangers of light pollution. Architects use light in space shaping as well. Just as in previous years, the main forum of exchanging experiences is THE INTERNATIONAL LUMINALE EXPO (Frankfurt – Rhine – Main), which is a "CULTURAL BIENNALE", with thousands of visitors and displays from all over the world as well as nearly three million people from

the Rhine – Main region. LIGHT + BUILDING and LUMINALE connects various groups, such as industrial companies, craftspeople, retail and wholesale traders, researchers, scientists, artists and culture propagators. During the expo, everything in the region between Aschaffenburg, Mainz, Offenbach and Darmstadt is focused on lighting. First shown a few years ago at the LUMINALE EXPO, interactive digital building lighting is starting to have more and more influence on architectural values. The "Light and Sound" presentations show lighting with magnetic music. Testing modern technology, measuring the potential of control equipment, sensors and software serves to develop the industry of energy saving and efficient products. The hope for "GREEN ENERGY" lies with OLED. The German Fraunhofer Institute was given the FUTURE AWARD 2011 for its OLED. Therefore, the LUMINALE, acting as the lighting laboratory, focuses the attention of the whole world and increases the requirements of the visitors, public and professionals visiting the LIGHT + BUILDING FRANKFURT EXPO. There is also a rise in interest in modernist architecture (with an analysis of the creative personality of Le Corbusier). During the 125th anniversary of the architect's birth, the first Polish edition of "Into architecture" was published. 89 years since the publication of "Vers une architecture", the Polish edition organizes the quotes from the book, which can be found in conversations, works and online, which were incorrectly and loosely translated. We are now certain that "architecture is a thought through, flawless, perfect game of shapes in light" – "L'architecture est le jeu, savant correct et magnifique des volumes sous la lumiere" – in this order and position. The author, in this quote, treats architecture as art. He sees building as sculpture and analyses its composition in accordance with the criteria of harmonious joining of the proportional shape with the surrounding area. Presently, also in Łódź, there is the custom of a permanent presentation of the city space structure through the "LIGHT DAYS FESTIVALS". This mostly includes modern tenements, public utility buildings, refurbished classical ones, rationally modernized or masterfully rebuilt. Through the work of Olenderek & Olenderek Architekci, in the first decade of 21st century (in the Łódź downtown area) one of the first illuminated sealed buildings was erected. It serves as a bank with offices at Plac Wolności [fig 1]. There is another illuminated office building under construction (Electrical Equipment Company). The refurbishing of the interiors and exteriors of the construction architecture and environment buildings of The Science University should be seen as well [fig.2]. The park with the pond near the university (19th /20th-century water reservoir – in case of fire) was tidied up. The new academic structure, revitalized and adapted for the recreational purposes of the general public, has been exposed by off-road outdoor lamps that illuminate the paths to ensure student safety after dark [fig. 3].

The ZUMTOBEL Company is an example of an institution offering high quality products for illuminating outside elevation and inside building areas. The company publishes a magazine on lighting in architecture which provides information on valuable architectural shapes, and shows how illuminated buildings help area orientation. Using highly efficient LEDs saves energy. The current ZUMTOBEL lighting solution shape the architecture of a building through exposing details in a variety of ways (accurate light beam directing). Intelligent lighting direction systems are used to control the flow of multimedia data – during the day or night. In the past, the architect visionary Hugh Ferriss used light in his work – he started developing his own drawing style in 1920. He presented project designs with buildings in perspective illuminated by floodlights, during the night or fog. The shadow cast by the building was as important as revealing

1

3

2

4

Ill. 1. Bank office building on Plac Wolności in Łódź
Ill. 2. Building of the Faculty of Construction, Architecture and Environmental Engineering at the Technical University in Łódź
Ill. 3. Academic revitalized park area of Technical University in Łódź
Ill. 4. Vision of the Muzeum Dzieci Zamojszczyzny

its elevation. His designs were often published as advertisements, serving the same role as present day architectural visualizations. The Interwar Period architects used a similar technique presenting objects in the night. The OOA Architects designed the concept of the DZIECI ZAMOJSZCZYZNY MUSEUM. Editor Tomasz Wilde is the man behind this idea. The use of lighting (or its absence) is supposed to increase the tension and terror in the visitor's mind, which was present during the transportation of children. The visitor will be subjected to a strong feeling of dread and interact with the merciless deportation and pacification activity [fig. 4].

The First International Lighting Engineering, Architecture and Environmental Protection Conference (Poznań, 2011) welcomed many scientists, architects, designers and specialists using lighting at work. It served as an excellent discussion forum on the topic of varied use of light, also by perfect lighting designers, both inside (light in architecture) and outside (architecture in light). Perfect, which means the exposure of the function and presentation of the building shape.

Light, this mysterious substance which surrounds us, the sign of divinity, life, truth and beauty is omnipresent. Presently, with the abundance of the artificial light, we architects should responsibly use this magical medium in a creative and ecological game of space – PRO PUBLICO BONO – human-friendly in every respect.

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BOHDAN PACZOWSKI*

WHO PLAYS WHAT AND WITH WHOM? PLAY AND GAMES IN ARCHITECTURE

KTO GRA, Z KIM I W CO SIĘ BAWI? GRY I ZABAWY W ARCHTEKTURZE

A b s t r a c t

The Muses protected movement arts like dance or theatre. The works of architecture remain immobile. The architect might play while designing. He helped to establish the picture of a community bonded by religious or political beliefs. In times of crisis he turned back to nature and experiments. In our world – dominated by the power of money and technological progress – he must maintain imagination and reliability.

Keywords: game, imagination, memory, reason, reliability

S t r e s z c z e n i e

Muzy patronowały sztukom ruchu, jak taniec, śpiew i teatr. Architektura zbudowana trwa nieruchomo. Architekt mógł "grać" projektując, choć nie zawsze. Kiedy społeczność związana była silną ideą filozoficzną, religijną lub polityczną, współtworzył jej obraz. W okresach zagubienia zwracał się ku poszukiwaniom i naturze. W świecie dzisiejszym, zdominowanym przez bezideową grę pieniądza i niepohamowany postęp techniki musi zachować wyobraźnię, rozsądek i rzetelność.

Słowa kluczowe: Gra, wyobraźnia, rozsądek, rzetelność

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In Greek mythology, the Muses were the patrons of arts and gaming but none of them guarded the visual arts. All their plays and games were somehow associated with movement. Music, songs, dance, theatre and poetry revive every time anew by performing, or reading, while the works of architecture and sculpture remain silent, still and constantly visible.

An architect might play a game – one way or another – while designing his project and looking for a shape to express it. In other words, he can only play before he builds his work, before his vision becomes reality. This game is – according to Friedrich Schiller [5] – a clash of two opposing forces: the sensuous drive and the formal drive. The sensuous drive prompts him to rely on intuition and feelings, whereas the formal drive directs him toward thinking and form searching. In this game, intuition can only be expressed through form, and form can be animated with feelings. Intuition without form remains unexpressed, and form without life is dead and empty. The winner is the one who can create a living form, a vivid shape.

In the past, an architect might have played a game while making attempts to create his chef-d'oeuvre: a project that would win the recognition and appreciation of city authorities, of a prince, or a king; a project that would outshine his competitors and be built. But he was not alone in that game. He worked for his patron and sometimes alongside him. He also had to take into account the religious and political contexts of his work. Therefore, if we want to see a game as a design strategy, we have to realise that its field, its rules and the number of its participants were broader that it might seem. This becomes clear as we look at the history of architecture.

During periods when community was bonded by strong beliefs forming a common way of understanding and perceiving beauty – as in ancient Greece, Rome and in the Middle Ages – the rules of architecture were stricter, more durable and left little space for gaming. Those rules were based on the continuity of close, understandable elements: on lasting architectural orders and their derivatives, such as the Roman composite order. The very idea of progress was still foreign to them. The exceptions being technical innovations – arch, vault, dome – unknown to the Greeks and invented by the builders of Rome. Vitruvius created his trefoil – *firmitas, commoditas, venustas* – as the universal rule of the game so enduring that it continues to be repeated to the present day, even though it has become more and more divorced from reality.

It is not known whether the iconic Mediaeval pointed rib-arch was created as the result of the game, and if so, who was the player that managed to create it. Was it an anonymous mason or the abbot of Saint-Denis himself, as the legend has it? What is important is that this style – with its flying buttresses and stone carved flowers – managed to survive for many centuries, continuously evolving into different variants. However, up to the Middle Ages, builders were regarded as craftsmen rather than artists. Often anonymous, they were obliged to perform their allocated tasks respecting the rules of sacrum.

Ernst Gombrich [1] wrote that it was only in the Renaissance that architects started thinking about their mission, and not just their commission. It was then that the architect began to be recognised as an artist, and sometimes even as a "genius". However, the new rules of the "game called art" – as Gombrich puts it – were not defined by the architects themselves.

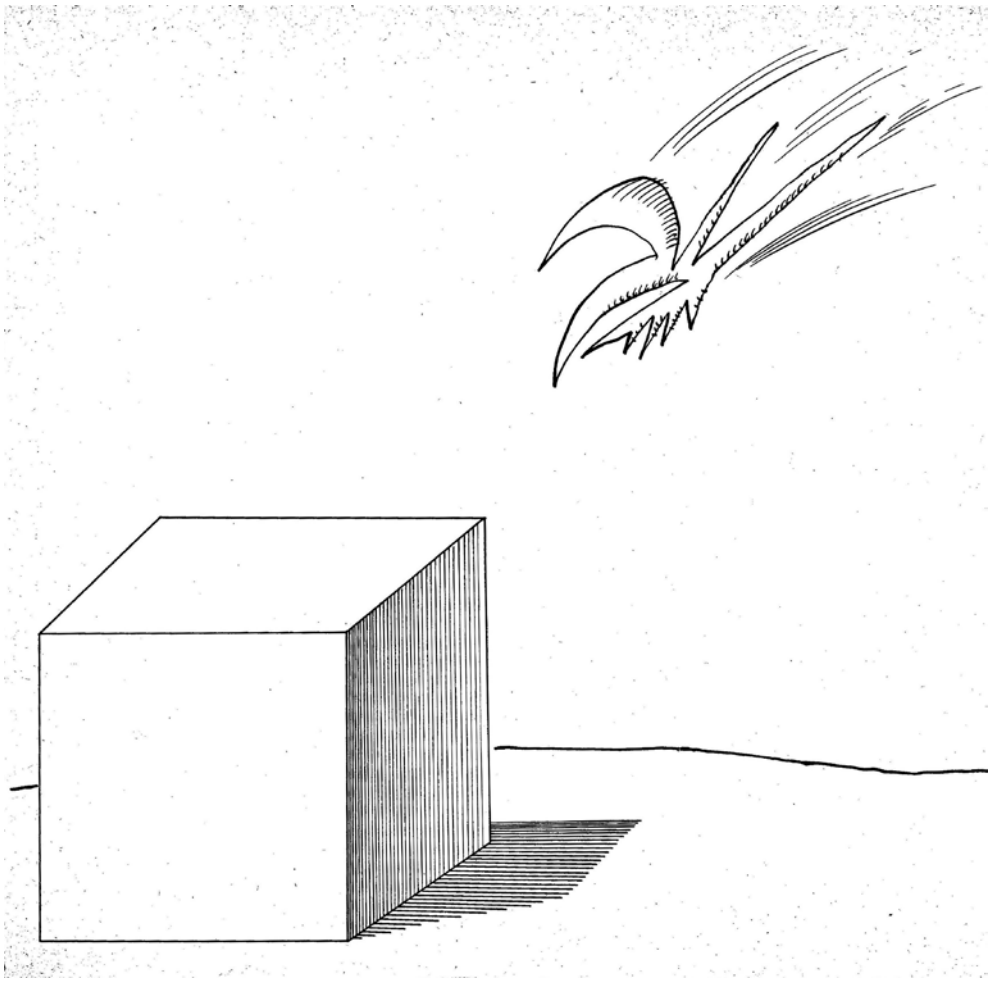
They were born in the aura of Renaissance Florence generated jointly by the humanists, the prince, and the artists. Therefore, the architects operated within a broader ideological and formal framework – a framework they helped to establish in pursuit of their quest and beliefs.

When in 1402 Brunelleschi, accompanied by Donatello, set off to Rome to study ancient Roman architecture, he did not seek for tricks to play in the game of architecture in order to seduce his Florentine patrons. After the years of humanist education, he had a sense of mission. He wanted to renew the image of architecture: to establish a new geometry of facades and a new manner of planning a building project, diametrically opposed to late Gothic architectural principles. His dome of the cathedral of Florence was a technical masterpiece, but it was only the Ospedale degli Innocenti where he developed his personal style: the semicircular arches springing from columns were airy and radiant, white as a bone in the brick coloured Florence. Brunelleschi's work was persistently created in response to the new vision of the world and the new place of Man in that world. The vision enriched by Brunelleschi himself with the new method of studying and representing space, namely, perspective.

Play and games came to the fore when the solar light of the Renaissance dimmed, partially because of the Reformation schism but also because of reading of the great pagan authors of antiquity. It was then that the coherent picture of the world was called into question, giving place to doubt and uncertainty. This attitude was heralded by Michelangelo in his late verses – *Rime* [3]. They are the personal testimony of the great artist – the crucial figure of the Renaissance art and architecture – showing all the contradictions that were plaguing him and made him feel "his own enemy". This poetic confession has its counterpart in his *Non finito* sculpting technique where the unfinished parts leave space to the presence of nature – as can be seen in some of the statues of the Slaves and later in the Pietà Rondanini.

It was a time when artists returned to nature or looked for thrills in extravagant, bizarre buildings. Francesco I de' Medici – nicknamed *principe notturno*, prince of the night – in his quest to create the artificial world of theatre, alchemy, minerals and mysteries of nature found the ideal partner in the person of Bernardo Buontalenti, with whom he entertained to escape melancholy and boredom. The architect managed to constantly surprise him with unexpected forms. Above his Porta delle suppliche – the door of supplications – he broke the pediment in two parts and turned them against each other. He built famous (no longer extant) villa in Pratolino, once praised by Montaige. He was also a scenographer devising famous *intermezzi* for the Medici court theatre and designer of the famous grottoes in the Boboli Gardens. At the same time in the region of Lazio the architect Pirro Ligorio built so called Park of the Monsters in Bomarzo – the giant sculptures of the monstrous creatures scattered in the green – for the prince Orsini. It was the time of Mannerism, also known as the Counter-Renaissance.

History is a continuous oscillation between periods of building a new world based on a common leading idea (either religious or philosophical or political) and periods of doubt in the credibility of such an idea when people are inclined to feel lost or torn and they look for escape in extravagances and entertainments. Classical Greece versus Hellenism, the early Roman Empire versus its decline, the Early Middle Ages and its autumn, the solar climax of High Renaissance and the sombre mannerist Counter-Renaissance, the intricate Baroque



Ill.1. Saul Steinberg. “The Labyrinth”. Harpers & Brothers Publishers New York 1954

with its monumental urban architecture and ephemeral pageantry apparatus versus the classicism of the French court, the charms of Rococo and the eclectic wanderings of the 19th century, the attempts to find a new stylistic idiom in the organic forms of Art Nouveau and sophisticated beauty of Art Deco and finally the last great attempt to rebuild the world on the grounds of the great secular and political project of Modernity.

The beginnings of the 20th century saw a rise in the political commitment of architects – it was not a time for play and games. The revolutionary, radical Novembergruppe formed in 1918 included not only Brecht, Grosz, Kandinski and Klee, but also Gropius, Mendelsohn and Mies van der Rohe. At the time the Bauhaus school developed to shape a new generation of architects, and they all shared the desire to change the world improving the quality of people's lives. Over the course of 20th century, this movement was gradually deprived of its ideals. The Nazi and Communist crimes ultimately undermined faith in the possibility and point of any social utopia. The strong moral message of the masters of modernist architecture was lost, it has dissolved into the monotony of the International Style. The architects felt entitled to ignore cultural differences and local specificity and in return they started covering vast areas of the globe with their homogeneous buildings. This boredom provoked a response in the form of postmodern architecture with its sense of irony and eclecticism. It has left behind a trail of ridicule and opened an era of "interesting architecture", as Heinrich Klotz [2] – an essayist and the founder of the Museum of Architecture in Frankfurt – puts it.

Our world – ruled both by almost unlimited freedom of speech and expression and by distrust of the great ideologies – is dominated by two forces. The first one is the power of money which John Maynard Keynes saw as "a parody of an accountant's nightmare" [4] and which has replaced any other merits and criteria. The second one is technology seen as a goal in and of itself and not just a tool. It has become a potent force shaping the ways of life, both individual and collective. Those two forces converge on the global market creating a gaming arena of unprecedented scale. Maybe it was the awareness of this state of affairs that has prompted the organisers to choose "Play and Games" as this year's meeting theme. This is a reality to which an architect – especially a young one – must respond, and decide whether he considers the game the only determining factor or he chooses to add elements of memory, imagination, reason and honesty to his work.

The fact that the organisers have quoted the example of the 21 MINI Opera Space is meaningful. This pavilion at first appears as a joyful playing with form but is in fact a rational and functional solution. The simple geometry of walls and roof facilitates assembling, disassembling and transporting the elements. The spectacular, aggressive spikes in the building's façade are the spatial representation of musical sequences of Hendrix and Mozart. Furthermore, they have sound reflecting and absorbing properties enhancing the acoustics of the building and reducing the outside noise. Maybe it is a game, but one that is based on vision, consideration and hard work. It gives no less joy and rapture, and is the only way of creating a true work of art.

At the outset, we were talking about the game as a tool of competition. The recent competition for the new Guggenheim Museum in Helsinki has attracted 1,715 projects from around the world. Among the entries there were many spectacular examples of architectural games

created with the aim of standing out from the others, gaining attention with a surprising form and eventually winning this game. And yet, the winning project by the Parisian-based architects Nicolas Moreau and Hiroko Kusunoki is charming but not surprising. It looks as if it was already there. Somebody wrote in a newspaper: "It is extraordinary that a design that triumphed over 1,700 competitors should turn out to be rather ordinary". Is it disturbing or instructive?

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DEVICE GAMES FOR ARCHITECTURAL PLAY

GRY ŚRODKÓW WYRAZU W ZABAWIE ARCHITEKTONICZNEJ

A b s t r a c t

The text characterizes two interdisciplinary projects: the Isle of the Dead and The Momentum. These projects by using new strategies and devices play a game with the landscape.

Keywords: landscape project, territory, cartography, new device perceptions

S t r e s z c z e n i e

Tekst opisuje dwa interdyscyplinarne projekty: the Isle of the Dead i The Momentum. Projekty te używając nowych strategii i narzędzi prowadzą grę z krajobrazem.

Słowa kluczowe: projektowanie krajobrazu, terytorium, kartografia

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1. First Device. Three memory machine. Isola dei morti, il Piave

On the banks of the Piave River, at the foot of Montello, an expanse of gravel becomes, in October 1918, the scene of a battle among the most significant of the Great War. This will place a name – the Isle of the Dead – and the attitude of a memorial intended to keep alive the memory of the many soldiers who in crossing the river at that place have seen their lives disrupted. In this framework, in which elements such as history, memory devices, relationships of affection, the river and its natural environment are intertwined and are renewed today, it is interesting to point out the need to look at this "island" as a "landscape", and that is the result of a process capable of expressing in a vital presence and the value of these events long gone.

The theme of the Great War that we commemorate the centennial of at this time can thus become a stimulus to build tools and innovative looks at places that are likely to dissolve under the weight of rhetoric or indifference to the contexts without which a simple conservation of artefacts and individual material evidence appears useless.

The Benetton Foundation, with its wealth of studies on memorial sites, especially with the experience "Outstanding Places" conducted from 2007 to 2012, and the current research on cartographic topics "The geography is used to make war?" wanted to keep working with these tasks of designing the experimental nature of this area.

Device islands, as:

– An opportunity for effective exchange with the area in question and its partners with a "share" that, with passion and knowledge, surveys and debates, have offered a wealth of information and a witness aware of the problems encountered.

– An experience multidisciplinary in nature, in which they had a chance to interact among professionals: architects, geographical, photographers, historians..., sitting together at the same table with cross-disciplinary thinking and high-profile expertise.

– A simulation, recognized as such, but capable of expressing strategies tied to an operation of the future through a vision of possible scenarios.

– A reflection from: being able to understand the complexity of the territory and its elements (vegetation, water, signs / traces of the legacy of history...), proposing that each of them is the protagonist of a part of the whole.

– Designing the island of the dead does not so much mean to be able to give it a final image, understand what an effective methodology is for giving a general overview of issues related to different scales, not so much the answers.

– Three islands where the general reading of the whole is conceived as the study of the three elements found, vegetation, water, signs / traces legacy of history, individually and together, they offer a reflection, a new map, a device, a "frame" able to highlight the individual problem on a large scale rather than in continuity with a reference scale nearest to the island of the dead, in the form of the project.

2. Second Device.
Momentum project for ROME, Nuvola: Llupona

The proposal of the Las Palmas de Gran Canaria University GROUP named MOMENTUM PROJECT, corresponding to the quadrant 14 of the grid proposed by ROMA 20-25 Council of Rome and Museum MAXXI, emerges from the reading and the interpretation of the Area through a Nuvola: LUPONA as device operator as strategy for the Momentum project.

The Project Place Rome 2025 in the European Green Belt (EGB) through a system of parks defined by the geomorphological structure of Rome, connected with the Apennines and with a structure that reproduces a random plantation that will grow and develop based on contemporary geographical and social parameters. It will be placed and articulated at the junction of the Parks located in the quadrant 14 of Rome 2025, Nomentum and Gattaceca.

Enhance, deepen and rationalize the structures and the individual characters of Nomentum, Gattaceca, Marcigliana and Inviolata parks as generators of a system of perceptive relations, of uses, activities, communication and mobility with Rome and its metropolitan condition, starting from its own reorganization, requalification, and through the creation of new alternatives to the Via Nomentana with its necessary ramifications (Palombarese...).

The transverse connection between the Nomentum natural reserve, Mentana, Monterotondo, Gattaceca and the Autostrada del Sole, is articulated through strategies on different scales: starting from the re-proposition of a "normative horizon" that generates a visible environmental scenario of constructions of quality, to the implementation of a tertiary HUB: the disk of Mentana with its territorial-Metropolitan range. This implementation

is connected with the highway as an urban gateway, starting from that point transport and communication stations will be deployed.

In this complex area defined by parks, fields and olive tree plantations located between settlements such as Sant' Angelo Romano and Mentana, we propose a productive landscape as an Analogous Landscape: with the physical and functional architectural structure of the territory, with the un-urban experience at the disciplinary level of countryside and city relationship and its adaptation and new-technological development, and at a symbolic level with the archetype of the natural, the tree of life.

The necessary urban re-qualification of the building quality, concerning its layout and the public spaces of Fonte Nuova, Colleverde, Santa Lucia... arises as a strategy that generates a dynamic landscape, reshaping the internal limits of this dispersed city *(Limes vs Limen)*. It is a tactic of localized calligraphic actions that, through cross-scale transformations, draws a new landscape.

In this environment, aimed at being urban and energy-efficient in its relationship with the Marcigliana and Inviolata parks, sustainability is ensured by adding a set of energy systems, accomplishing the creation of an urban ecological landscape; together with the implementation of a new Forum located in the Inviolata natural reserve with the capacity to host major events. This new landscape is created by projecting a carved valley between two hills, one reforested and the other created with residual areas, a controlled landfill transformed into an observatory of the whole orographic system. To subtract and to accumulate, to tread and fill, to innovate with the territorial production cycles from the MOMENTUM PROJECT.

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TYPOLOGICAL GAMES IN MULTI-FAMILY HOUSING

GRY TYPOLOGICZNE W ZABUDOWIE WIELORODZINNEJ

A b s t r a c t

Some typologies of contemporary residential housing are characterised by unclear or inconsistently applied classification rules, whereas typology, like a game, requires compliance with some rules. The fact of non-compliance with the rules may turn the typology into a meaningless game and deprive it of its seriousness.

Keywords: housing typology, multi-family housing

S t r e s z c z e n i e

Niektóre typologie współczesnej zabudowy mieszkaniowej cechują niejasne lub niekonsekwentnie stosowane zasady podziału. Tymczasem typologia, podobnie jak gra, wymaga przestrzegania zasad. Nieprzestrzeganie zasad odbiera typologii powagę i może ją przekształcić w zabawę.

Słowa kluczowe: typologia zabudowy, zabudowa wielorodzinna

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1. Introduction

Typology is the study of types. It is also a division according to defined rules as well as a set of principles enabling classification according to certain types. Housing Typology refers to ordering spatial and functional systems of single buildings and groups of buildings. It is developed on the basis of criteria depending on the objectives of such ordering, and usually plays an analytical, directive or generative function. A typological approach to analyses, guidelines and the creation of new solutions is similar to a game requiring the observance of some rules.

This article presents examples of various typological classifications of contemporary residential housing, at the same time pointing out discrepancies occurring in some of them. The author proposes the typology of shaping multi-family housing on the plan on the grounds of basic geometrical figures, such as point, segment, line, and plane. The article presents a generative use of this typology in search of different variants of housing development. It also shows a similarity of typology to a game in which a consistent compliance with the rules of division enables progress to be made like in a game with different levels of difficulty.

2. Typological classification of contemporary multi-family housing

As far as contemporary residential housing is concerned, the most important typological classifications were created in the second half of the 20th century by Helmuth Sting (typology of access) [11], Roger Sherwood (typology of forms) [10] and Friederike Schneider (typology of configurations) [9]. The Polish literature of that period established the notion of a quite simplified typology of access dividing multi-family buildings into: buildings with staircase access, corridor access and gallery access. Against this background, Hanna Adamczewska-Wejchert's research on 1980s architecture stands out as it records new types of building development that came into being at that time [1].

In the early years of the 20th century several new significant publications came out which presented a typological approach to new solutions in multi-family housing which did not always have legible criteria of classification. For instance, in the Polish edition of 2011 of Ernst Neufert's textbook *Bauentwurfslehre* there is a division into point houses (point system development), linear development and block housing. However, it also includes a typological group called a 'shield house' (a building of a considerable length and height) [7, p. 149]. Such a classification encompasses both 'development' and 'house', which raises doubts. In addition to that, apart from the criterion of the housing development's shape on the plan, there is also the criterion of height, generally speaking, the size of the housing development. However, it is not clear whether, and to what degree, this concerns all the types.

In Günter Pfeifer and Per Brauneck's typology [8, p. 24-25] there is a surprising lack of point system with a simultaneous, excessively developed, classification of rows. The isolation of a separate type of *perimeter block – perforated* is not convincing, as there are many examples of perforation in a continuous building line or infill development whose cases are not presented here. The isolation of an *infill* as an individual type is not convincing either.

It seems that each of the remaining types may in certain conditions play the role of an infill. What is more, the *single-aspect row* isolated in this classification assumes that one of the longer sides will be adjacent to another building, which undoubtedly constitutes the form of an infill.

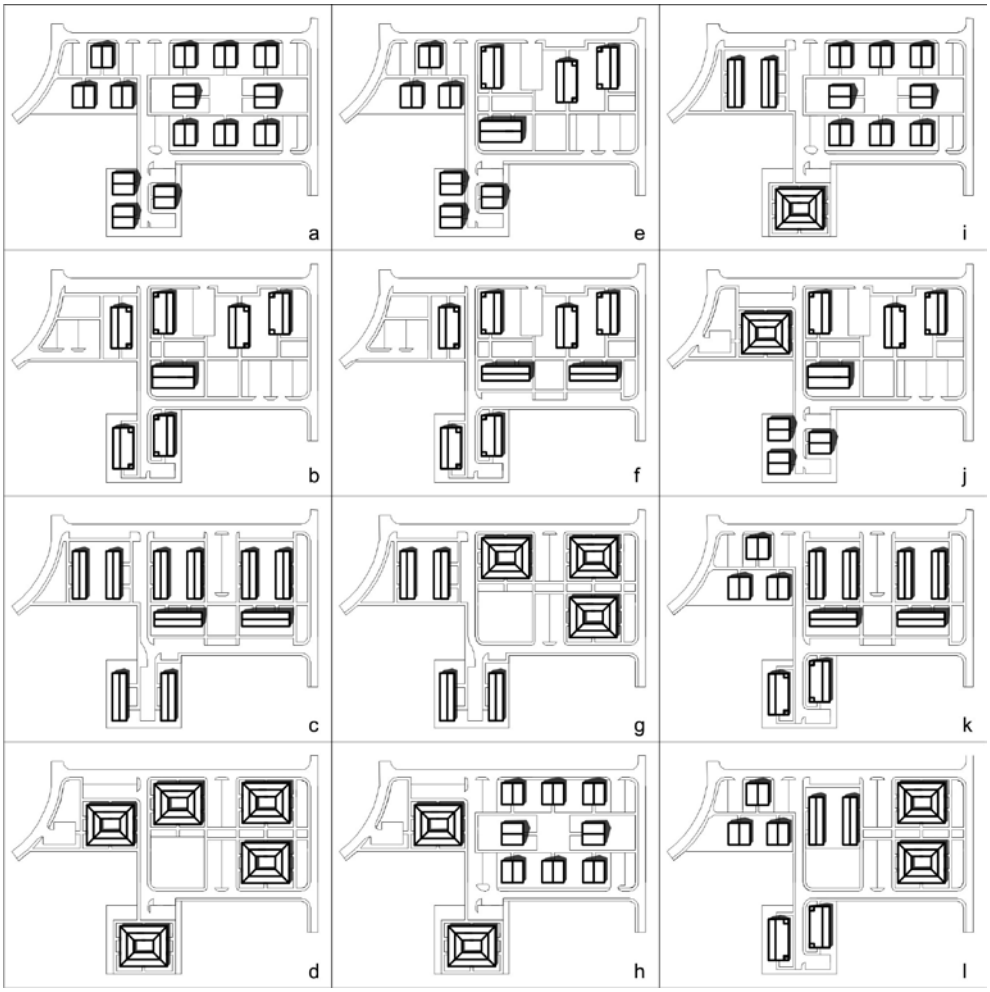
However, it is the oversized typology by Javier Mozas and Aurora Fernandez Per [6, p. 26–35] that raises the most doubts. First of all, one of the types consists of '*houses*' in the sense of single-family houses, which in itself casts a shadow on the clarity of the classification criteria. Moreover, a division into *blocks* and *city blocks* is also unclear as some sub-types in both typological groups are repeated and the very name 'block' refers on one occasion to the shape of a building and at another time to one, two or four detached buildings. Equally surprising is Ernst Neufert's selective use of the height criterion, such as *high-rise buildings*. It is difficult to resist the impression that Mozas and Fernandez Per's classification is first of all an attempt to register various forms of contemporary residential housing at the cost of the methodological correctness of the typology proposed. On the other hand, a valuable proposition made by the aforementioned authors is the introduction of a type called *mixed solutions* which encompasses complex residential structures containing elements typical of the previously defined types.

The fullest and probably the most consistent typology of residential housing is proposed by Bernard Leupen and Harald Mooij in their book *Housing Design. A Manual* [5]. Beginning with Giulio Carlo Argan's 'typological levels' (configuration, structure, scenery) [2], they expand them by adding an *urban ensemble* and extend the 'level' of configuration dividing it into *residential building*, within the framework of which they examine *spatial organization of the dwelling* and *dwelling access* as well as *dwellings.* The 'levels' of structure and scenery are presented in detail as: *structure*, *skin*, *scenery* and *service elements* [5, p. 49]. Among many accurate categorisation proposals by Leupen and Mooij special attention should be paid to the *mat* building [5, p. 152–155], and in the scope of access typology to the category *street*, meaning the access to the dwelling directly from the terrain level [5, p. 173–175]. The typology's drawback is a lack of distinction between single- and multi-family housing. Due to this fact the aforementioned categories of *mat* and *street* can be referred to both commonly used simple solutions and original complex spatial structures.

3. The proposed typology of multi-family housing

On the grounds of existing typological divisions, and taking into consideration the explicitness of the classification criteria, the following typology has been proposed, namely the typology of spatial systems of multi-family housing according to the criterion of its shape on the plan on the basis of the similarity to primary geometrical figures, such as: a point, segment, line or plane. It includes punctual, segmental, linear and planar development. The above-defined types of housing differ first of all in terms of the shape and dimensions of the buildings projections.

The notions of punctual development or *point system* (in German: *Punkthäuser*) and linear development or *linear system* (in German: *Zeilenbau)* have been established in the



Ill. 1. Variants of multi-family housing development in the city of Cracow, Wańkowicza street, a-d – one type of housing development, e-h – two types of housing development, i-k – three types of housing development, l – four types of housing development

theory of residential housing architecture, whereas the notions of segmental and planar development are practically non-existent. Segmental housing can be described as a group of detached buildings with usually rectangular and not very long projections, but clearly elongated in relation to the width. The planar development means a group of buildings adjacent to each other or linked with each other, which create a development of considerable length and width but relatively low height. The planar development rarely appears in the

typology of multi-family housing as one whole group. It is presented as individual typological groups, such as: courtyard development, quarter development, comb development, and fishbone development.

4. Mixed housing systems

Apart from the aforementioned homogeneous housing systems made up of one-type buildings, there is also the possibility to combine these primary types, existing next to each other or in individual 'layers' of the housing development. A housing development consisting of different types is called a mixed housing development. In the mixed housing development, theoretically, it is possible to create six combinations of two basic types of housing and four combinations of three basic types of housing. It is also possible to create a combination of all four basic types.

The above-described typology can be used for making variants of housing development. A variant concept of the land development of the group of municipal multi-family buildings in the city of Krakow, Wańkowicza Street, developed by the author of this article (Fig. 1), can be presented as an example. In the first place, four homogeneous housing systems were considered: punctual, segmental, linear and planar (Fig. 1a-d). Satisfying the investor's requirement concerning the creation of the housing estate with the use of various types of buildings, the following variants of the housing development were proposed: consisting of two (Fig. 1e-f), three (Fig. 1i-k) and four (Fig. 1l) types of building development. The variants reflect theoretical assumptions of shaping building development with the use of primary types and their combinations, whereas individual buildings, their number and method of placement in the group is obviously a matter of choice of an almost unlimited number of possible solutions.

5. Typological games

Games and typology have something in common – the necessity to obey the rules. In the case of typology, these are the classification criteria. As it turns out, they are not always complied with. The adoption of certain criteria and their consistent application makes it possible to develop and 'play' specific typological 'games' in which the proposed typology in its generative function may be a starting point for searching first for subtypes and then for their subsequent combinations. The increasing degree of complexity of such combinations enables the pursuit and development of more and more complex systems – individual levels of the typological game. In the case of directive typology, the increasing complexity of the set of types may mean a growing precision of directives, while in analytical typology it may serve the purpose of ordering the research process enabling the detailed analysis of some issues without detriment to the logical structure of the whole process. It is worth remembering that non-compliance with the adopted division criteria may deprive the aforementioned activities of their seriousness and in extreme cases turn them into a meaningless game.

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HOPSCOTCH

GRA W KLASY
ALBO ENE, DUE, RABE, MIASTO!

S u m m a r y

How to play the city game in the greatest city in the world? Build, do not ask for anything. And how to locate skyscrapers? Far enough away from each other, to ensure that the worse does not fall on the good one. And what to do when the territory ends? Occupy another, and call it all Mexico City. And how do you plan the development of this city? Do not plan, development will be faster. And is this city inhabitable at all?

Keywords: hopscotch, city, game

S t r e s z c z e n i e

Jak bawić się w największe miasto świata? Budować, nie pytać o cokolwiek. A jak lokalizować wieżowce? Na tyle daleko od siebie, aby ten gorszy nie upadł na ten lepszy. A co robić, gdy się kończy teren? Zajmować kolejne i nazywać to wszystko Mexico. A czy planować rozwój takiego miasta? Nie planować, rozwój będzie szybszy. A czy w takim mieście można w ogóle żyć?

Słowa kluczowe: gra, miasto

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Motto:
I love Mexico City.
I can really take in the smog here.
I feel truly free in this metropolis.
W. Cejrowski

1. Introduction

How to play the city game in the largest city in the world? Build, build, build! Do not question anything or ask about anything – just build! How to lay out the location of skyscrapers in such a city? Simple, build them far away from each other so that in the event of an earthquake the uglier one does not fall onto the prettier one, if it is in fact prettier at all. What do you do when you run out of land? Get more, swallow another town, another village and call it all Mexico City, Chongqing, Tokyo, Lagos or Bombay. How do you plan the development of such a city? You do not plan it at all, it is futile, its development will progress faster than that of the master plan. Alright, but how can you live in a city like that? You definitely can, as most of them have populations in excess of ten million inhabitants. Various sources [10] provide different figures regarding the number of inhabitants of the largest metropolises, which, in all probability, is simply impossible to establish properly [9] due to the various different methods that are being used around the world to calculate it, as well as the fact that official data only provides the number of legal residents. The persons who stay there illegally are usually not included in the statistics. The largest metropolises, along with their metropolitan areas, are currently achieving population levels that are higher than those of some smaller countries, surpassing them in income and area. Thus, in the global model of a world economy, their role is becoming more and more pronounced, with some theories claiming that we are currently going back to the historical concept of city-states. Just like the "polis" of the Greeks – the modern metropolises of intelligent people [12] – they greatly influence the course of the global economy. The convoluted nature of the functioning of such gargantuan economic organisms is at times similar to a game which is often played by the most important players, as well as amateurs, a game which is full of surprising and inconceivable factors, with the reward being further development and prosperity, with the losers suffering the downfall of a given idea, venture or business. The factors that determine who wins or who loses are either a set of objective economic phenomena, the condition of the "player", or simply luck. Just like in a game of hopscotch, an idea "stands on both feet" or desperately tries to hold its balance on one foot and "jump" to another space, hoping to successfully complete this "game".

Square 1. Space

The question of whether space is a function of time in the situation when we are discussing the problems of the city game seems not entirely out of place. Actually, one could directly point towards an illustration (Ill.1), as it directly depicts the matter of this issue – in the urban game, where its space is what counts, developing it becomes more problematic and difficult as time goes by – and, if it is successful at all, requires an ovation from passive spectators.

Square 2. Form of the space

The game of spatial form is nothing other than a competition for the composition of a city. Its difficulty increases proportionately to the scale of the city. The composing of large scale complexes is a discipline in itself, as it requires not only appropriate knowledge and skill, but is also directly dependant on the "strength of authority", a factor which the "composer of the urban space" needs to acknowledge. Another factor is the statement that an ineffective central authority is not able to introduce any sort of "grand scheme" into a space. Looking back into the history of urban planning [6] indicates that numerous examples of the city game see great changes in their spatial structure introduced at a time when a new, powerful idea takes hold in society. Such ideas often lead to a regime change and allow the new authority to introduce its own coherent vision of spatial order without looking at the costs or difficulties of such an operation. When the results of such an intervention are positive, they can influence the manner in which a city develops over a longer period of time. In this scenario, even in the event of a large technological breakthrough, for instance in the mode of transportation, the pre-existing model (usually geometric [8] in nature) is given the chance to carry on as the basic layout of the spatial composition of a growing urban organism. This model, or rather its interpretation, is the crowning achievement of the victory of a given idea in the game for the future of the space of a city. What is interesting is that cities that are under democratic rule usually do not possess a well-defined, stable and unique spatial structure. Their development is far more chaotic and haphazard when compared to more centralized regimes.

Square 3. The function of a space

This is nothing other than another element of the game for the city space, which illustrates the optimal use of a given space in its particular temporal context. The players are usually all of the participants of the building process, which ceaselessly persists from the moment of the inception of a given settlement. The final participant in this process is the current owner or manager of the area in question. Should the development of a city come to a halt, nature usually turns out to be the winner, causing a catastrophe that finally destroys a given urban organism, or a political force that possesses the influence to exert its rule in the sphere of spatial planning over the entirety of the settlement.

Square 4. The space of beauty

The twin angels of Portugal, both beautiful, yet each in their own way. One white and one black. The first, white angel, is the angel of hope and of a beauty that is even more refined than that which is contained in nearly every public space, or the marvellous large scale stone structures of cities, with their squares, perspectives and views of the landscape – all the way to the horizon (fig. 4), or perhaps confined to the dark bolts of the blue sky, which cut apart the blinding white of the streets of Alhama. The angel of the beauty of the gardens, in which the figures of the Apostles seem to walk amidst the greenery and the shimmering sound of fountains, the majestic statutes of kings and the sombre statues of bishops, the striking stone details, the many forms of sculpture with a finesse and meticulousness that is seemingly impossible to achieve

Ill. 1. Hopscotch. source: http://www.improvisedlife.com/2011/10/11/role-model-playing-hopscotch-at-any-age/
Ill. 2. Jardim do Paco Episcopal de Castelo Branco. phot. by Author
Ill. 3. A city which is no longer. Azulejo from the gardens of Castello Branco. Phot. By Author
Ill. 4. Lisboa, View of the Hieronymite monastery and the Tag. phot. by Author

with such a material. (Ill. 1) The second, black angel, is the angel of crisis, of the empty buildings for sale or rent, the littered pavements, abandoned houses, the sadness of the *fado* music that can be heard from the bars and its sound of *saudade*[1], a yearning, perhaps for power that has been lost in the world, which has irreversibly passed along with the sound of the ocean

[1] Saudade (Port.) melancholy, nostalgia, yearning,

waves traversed by sailing ships, into history. The angel of the modern, inner city districts, the sgraffitti-covered walls, located in modernist areas, easily accessible using the incredibly efficient public transport system. Of housing estates with apartments that the inhabitants of the traditional tenement houses could only dream of. Of districts inhabited by migrants from the former colonies, where the young people think of travelling to in order to find a better future than in their own country. However, despite it all, this black and white pair of angels causes the inhabitants, so used to the shifting wheel of fortune, to express a joy of life in their altruistic smile and behaviour, one which can only be obtained for money elsewhere.

Square 5. The space of chaos

Gzell, [1, p. 109] when writing about the city, claimed that its traditional incarnation had died. (Ill. 3) Namely, that the city, understood as a logical composition of the built environment and the intentionally empty spaces, has lost its fight with liberalism. The megalopolis has emerged, the space of which is formed of "*groups of single family houses(...), without streets, squares, direction, axes and all the other qualities that make up a city (...) that do not inspire an urban motivation for architectural design, but that are nevertheless an excellent experimental field for psychiatrists…"*. The abandonment of urban composition and seeing it as an obstacle in the real estate developer's quest for profit cannot be counterbalanced by stating that *"a city, under a liberal doctrine, is a machine for making money"*. We can only add that it is also a machine for making its inhabitants mentally ill due to their constant exposure to chaos. Finally, even the collapse of a skyscraper onto its chaotic surroundings will not increase the overall level of ever present chaos. The only means of protecting ourselves from spatial chaos, apart from fleeing from it, seems to be accepting it.

Square 6. The space of *sacrum*

The space of cities, understood as the common space for a given urban community, which is inclusive of the various different stances towards reality, should have qualities that are not only focused on its physical form, but also, perhaps if only in its parts, possess a certain spiritual fragment which can be related to the sacred spaces in the broad sense. This issue is discussed at length by Nadrowski [3] in his book. Uścinowicz [7, p. 188-192], on the other hand, addresses the issues of geometry in sacral art. Interestingly, the topic of the geometric layouts of cities, beginning with the first urban modules of the ancient past, tied to the construction of "typical" houses and buildings within a given city, continually emerges throughout the history of urban design, pointing to a deeply ingrained need for organizing the built environment [5]. Along with the geometric layouts of cities and the sacred spaces comes the concept of symmetry, and with it, the idea of an intentional composition of not only just space, but, perhaps, first and foremost, the architecture that makes up this space. It is this wonderful harmony of proportions, scale and expressive forms which allows us to proclaim certain specific parts of cities as spaces of *sacrum*. A city that has been completely deprived of its sacred spaces is on the losing side of its own game. An example of this is the history of Nowa Huta, which, even though it was planned without religious spaces, its inhabitants, its community, was forced to fight for their inclusion [2, p. 6-8].

Square 7. The quality of space

Perhaps the final and most important element, which is perhaps the overarching goal of this game about the city. The quality of the space of a city is determined by the quality of its public spaces. The elements which influence this quality are numerous, and they have been discussed in an even more numerous amount of publications [4]. To repeat them is not the aim of this essay, which is why it is only fitting to mention the existence of a wide body of written work on the subject. The fashion for establishing numerous ranking lists of cities, which are often based on a very complicated set of criteria with which they can be compared, does not lead to any meaningful results if these criteria are chosen arbitrarily. Nevertheless, among the many sets of criteria, there is always one which makes at least some vague references to the quality of urban spaces, usually regarding its main public spaces. The private spaces, even those of the highest quality and artistic level, do not constitute a meaningful measure of the quality of a city, as, by definition, access to them is deliberately limited. We cannot state then that the urban space is of high quality when the basis for such a claim is an area which is publicly inaccessible.

Conclusions

One, two, three [11]… What is the result? A city!

The city – Mr Architect, play it to me. But honestly. Compose it.

The article was supposed to be about Mexico, but I prefer Lisbon. In the form of a little personal compositional choice.

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ARCHITECTURAL PLAY. A DIFFICULT GAME

ARCHITEKTONICZNA ZABAWA. TRUDNA GRA

Abstract

The concept of play in various architectural forms. After a brief introduction discovering the existing relationship, even ironic, between ideas and realization, the paper studies some designs created by Bibiena (around 1709), where games and festivities were the real content of the designed buildings, and something like a *game-machine* was the "incredible" way they worked in order to realize their unbelievable achievements.

Keywords: Architectural drawings, Design and architecture, Francesco and Ferdinando Galli Bibiena, Open festival and theatres (eighteenth century)

Streszczenie

Artykuł opisuje koncepcję zabawy w różnorodnych formach architektonicznych. Po krótkim wprowadzeniu, w którym odkryte zostają istniejące relacje, nawet te ironiczne, pomiędzy ideą a realizacją, tekst analizuje projekty stworzone przez, Francesco i Ferdinando Bibiena (ok. 1709 roku), w których zabawa i świętowanie były prawdziwą treścią projektowanych budynków, a *maszyny-gry* pomagały w osiągnięciu niezwykłych efektów.

Słowa kluczowe: rysunek architektoniczny, projekt i architektura, Francesco i Ferdinando Galli Bibiena, otwarte festiwale i teatry (XVIII w.)

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Game or play?

Each good design necessarily contains a good amount of both. But we need to distinguish; and perhaps we can try to discover when we meet play and when we meet a game. Many plays are beautiful, especially because they contain a game you are playing with yourself. I really appreciate the whole thesis of the organizing committee, but for one little thing: I think (and know) that the drawings – as with all the correlated work – are the actual core, and real origin, of architecture. But architecture has to be built. If not, it is something different, even if of extreme importance. Drawings have to be beautiful, but not from the visual point of view. Drawings, like landscapes, have to be *undertaken*, not only seen or perceived. Being an old person I could pretend to be modern (modernism is a mental form from 80 years ago…), but I can't pretend to be contemporary (and I would even prefer not to be)! My view, for this reason, will not be *contemporary*!

Sometimes you need to design an object produced so many times, so old and at the same time perfect, that you need a new design, not for pure functionality, but only looking for something new. This is the case, for instance, with chairs; or coffeemakers… In the eighties M. Graves and A. Rossi made their coffeemakers for Alessi: they chose to *play* (in the good sense). Probably their best design work, which is a good new; and from many points of view, also their best architectural work, which is perhaps not such a good new.

But you can discover far more if you try to investigate below the surface. In 1991, in Helsinki, I attended a Design conference. There, Mr. Alessi, himself in person, explained: *people speak a lot of the phallic symbol in designing our objects; this time we are not working with a symbolic communication, but we are simply producing a "phallus"*, and, on the blackboard he sketched something like a cylinder, rounded on top, with a un upper "nipple"… exactly what was to come: A. Rossi's design for the Alessi coffeemaker … perfect, the *Cupola* (after the *Conica*). And what was to be the real explanation given by A. Rossi? …. A form taken from Antonelli's dome of the San Gaudenzio Basilica in Novara (1844-1878)... That (the dome) in reality is one of the must impressive and unsurpassed pieces of architecture … of masonry structure. This (and Antonelli) a real masterpiece in architecture …

But you can also discover that the ironic and iconic communicative mechanism that we find in these designs is certainly part of a programmatic approach, decided over the years by the firm itself (Alessi), before many other designers. Now Alessi is explaining his work as: *the useful art* … as we can see today in its advertising. It is not by coincidence that, in the same way, I continue to think that Design is basically what in the past we used to call *Arti Applicate* (Applied Art)… But departing from the communication's contents, we can go now to the real contents of design. I would like here to stress the idea of *playing*, in a *game* made through more specific projects, directly intended to produce some real play.

What is more Italian than a real "sagra"? Perhaps a good translation of this word could be a *folk local cuisine festival*. And with this premise, what is more *bolognese* than a *porchetta festival*? Here is the project for the *Festa della Porchetta*, the 24th of August 1683, in the main square, in Bologna[1]. With a central perspective, very accurate, and the real measurement reported to the projection plane, the engraving shows the spectacular capacities of E. Rivani in

[1] Marco Antonio Chiarini, da Ercole Rivani, *Macchina per la festa della Porchetta*, 1683 (etching; cm 56 x 42,4). Bologna, Biblioteca Comunale dell'Archiginnasio, Gabinetto Disegni e Stampe, cart. Gozzadini, 27, p. 192

producing extraordinary machines and on the same time the cultural environment Ferdinando Bibiena was to grow in.

The complex and imposing apparatus supported the Caucasus Mount, where Prometeus was chained, and at a second time was to transform itself into a garden with three fountains. Over each fountain you can see the statues of Hercules liberator. In the last scene the great machine returns to be Mount Caucasus, closes, and becomes a huge triumphal, that, drawn by four horses, carries Pallade and Prometeo into the Public Building.

Here a question comes in mind: 330 years ago, the common people attended folk festivals with *Prometeo, Pallade*, or *Hercules*; can we suggest what kind of heroes would act as a *testimonial* today? Somebody taken from pop music… soccer… or from somewhere else, even more indecent than that? It is better to *run,* to see something by Galli Bibiena. I had occasion to study some drawings done by *the Bibienas*. If you have the time to go through them, looking into each millimetre, you will discover a whole world! Each of them is a real play. In all the possible senses: being a play also the architectural scenography he intended to realize… Here are three examples.

All the historical information is taken from Deanna Lenzi's researches[2], as perhaps the most important – and I like to think influential – scholar of the Bibiena architects. The details I would like to show, small and articulate, are possible to be shown only during a spoken session, with many moving subsequent slides; in this written paper I'll basically quote the drawings and the historical notes useful to recognize them. For this reason all the notes are taken from Deanna Lenzi's fundamental book, and I'll quote this singular researcher who explained each drawing in it. All the paper sheets are small, designed in great detail, hand drawn in pen, with a very fine nib, which permits very fine writing (more than 6 letters per cm).

In all three examples, *play* is the subject, and *game* is both the possibility by the author to realize it, and the possibility by the reader to discover the whole project in a single drawing, complete and full of details and explanations. With the maximum of paper spare, the maximum of details! From the structure to the architectural and decorative details!…Picture – hand – drawing … In the eighteenth century people didn't speak of globalization, but the cultural world used to be international. The metric system was a long way off, and he draws the scale, in feet, both of Paris and Bologna (*Schala di piedi di*…). Interesting to note that Bologna's feet are far bigger in dimension, in accord with the old Italian peasant proverb: *scarpe grosse e cervello fino* (the peasant: *big shoes and smart brain*).

1. The open theatre on the pond *della Lonja in Barcellona. 1708*

A little sheet, about A4 dimension[3]. Related to this are the sketches describing four *mutazioni*, or what we would now call the *scenography* of the four following acts[4]. Here we can see the plan of a big festivity. I'll not try to describe the theatrical narrative, but I prefer to

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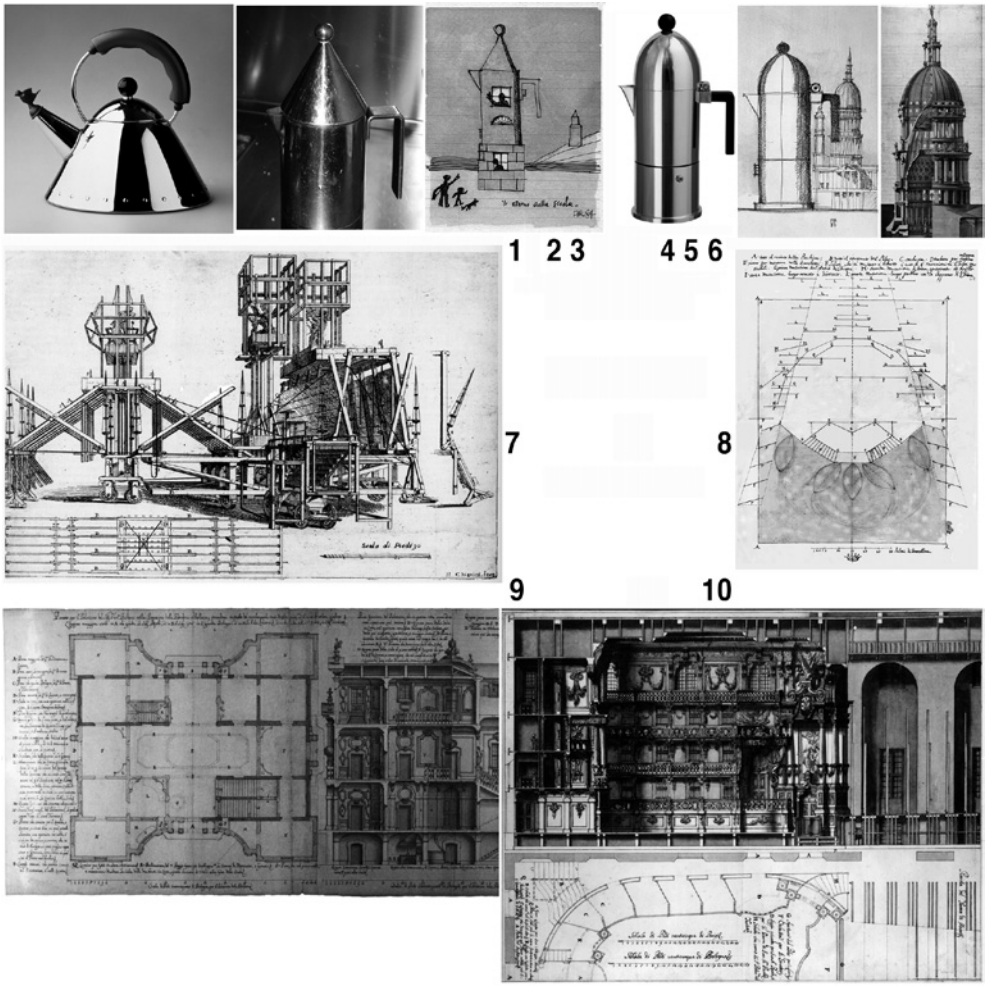
[2] D. Lenzi, J. Bentini (a cura di), *I Bibiena, una famiglia europea,* Marsilio Ed. 2000.

[3] Idem, Ferdinando Galli Bibiena, *Spettacolo sulla Peschiera della Lonja a Barcellona. 1708. Pianta della scena.* (pencil, pen, watercolour light blue; cm 29,8 x 20,9). Monaco, Staatliche Graphische Sammlung. (Specific comment to the drawing by Elena Tamburini)

[4] Idem. *Antro di Chirone* (cm 16,2 x 20,4). *Arena consacrata ad Apollo* (cm 16,9 x 20,2). *Luogo remoto e diroccato* (cm 17,2 x 20,1). *Capanna di Chirone* (cm 17,1 x 19,8)



Ill. 1. Coffeemaker for Alessi, M. Graves, 2. 3. Coffeemaker for Alessi, *The Conica*, A. Rossi, 4. 5. 6. Coffeemaker for Alessi, *The Cupola*, A. Rossi, and Antonelli's Basilica in Novara, 7. Marco Antonio Chiarini, da Ercole Rivani, *Macchina per la festa della Porchetta*, Bologna, 1683, 8. Ferdinando Galli Bibiena, drawing for the *Spettacolo sulla Peschiera della Lonja a Barcellona. 1708.* Stage's plan, 9. Francesco Galli Bibiena, *Progetti per il Palazzino della Redondina, Bologna (1714 - 1739),* 10. Francesco Galli Bibiena, *Opéra di Nancy, 1708*. Spaccati trasversali e parziali.

note that the little sheet contains all the necessary information. If you read the legend carefully, you get a clear description of the whole event: the position of the pond, the specific *telari* (frames) of the subsequent acts, the stairs for getting in and out of the boats, the small cave where actors will disappear… and the *telari fissi*, the fixed frames that open *like a book*,

and turning them without necessity of replacement, you get the first new appearance of the new mutation.

"In the dense texture of activities undertaken by Arciduca Carlo d'Asburgo, the call of Ferdinando Galli Bibiena (1708) – already famous for its splendid theatrical festivals of Parma and Piacenza and the considerable amount of activities carried out in other Italian cities – was probably the main tool and the new king wanted to affirm and disseminate his right to sovereignty…"[5] and that he believed in this function by the *Bolognese* artist is shown by the fact that four years later, as successor of brother Joseph on the Habsburg throne, he would summon him to a similar position at the Vienna court. The chronicles of these years recall the image of a court in exceptional and spectacular artistic ferment.

This is an outdoor show, which recalls the theme of the centaur Chiron – a symbolic educator's image – as hope for a future heir in the dynasty. A theatrical show in a pond certainly showed the limits from the technical scenographic perspective, starting with the fact that it lacked a proscenium and attic. But the "Bibiena family" was able to solve most brightly this kind of problem, and the pond showed significant benefits, reflecting the water scenes and lights, and lending itself naturally to movement – generally made by artificial means, such as naval battles (*naumachie*), marine scenes, and so on. The effect of idyllic suggestion, almost dream, resulting therefore, perfectly matched the pastoral and mythological inspiration prevailing at the time for theatre festivals.

This plan appears to be a key document, clearly indicating the complex and articulated positions of the various pieces, during the four *mutations*. The rectangular pond is totally occupied by the scene; the bottom prolonged beyond its borders, stretching along the edges with two rows of side stable *telari*, which will change like *booklets*, leaving the central water space as a real practicable proscenium. The pond's foreground enables the movement of two or three boats (sketched in the drawing), in which the actors, climbing up and down the stairs on the central platform, run a series of evolutions, finally disappearing under the stage, through the caves on the side.

2. A similarly impressive amount of information can be seen in the project for the *Redondina House*[6]

See the design he prepared for his house (here is Francesco)… Astonishing details: the way the light, goes indirectly to open the ceiling's space, intended – of course – to bear a fantastical fresco… or the way you can get water from the well, perfectly organized in the cellar, near the big kitchen, from all the different floors, ground, first, second…

The building, intended for the renovation of an existing building, was to be built on the first hills of Bologna. Conceived between 1713-14 (Francesco's transfer to Bologna) and 1739 (his death), the *palazzino* (little palace) aspires to be a tangible sign of his professional luck, and emerges from some formal connotations that tend to characterize it as the home of a family of artists-designers. Once more a place to organize wonderful celebrations!

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[5] *Idem.* (Specific comment to the drawing by Elena Tamburini)

[6] *Idem.* Francesco Galli Bibiena, *Progetti per il Palazzino della Redondina, Bologna (tra il 1714 e il 1739). Pianta e sezioni parallele.* (cm 42,3 x 87), *Facciata laterale* (cm 42 x 43,7), *Facciata principale* (cm 42 x 47,5). Lisbona, Museo National de Arte Antiga

"The central ceiling, the symbolic fulcrum on the organization of the interior space, was often identified as the architectural implementation of the *opened perspective*, deriving from the *quadraturistica* tradition, already experienced in the Bologna area…"[7], but is also truly a space, worthy of a nice Palace dedicated to *theatrical shows*, or parties, as you might call them today. The space itself and the way the balconies are made always allow a full and indirect lighting of all stairways and large ceilings, which, according to the Bibienesca tradition, will certainly be covered with magnificent frescoes, *true* and first *virtual* realities.

The interior space is organized around a great living hall, through a cruciform plan, whose middle zone, running up the entire edifice, allows different views *a loggia,* from the upper floors. The spatial mechanism, with its *telescoped* widening, achieves a clever effect of natural light, starting from the *pure light* captured by the square openings placed at the mezzanine. Even if it is easy to understand the hierarchical placement of the two stairs, a bigger one for the master apartment, and a second one for other apartments and servants, it is rather a surprise to discover that you can clearly see the different decorations for the various rooms, different in décor and importance; or to see the positions of the chimneys, the kitchen chimney's occupancy, the location of the well, or of the various kitchen instruments, such as the *secchiaro* (great sink). On top of the master's stairs a large lobby (*attrio*) acts as a fulcrum for the main floor spaces. If the large central hall was to be a space for "parties", the many various ways to present the spaces on the main floor (*the noble floor*) had to open to different views and events. The terminal exterior volume closes on four fronts with a *head*, adorned with a curved tympanum. Here stand out four figures of rosters that, with lilies crowning the towers, are a sculptural representation of the family insignia. The oldest way to communicate your power, through architecture.

3. And you can admire (Francesco) Bibiena's capacity in what was his better *mission* (to use a contemporary expression): a theatre. Here the *Opéra di Nancy,* 1708[8]

This extraordinary theatre was built by the Duke Leopold I, who promoted a complex program of musical and theatrical services of the court, and, after charging Henri Desmarets as superintendent (1707), decided to build *d'une salle d'opéra*, and got in touch with Francesco Galli Bibiena. By 1708, even if forced to change a project, and, possibly, to return to Vienna for the opening of the Grosses Hoftheater (April 21), Bibiena concluded the essential structures of the large theatre and gave a start to the work of painting, gilding and staging. Inaugurated in 1709, it did not actually have a spectacular and intense life. In a very long and morphologically simple building, inserted within the town's walls and the convent of the Cordeliers, the theatre, according to tradition, was built entirely of wood; there were multiples galleries, with profiles and balconies always different, as in his Grosse Hoftheater in Vienna (1704). But compared to the latter, here the ornaments were lighter, perhaps to suit a more classicist or *French* taste, for the Lorraine court. Of this now destroyed theatre, we

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[7] *Idem.* (Specific comment to the drawing by Francesco Ceccarelli)

[8] *Idem.* Francesco Galli Bibiena, *Opéra di Nancy, 1708*. Spaccati trasversali e parziali, all'altezza del palco ducale e del proscenio; rilievo di metà del soffitto; pianta della sala e del palcoscenico. (pen, brown ink, watercolor; cm 41,8 x 51,4). New York, The Metropolitan Museum of Art (Specific comment to the drawing by Deanna Lenzi)

know many drawings, but I would like to go through the two drawings of the Metropolitan Museum in New York that, for the date 1709 and for the double scale in feet of Paris and Bologna, were presumably done after the inauguration and resumed the project in the richest and most complex way.

The plan, very detailed, lies on the old walls embankment, and develops a long block of 62 x 18.50 metres. On the short side the entrance led into the auditorium, not equipped with very special services, while the stage had a depth and complexity worthy of the most magnificent *salles de machines*. You can recognize 52 moving panels for the scenes, a convenient central lighting cauldron, large rooms for actors, machines and scenes, while a possible rear opening on the bottom stage allowed the entrance of machines, carts and animals.

The other drawing perfectly describes the *bibienesca* theatre's hall structure, woodened, very light, but compact and completely isolated from the masonry compartment in which it is contained. In the thickness of the wooden coffered ceiling is possible to detect *cassette* furniture, for the air changes; and the unique system of anchoring the wooden structure to the masonry walls.

In these sheets for one of the most important designs in Francesco Bibiena's career, the drawings and details are so accurate that Deanna Lenzi[9] would not exclude (or hope?) a reference to the manuscript *Architettura maestra delle Arti (Architecture teacher of Arts)*, that included more than a hundred tables, that F. Bibiena, dying, left ready for printing and is still unknown. Will it never be possible to discover it? That is the next *game* for historians and architecture lovers.

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JAN SŁYK*

GAMERS, POOL AND STRATEGIES OF INFORMATION ARCHITECTURE

GRACZE, PULA I STRATEGIE ARCHITEKTURY INFORMACYJNEJ

S u m m a r y

Play is a human activity which requires the creation of a convention, obeying the rules, and which leads to a result that can be evaluated in the light of established criteria. The rules of games interact with the characteristics of the historical periods in which they arose. The Information Age provides tools that facilitate the formalization of perception and representation. The article analyses the impact of this fact on architectural strategies. It describes the background and nature of information games.

Keywords: information architecture, game, strategy, composition, digital techniques, algorithm

S t r e s z c z e n i e

Gra jest aktywnością ludzką, która wymaga stworzenia konwencji, przestrzegania reguł i która prowadzi do uzyskania wyniku podlegającego ocenie w świetle ustalonych kryteriów. Zasady gier współgrają z charakterystyką epok historycznych w których powstały. Era informacyjna przynosi narzędzia ułatwiające formalizację postrzegania i reprezentacji. Artykuł analizuje wpływ tego faktu na strategie architektoniczne. Opisuje rodowód i charakter gier informacyjnych.

Słowa kluczowe: architektura informacyjna, gra, strategia, kompozycja, techniki cyfrowe, algorytm

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1. Introduction

Can anyone compose a correctly sounding piece of music that matches classical standards?

What we need is two dice, a table of rules, and pre-prepared music themes. Sixteen columns of the table will correspond to consecutive measures of the minuet. The rows numbered 2-12 assign to each measure a phrase, composed in such way that the beginning and ending interact with neighbouring sections. A similar process will generate measures of a trio based on a single throw of a dice. The number of possible outcomes of the algorithmic composition will be:

$$11^{16} \times 6^{16} = 1.3 \times 10^{29}$$

This instruction manual is credited to Mozart, there is however no clear evidence of authorship. The confirmation for this could be the manuscript described by Köchl with the number 516f, which consists of two-bar, permutation-arranged sections. Musikalisches Würfelspiel, a musical dice game, was popular in eighteenth-century music. The first example can be found in Johann Philipp Kirnberger's *Der allezeit fertige Menuetten- und Polonaisencomponist* from 1757. [5, p.36]

Johan Huizinga, as one of the first researchers, became interested in explaining the role of fun and games in the development of civilization and human artistic achievements. He determined that the game is a voluntary activity detached from the utilitarian thread of life which highly engages the participants, taking place in a spacetime set by specific rules [3, p. 13]. He believed that the game contributes to the formation of specific social groups, bound by rules, often resembling a secret convention. Huizinga's interest focused on the constructive function of games, marginalizing gambling and involvement of material resources.

A more complete picture of the human propensity to play can be found in Roger Caillois. The definition of the game was formulated here by specifying criteria: open participation, separation (from a practical stream of life), uncertainty (of the result), unproductiveness (economical), submission to rules and alternative reality, created for the purposes of the convention [1, p. 9]. A wide range of games, which are divided by the author depending on the type of activity undertaken, fit into this formula. The categories highlighted can provide associations related to creative techniques, including architectural techniques. *Alea* – games of chance based on the use of decision-making mechanisms, independent from the participants, create an analogy of aleatoric output. An extreme example can be found in John Cage and in spontaneous architecture created by users, where the only limitation is the shape and size of the lot. *Agôn* – games based on competition, can be associated with a situation where the different positions of the team members or the diverse expectations of the participants require negotiation. A group of imitation games, *mimicry*, is associated directly with artistic situations (theatre, pantomime). The isomorphic, homologous, analogous models used in the visual arts and architecture use strategies of imitating features to embody the idea.

The last category highlighted in Caillois' work – *ilinx*, group activities associated with an effect on the senses, which it unbalances from the natural state (balance, orientation). "Carousel" impressions were sought to be achieved by artists creating while faded: the composers of late Romanticism, painters and poets of the turn of the 20th century. Even though undertaking engineering activity in similar states is morally unacceptable, the chances created are worth noticing, especially virtual and augmented reality for the ilinx-type games.

Architectural fun is associated with taking a significant risk. The failure of the dice minuet deprives the participants of the game of fun, but will not expose them to health risks. Even a purely aesthetic defect in a building lasts for many years, being impossible to repair easily. Does this mean that in the work of building there is no place for coincidence, randomness, play?

This dilemma takes on particular importance when architecture becomes an empirical field. Digital building prototypes accurately represent real spatial situations. They allow experiments to be conducted consistent with empirical theory. Without exposing anybody, the efficiency of variationally multiplied solutions is checked. This process resembles a game more and more…

2. From probability to game theory

The interest of musicians in randomness may be associated with a discussion that was very lively in the eighteenth century and the roots of which date back to the analyses carried out by Fermat and Pascal. These considerations headed toward explaining the principles of games of chance. Combinatorial methods were used and turned out to be efficient in describing isolated phenomena. Modern probability theory, implicating associations with real, multi-element systems present in architecture is a much younger field, derived from Kolmogorov's works, conducted in the nineteen thirties.

Formalization of the rules of composition, without which the dice throw would be pointless, originates in the Greek tradition, during the Middle Ages it was spectacularly manifested in Guido d'Arezzo's didactic practice [7, p.68]. The juxtaposition of the rational (rules, tables of dependencies) and random factors (roll of a dice, picking a card) allowed systems to be built that supported creation, or even autonomous executive apparatus.

Oswald Spengler suggested that the development of civilization depended on the ability to rationally represent reality [8]. Logic games take place in a formalized environment, so they are subordinated to the mathematics of their time. The combinatorics of Fermat and Pascal is used today, at any time when, instead of taking an arbitrary decision, we prefer to roll the dice. Pseudo-random number generators are used to create "irregular" patterns and measure random distances. Randomness is also useful as a mechanism providing parameters that differentiate solutions of complex algorithms (e.g. during the mutation in generative processes).

A truly intriguing prospect for the *game of architecture* was opened by John von Neumann's works. In 1928 he established a minimax algorithm, which was looking for an optimal strategy for minimizing losses in a game with a pool of zero, with perfect information. Further considerations led to the broadening of the analysis with situations involving many players, with incomplete information, creating a base for grasping phenomena actually occurring in the human life environment. Von Neumann, together with economist Oscar Morgenstern attempted to describe them in Theory of Games and Economic Behaviour (1944). Thanks to these concepts, the mathematics of twentieth-century civilization benefited from game theory – in translating complex processes with a systemic nature.

Christopher Alexander decided to use a systemic approach to solve spatial problems. *Pattern Language* published in 1971 contained an algorithm that supported design, which imposes strong associations with von Neumann's concept. We are dealing here with a game

involving many participants and the situation of incomplete information. The author outlines a strategy that does not guarantee objective success, however, can minimize unfavourable events and increase the chance of obtaining the optimum solution. Elements of the strategy are created in the deterministic processes that have an *if then, else*, construction. A holistic approach to the problem requires the assembling of the results in a cascade tree and this is an iterative process. The concept of pattern language and the whole formalization of creative areas had a wide effect in the second half of the twentieth century. In the Polish environment pioneering work in this field was done by Stefan Wrona, who used algorithmic processes to solve problems of urban planning.

3. The playing fields and boards

The playing field for the game of architecture is the three dimensional Euclidean space. The achievements of Pythagoreans assured the Western civilization of the effectiveness of scaling methods. Thanks to them – a 1:1 board was replaced by a synthetic miniature, which we call a project.

We established earlier that a game requires convention. In the world of spatial phenomena this is created by the rules describing the dependences of figures and characteristics of transformations, that is, geometry. With the development of geometry, rules became more complicated, which made the convention more complex. Antique games required the skilful use of commensurate proportions, and the sufficient tool for the realization of strategies was the module. The mediaeval continuation of this concept led to fascinating achievements of Anglo-Saxon optics, which is today called descriptive geometry. Structures made using a ruler and compass allowed the game for the most beautiful, most unique pattern of tracery to be competed in [2].

When projective geometry provided perspective tools, architects started the game of *mimicry*, which proceeded in two directions. On one hand it tried to represent spatial reality on the plane, creating documentation or an illusion sustaining non-existent perspectives. On the other hand it sought to form actual compositions in such way that their perception would be associated with the images consolidated in the recipient's memory.

After the experiences of the Renaissance, there came a time for the application of relational rules of Cartesian mathematics. Entering the area of modern architecture, we joined the recursive game of Le Corbusier, the convention of which broke with the tradition of commensurate proportions.

In the era of information architecture, the boards for architectural games have become significantly more complicated, while at the same time achieving a common basis. Messages flowing between the participants are formulated using the digital medium, so they are characterized by modularity, automaticity, and the ability to transcode [4, p. 13]. This entails two consequences that create alternative architectural game environments. The first is a volumetric definition of space, radically divergent from the traditional, geometric formalization. It consists of no points, figures or bodies. There exists a matrix of voxels – building blocks that are actually quanta of information about the space. Similarly to pixels in an image, they record the presence and characteristics of the units that define our environment with a predetermined resolution. The second tendency is powered by the growing importance of virtual reality. An alternative environment may exclude us from real life by taking over our senses

with the apparatus of the interface. We are dealing here with an invention that is the embodiment of the inaccessible ideal of the game world. It meets all the demands of Huizinga and Caillois. It creates conditions for the realization of the game bonding together the features of all the categories into one, circumfluent, deludingly perfect convention.

4. Tactics and strategy

The object of the game, due to the interdisciplinary nature of architecture, can be both strictly specific specialist problems and processes broadly expanding in time and space

Tactical action, aimed at overcoming current barriers are concentrated around: searching for the form, solving functional and technical problems, coordination, and optimization. Information architecture can equip each of these actions in measures which significantly increase the efficiency. Form-shaping activities are gaining support through parametric geometric definitions and parametric transforming processes. In contrast to traditional methods, creating new formations does not require a preliminary definition of the desired result. Through the use of generative methods, we can multiply solutions, make a selection, process the initially chosen prototypes.

The game of getting the most efficient construction and spatial systems takes place in the environment of simulation. Thanks to representative digital models we avoid the need for expensive and dangerous evaluation in nature. The precedent of Bauvais Cathedral is not repeated, because structural analysis and optimization programs opened to architecture the door to empirical laboratory [6, p. 11].

In large teams, performing complex tasks that require specialized knowledge, the game goes on with the determination of hierarchy and subordination of the effect of joint action to resultant of individual expectations at stake. The tactic to achieve this objective could be, in modern practice, BIM model (*Building Information Modeling*). In the case of unique realizations, such as the Guggenheim Museum in Bilbao, the Beijing National Aquatics Centre, or 30 St Mary Axe, it is an individually designed digital environment – a game board for interdisciplinary cooperation. The game does not stop at the design stage. Thanks to building and utility processes encoded in the model it goes on until the physical death of the building.

Tactics are not everything. We would like to take a look at the architectural game in the long run, to assess the impact that will affect us in the future, not as an effect of single operations, but as a result of overall spatial activity. To determine the optimal strategy, successive iterations of the game, the results and their impact on the environment in the light of established criteria have to be simulated. We are dealing here with a game within a game, or rather a game for the score in the game, where the most important condition of success is the possibility of an objective assessment of the result.

Beyond the technical-utilitarian area, where the criteria of correctness can be established relatively easily, architecture contains psychological, cultural or aesthetic elements, which slip by the simple parametrization. However, even here the information environment creates possibilities to construct evaluational tools. To create a strategy of design that would be urban space friendly, a team of researchers from the Bartlett School of Architecture developed the Space Syntax system. By combining the algorithms of integration, selection and distance

depth, it assesses the quality of urban solutions, based on objective, geometrically measured spatial relationships.

George Stiny and James Gips, in their work from 1978, tried to prove that in the field of aesthetics there exist objective, independent from conditions, measures of quality [9]. They analysed aesthetic systems, and established methods of evaluation of artistic solutions. They stated the definition of entropy as an indicator of aesthetic attractiveness and identified the algorithm which measures it.

5. Summary

Following in footsteps of the games of information architecture we can see that the prospect which appears at the end of the road is strikingly similar to the futuristic visions of Lem and Toffler. The world of games came into contact with the real world by the expansion of virtual reality and digital extensions, accessible through mobile telecommunication. Historic architecture was a firm foothold. As the most physical of arts, it did not allow excessive detachment from reality. The digital branch of the art of shaping space, used to build unreal worlds, is much more prone to accepting imaginary conventions. How spectacular are the effects of it can be evaluated after the screening of The Matrix or Inception. It is also worth warning. Exposure to circumfluent, intense projection of artificial reality can sometimes be fatal. William Mitchell wrote about diseases afflicting the mind addicted to digital amplifications. A world overpowered by the plague of artificiality, a world where everything is a game, a world suggestively depicted in Lem's The Futurological Congress, should remain literary fiction…

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JOANNA STOŻEK*

AN ESCHER-LIKE ARCHITECT

ARCHITEKT MYŚLĄCY ESCHEREM

A b s t r a c t

It's a beautiful game that enables us to create paradoxes, to reconstruct deformed images and to deform properly constructed ones. It's beautiful play in which imagination is the way of seeing reality and a form follows a vision, jumping by order of a randomly thrown dice.

Keywords: Escher-like architecture, game, metaphor, personification, irony

S t r e s z c z e n i e

Piękna jest gra, która pozwala tworzyć paradoksy, rekonstruować odkształcone obrazy i odkształcać te poprawnie skonstruowane. Piękna jest zabawa, w której wyobraźnia jest sposobem widzenia rzeczywistości, a forma podąża za wizją, skacząc na rozkaz losowo rzuconej kostki.

Słowa kluczowe: architektura widziana Escherem, gra, metafora, personifikacja, ironia

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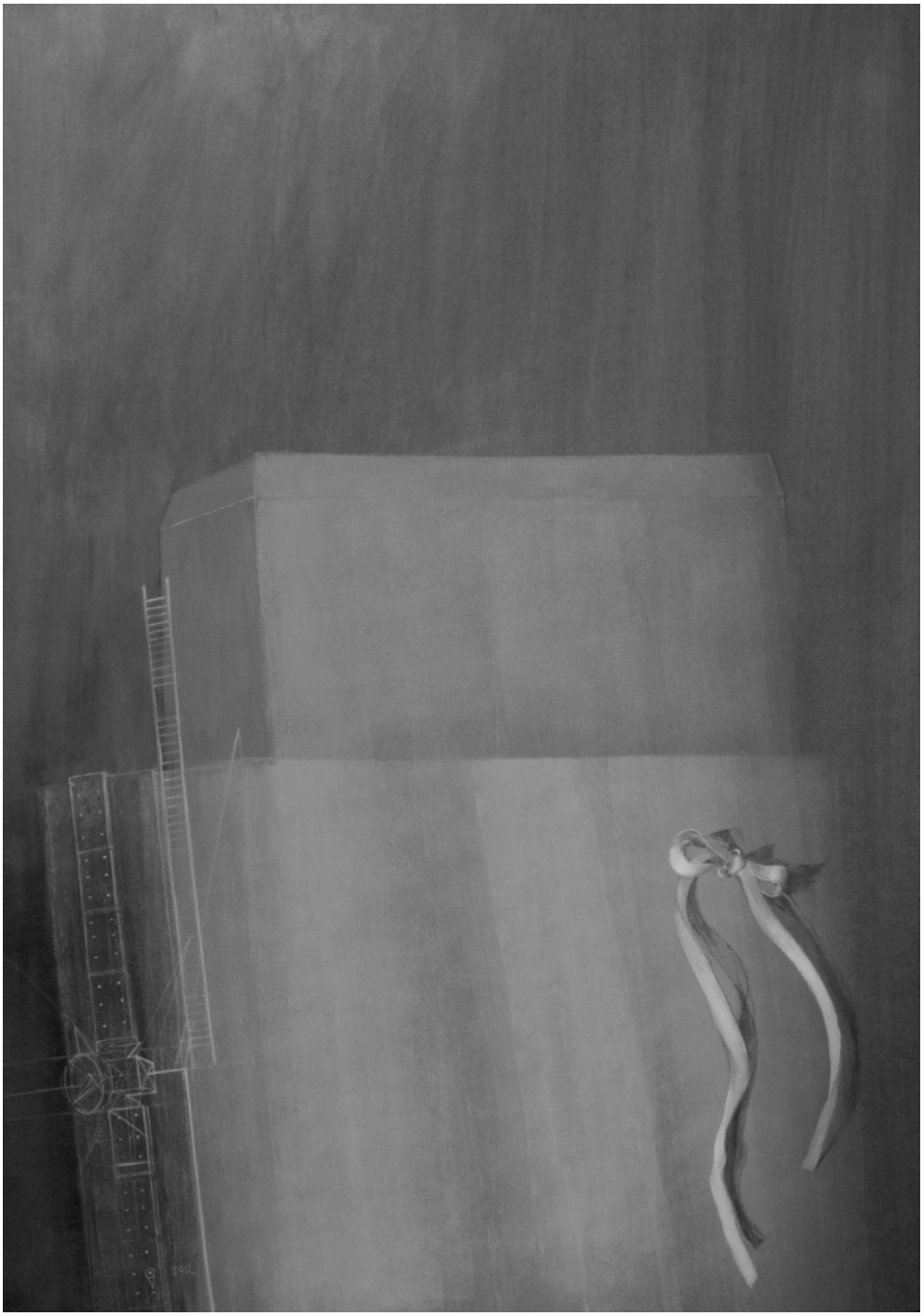

Ill. 1. Joanna Stożek, *A House with a Pink Bow*, acrylic on board, 70/100 cm, 2012

...Escher-like architecture, adored with poetry, reckless, reversed, leaving the labyrinth, mirror-like, mine, yours, nobody's, wanted and unwanted, abandoned, floating under ice, round as zero, architecture whose "centre is everywhere and circumference is nowhere," architecture with no signal, slender-waisted, bitter, sweet, modest, immodest, lonely, sociable, timeless, wet T-shirt architecture, drifting above waters, standing in a puddle, prophetic, slightly bent forward, slightly bent backwards, supple, full of ideas, fading away, breathing hard, apnoea architecture, parent architecture, daughter architecture, architecture-poor relative, crawling in wetlands, a nightmare, tangling your legs in the morning, architecture like chewing gum, like spring water, like opium, architecture of premonitions, psychological, psychedelic, flammable, thick-skinned, listening to suggestions, incredible, trustworthy, laborious, pulling down, carrying weights, drunk with success, architecture of memories, architecture of clouds, isolated, shocking with makeup, architecture-Chinese imitation, wrapped in a plastic bag, architecture like a guillotine, like a knife, like a sword blade, like a table leg, empty, listening out, posing for photographs, for portraits, architecture sprinkled with rose petals, diamond architecture, with loose hair, winking flirtatiously, offended, asleep, spoiled, unkempt, architecture in candlelight, moonlight and sunlight, disordered, inert, immense, architecture-good housekeeper, resourceful, well-groomed, burning, dying alone, deep, shallow, covered with tiles, filmed, advertising, multivolume, multi-plot, rising from the ashes, from the dead, from sadness...- Here are 100 exam topics in hand drawing or designing for our faculty's students as part of architectural games and play.

Can everything become architecture if we call it so? Can we call architecture in such a way that in our consciousness it gains features that are not commonly attributed to it? For example the human characteristics? Will we understand it better then? (If we do want to understand it.)

In architectural games and play, everything is possible. New words, new names and new concepts give things new meanings and organise space according to new rules. Metaphor, personification and irony deform the real image of the world we tend to see.

It's a beautiful game that enables us to create paradoxes, to reconstruct deformed images and to deform the "properly" constructed ones.

It's beautiful play in which imagination is the way of seeing reality and a form follows a vision, jumping by order of a randomly thrown dice.

This is when we can discover that the figure we've been looking for "is asleep, awaits in our mind to wake up" [1, p. 101] – "and to let us see one thing in another thing's categories"[6, p. 166]. "Reason is connected with categorisation, implication and deduction, whereas one of the aspects of imagination is seeing something in something else's terms". [4, p. 167] – Therefore, while playing architecture and with architecture, we are as at a funfair. We are seduced by the magic of fairground mirrors, enchanted by a distorted world, by a floor changed into a ceiling, by a giant Möbius strip, by a deceptive labyrinth, by an illusion of depth, by irony of uncommon thinking.

We broaden our understanding of space and architecture. We participate in a game and play that make illusion territories available to our senses and show new unknowns to our reason.

Thanks to the game and play, the slender-waisted or supple architecture posing for photographs in an amusement park gains real features that can be described with both a language of schematic, conventional logic and Euclidean geometry helping to organise the order of things and with a language that deviates from these rules.

When talking round the subject of our conference, we also see ourselves as participants in this game and play whose rules have led us along the way that is simultaneously ended and endless, homogeneous and heterogeneous, invariable and variable, since the Renaissance until today.

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JUAN LUIS TRILLO DE LEYVA*

FORBIDDEN GAMES: ARCHITECTURAL COMPETITIONS

ZAKAZANE GRY: ARCHITEKTONICZNE KONKURSY

A b s t r a c t

Common characteristics to any type of game: entertainment, risk, rules, action, confrontation, strategy, creativity, passion... The exercise of architecture is also a game. However, a form of extreme game for the professional architect is participation in contests. In these contests, projects should resemble a screenplay, an initial energy capable of generating a process.

Keywords: game, competition, creativity, magic, project

S t r e s z c z e n i e

Powszechna charakterystyka wszystkich rodzajów gier to: rozrywka, ryzyko, zasady, działanie, konfrontacja, strategia, kreatywność, pasja… Praktyka architektoniczna również jest grą. Jednakowoż formą ekstremalnej gry dla profesjonalnego architekta jest udział w konkursach. Projekt konkursowy powinien przypominać scenariusz, stanowiący iskrę zapalną, zdolną pobudzać proces.

Słowa kluczowe: gra, konkurs, twórczość, magia, projekt

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1. The reasons to play

The game concept is so diverse and extensive that is preferable, before entering semantic or philosophical definitions, to establish some features common to any type of game.

– The game is an entertainment that increases the tension of living, an activity that makes our attention and our perceptions extreme. When a young famous "torero" (bullfighter) was asked by a journalist about the reason that motivated him to risk his life in front of a bull, he replied: "Because to live is not enough." That is a reason to play.

- From the bullfighter's response, it follows that risk and adventure are also features of the game.
- The rules. This is the most educational aspect of the game, the acceptance of conventional limits that will set up a "field" or context where the game will be developed. Breaking these rules puts us "out of the game".
- Take action, start and reiterate a process that is always different. It is called the Shannon number, the name of the mathematician who made the calculation, to the almost infinite number of possible different headings of chess. The Shannon number is equivalent to the number of atoms that compose the universe.
- Through the game we compare ourselves and confront other players, as happens in the sports field. The game is an index to evaluate our global potential, of our abilities. The game is at the same time learning, confrontation and evidence or personal assessment.
- The game is linked to a strategy, when it reaches a particular capacity or ability, it is necessary to establish our own rules or rules of conduct that will increase our chance of winning.
- The game is training to exercise creativity.
- Emotion and passion are strongly linked to the activity of the player, are even the main causes of the usual addition of many people to the game.
- The board in chess, the ball in basketball, the javelin in athletics, the book for the reader…, are objects that together with the rules of each game are essential for the action; for in the game we find the toy as a tool that assists in the development of the features already set out.

It is obvious that the game is not linked only to our childhood, and if we are smart enough we will become adults who continue to play. This is the reason that leads us to be architects and to exercise architecture with creativity, passion, confrontation, rules, strategies, and risk.

2. The exercise of architecture

The exercise of architecture has cunning, its development continued on the appearance of the spaces and objects make it assimilable to conjuring and magic. The weight of matter, the confinement of light, perspective and visual mechanisms, the use of platforms, are a part of the mechanisms involved in the architectural project, that "played" by the architects seduce or alter the perception of viewers, which is an essential part of the architecture game.

As Carlos Marti said: "The law of gravity the weight into one of the main attributes of any constructive operation. The weightlessness becomes a constant aspiration aesthetics of the architecture"[1, p.134]. We find in contemporary architecture many examples of these games that assume as strategy the weightlessness of the buildings, perhaps one of the most

spectacular is the building "Veles e Vents" in the Port of Valencia, by David Chipperfield, built between the years 2005 and 2006. The weightlessness and the dematerialization are part of the architectural game of the twenty-first century.

A high plateau, a platform, allows the Mayan culture, on the Yucatan peninsula in Mexico, to create an alternative space decontaminated of your environment:

"*On these high platforms – many of which have a length of one hundred metres – they built their temples. From there they had access to the sky, the clouds, the breeze and to the great plains open in that, suddenly, he had become the previous jungle tedium. Thanks to this architectural artifice the landscape totally changed and gave you a visual experience of a greatness only comparable to the greatness of their gods*." Jørn Utzon [2].

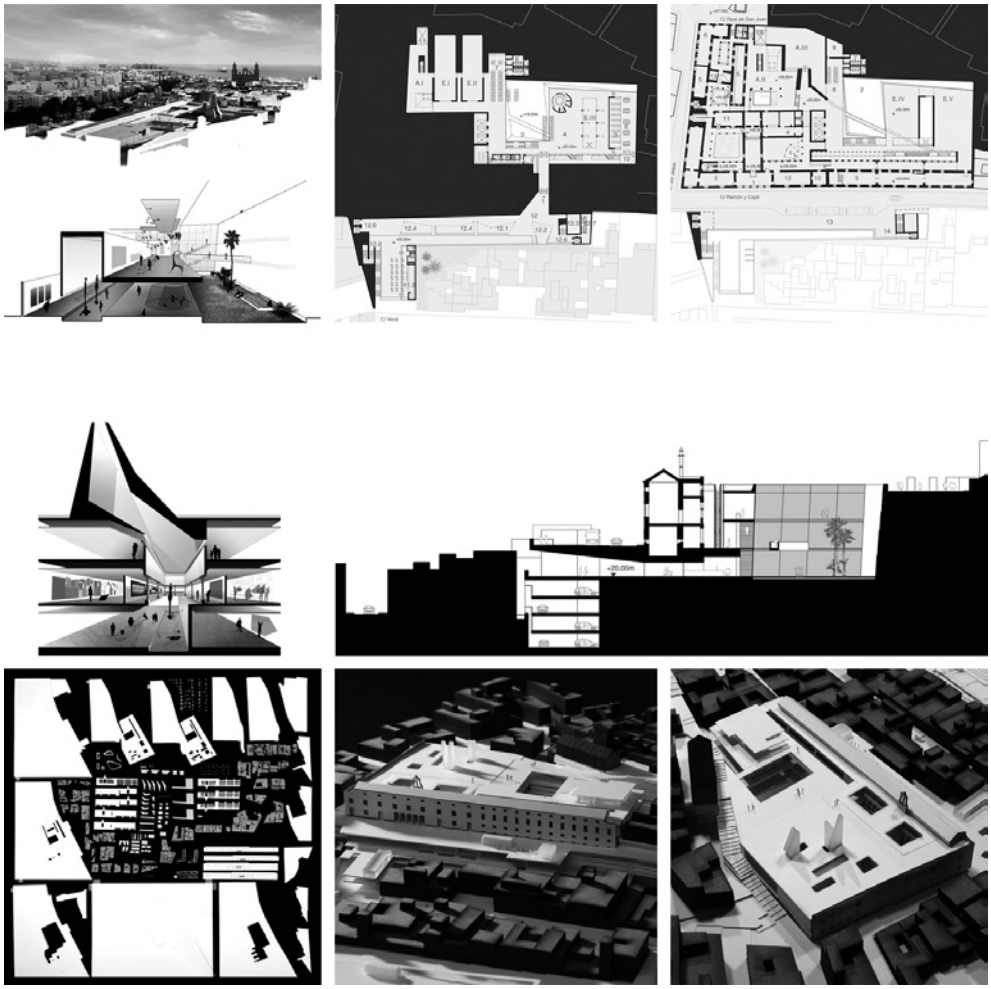
As the squares suspended in the middle of the Mexican jungle, the access platform to the Neue Gallery in Berlin by Mies van der Rohe is abstracted from the traffic of cars and pedestrians that surround it and puts visitors at the height of the treetops. Well-known was this architectural ruse to Jørn Utzon when he submitted to the contest in Sydney and dug into a platform the auditoriums and on it, converted on the deck of a boat, traced sails swollen by the wind of Sydney.

The geometry and the forced perspective, had allowed at all times "play" with the appearance, it is known that the renaissance magic of Bramante, creating a false perspective in the interior of the church of Santa Maria Presso San Satiro in Milan; as also occurs in the Scala Regia of the Vatican, built by Antonio da Sangallo and restored by Bernini.

The Modern Movement tried to debug the image of its buildings in the abstraction of a drawing, not only hiding the volumes and the constructive logic, but, even, forcing the logic of building material. The avant-garde facade of the civilian Government of Tarragona by A. de la Sota, the result of a contest in the year 1956, is a good example of this. He chose as an argument the construction of an impossible facade, full and empty, that belong to a dimensional drawing, difficult to construct in three dimensions without the use of the magic of the architecture. More recently, the architecture of Javier Garcia Solera provides us with the elemental of a sketch; solid lines, refined shapes in the which we do not recognize the material thickness, as happens in the Geshem building in Elche, built between the years 1999 and 2002, where the architect, based on its constructive knowledge, converts it from a drawing to architectural reality.

3. The competitions

However, a form of extreme game for the architecture professional is participation in competitions. A species of massive confrontation with the same program and place. A professional activity that is as much a game as a sport. I do not refer here to excessive professional energy spent in each architectural competition, especially in a period of restrictions and economic crisis, but the difficulty to obtain a fair judgment, especially in the existence of an increasing number of incompetent political representatives as jury members, with scarce presence of architects. Errors and anachronistic choices occur, almost always marked by the conservatism of the jurors. A contest is a game, a tournament, with players and rules, with winners and losers. Confrontation between "realists", usually the victors, and creative or utopian, the losers. Competition is also an investigation, an implementation of the comparative, theoretical and practical dimensions of the profession. In our recent history, we find many examples of contests where the winning proposals have been forgotten, while projects rejected are a regular part of architectural criticism and continuous reference of the avant-garde.



Ill.1. Competition Museum MuBA_G.C.,in March 2015. Authors: Angela Ruiz Martïnez, Juan Luis Trillo de Leyva, Antonio Martínez García, Gilberto González González, Sergio Sánchez Jiménez, José Antonio Alba Dorado, Rocío Narbona Flores, Paula Sabina Cabrera Fry, Yudit Barreto Martín, Tamara Narbona Flores, José Manuel López Cabrera, María del Rocío Acosta Martínez, Meritxell Álvarez Roja

The Universal Exhibition of London of 1851 convened a competition for which there were 245 proposals that were disqualified as unviable. After this result and the imminence of the event, the organization convened local construction companies in a minimum time to build a simple building that would host the exhibition. Joseph Paxton had to associate himself with the winning company and build the Crystal Palace in nine months. In 1854, the building was disassembled and moved, being destroyed by a fire in 1936 after successive functional changes.

Another unsuccessful competition has left us one of the most beautiful pieces of modernist architecture: the glass skyscrapers of Mies van der Rohe. In 1921, a contest was convened in Berlin for the realization of a tower next to the Friedrichstrasse station, 145 proposals were presented and that by Mies was disqualified before the result. It was a triangular solar located between the train station and an arm of the river Spree, with an area of 4,800 m^2, occupied during the competition by an amusement park. Of the proposal made by Mies van der Rohe three mounts and a charcoal drawing are left (MOMA), facts after the judgment of the contest. The winners were conservative, conventional and historicist projects. In 1929, Mies made a new version of the skyscraper of glass with curvilinear forms, which materialized in a model, which is still a reference in international criticism.

Most widely known has been the tender for the construction of the headquarters of the Chicago Tribune, in 1922 and whose bases had as goal the construction of the most beautiful skyscraper in the world. There were 262 proposals from 32 countries, including European architects. Among the participants were: Eliel Saarinen, Walter Gropius, Adolf Meyes, Bruno and Max Taut, Hugo Häring… the neo-gothic project of American architects Raymond Hood and John Mead Howells won the contest, was built in 1925, and has been forgotten. The contest went down in the history of modern architecture with a losing project: that of Adolf Loos, a column Dorica that its author claimed, after learning the judgment of the jury, would be built.

The same result obtained in the Contest for the League of Nations of Geneva of 1927, where 377 projects were presented and no winner was declared, proceeding later to the building of a neo-classical facade between 1929 and 1937. Among the multiple presented proposals was one by Le Corbusier that served as precedent to the Palace of the Soviets in Moscow.

A test of the polemic raised by this contest can be found in the magazine Cahiers d'Arts[1].

The contest for the League of Nations in Geneva and the demolition of the church of San Salvador in Moscow were the precedents for the Le Corbusier's project for the Palace of Soviets (1931). An ambitious functional program that provided for room for 15,000 spectators and a complicated state administrative development (USSR) took place to this contest. The preliminary phase consisted of an internal consultation to Soviet architects, who accepted an international invitation, in which Le Corbusier, was among others such as Gropius, Erich Mendelsohn, August Perret, Hans Poelzig … The winning project was an immense tower crowned by Lenin's sculpture, with a height of 415m. In 1961 the government withdrew from the construction of the Palace of the Soviets, constructing in its place the swimming pool Moskvá, until in the nineties the destroyed cathedral was reconstructed. In the opinion of Joseph Quetglas, this contest was significant in the configuration of the later architecture of the USSR: to be won by classical pastiche, he supposed the end of the identification between modern architecture and the Soviet Union[3].

The contest for the Opera House in Sydney (1959-73) had a lucky decision in favour of the project by Jørn Utzon, thanks to the intervention as a member of the jury of Eero Saarinen and the assistance of several architects, the Utzon drawings required a qualified jury. 233 proposals of 722 entries were submitted. The competition program drawn up by the British musical director Eugene Groossens: 3 halls for symphonic music (3000 to 3500 spectators);

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[1] The magazine Cahiersd'Art, devoted some of his articles to disseminate the discomfort that the profession had on the outcome of this competition: 1927, numbers 4 -5.7-8, 9 and 10; 1928, nr 2.

opera (2,800) and theatre (1,200). A total area of 60,000m^2, comparable only to the Lincoln Center in New York in the 1950s. The political spin produced in Australia in 1966 forced the resignation of Utzon before concluding the work.

In competitions, projects should resemble a screenplay, an initial energy capable of generating a process.

With these precedents it is possible that we come to think that it is better to lose a contest in second place than to win it, is that's why and it is my desire always to present in this event the last architecture realized in my study, therefore we illustrate this article with images of the project for the MuBA Museum of Gran Canaria, presented to the contest organised in 2015 and which, according to the judgment of the jury, occupied second place[2].

"The *Hospital San Martín, outside the walls of the foundational district of Vegueta, is perched on the Guiniguada ravine as a junction of the Risco de San Juan in its North slope. Against its monumental presence in the profile of the ravine, San Martín has a setting of narrow streets, low height, without capacity to assimilate the Museum activity. On the other hand, the ravine and its relevance make it proper as via access to the MuBA GC, to obtain this objective is activated the empty plot between Ramón y Cajal and Juan de Quesada, zoned as "free space"*.

The patrimonial subject of discussion is the adequacy of the dimensional spaces rehabilitated: the width and height of the hospital naves are not suitable to the expositive contemporary space; at least, not in its entirety. Museums are places of transit and stasis, public spaces of creation and exposure. A kind of theatre scene that, using large dimensions and equipment, enable diverse representations. Therefore we need new rooms of the twenty-first century, with heights of 5 metres and high technology, along with the pre-existing walls, loaded with history, also by suffering. The section of the ravine allows us empty interiors of 15 and 10 metres in height, with itineraries ranging from the shiver of history, which is retained in the old Hospital, to the visit to virtual or imaginary places, a reissue of the "magic box" of the avant-garde movements of the twentieth century.

A museum is a public space and part of the city: the sleep of reason and a haven for creativity. A location for feasting and tribal recognition, where fellow citizens become aware of their belonging to a place. A plastic substance that blends local and universal essences. To frame this activity has been our goal in this project"[3].

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[3] From the original memory presented to contest, March 2015.

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JANUSZ A. WŁODARCZYK*

HEY BOYS, IT'S NO FUN! [3] OR POLISH ARCHITECTURE'S GAMES AND PLAY

EJ, CHŁOPCY, ŹLE SIĘ BAWICIE [3] CZYLI GRY I ZABAWY POLSKIEJ ARCHITEKTURY

A b s t r a c t

What, if any, are the relationships between architecture and games and fun? Are games and fun identical values? Are these phenomena, when they come together, different depending on the specific cultural centres and the passage of time? In this essay the author tries to answer this question.

Keywords: architecture, cultural space, building, game, play, fun, post-modernity

S t r e s z c z e n i e

Jakie są, jeśli istnieją, związki między architekturą a grą i zabawą? Czy gra i zabawa są to wartości tożsame? Czy zjawiska te, gdy występują wspólnie, różnią się w zależności od specyfik ośrodków kulturowych i od upływu czasu? W eseju tym autor stara się na tak ustawione pytanie odpowiedzieć.

Słowa kluczowe: architektura, przestrzeń kulturowa, budynek, gra, zabawa, postmodernizm

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"The Town Game" [1]
"The Town Is Not Architectural Play" [6]

Both the title of the essay and the two above titles of books written by Polish architects testify to the two terms of our interest here. Both terms may mean the same but also – more often – different things. Such a phenomenon exists in our language. We will be more interested in the differences than the similarities. In the titles quoted above a difference in context is seen – the word 'game' is positive or neutral while the word 'play' is negative.

The game is associated with something serious, both when it is a synonym for fun and when it means a system, thinking and scheduled acting – obliging, responsible, based on a strategy, principles or standards. And it lasts. As for play or fun it is different, totally opposite. The assumption is short, ad hoc improvisation treated as relaxing, with different overtones.

In my thinking and writing on the theory of architecture I have become used to treating it from the point of view of Polish conditions. In the small number of books published in Poland as well as in numerous enforced texts: scientific research (or rather so-called "scientific" – the scientific complex in architecture!), conference papers, or articles in periodicals, dominate fragmentary, ad hoc, but also abstract ways of dealing with spatial problems. Attempts meant to organize the problem in a broad context of events, treating the matter in a supposedly objective and global way are skipped, though specifically related to a culture, including custom and stemming from my own thoughts and experience, but overall critical and wishful. And the differences resulting from national or regional identity are significant indeed, for good and for bad.

The other, cardinal, aspect in my perception of the problem is what we mean by architecture. We are primarily absorbed by selected buildings, the so-called hits, preferably our own ones :-) – incongruity – not by the entire cultural space surrounding us regardless of the quality presented. In this context of considerations the architecture in our country differs considerably, in a negative sense, from the western countries which we usually refer to and whose patterns we follow. And it is precisely its universality which should testify to the culture of a country – that is what happens. In the aspect of the relationships between architecture and games and play/fun, all the above should be taken into consideration.

The game and play/fun. The fact that the two terms were used in the considerations shows that there is no equals sign between them. Although they are sometimes used interchangeably, the principle seems to be their difference. The concept of the town game, I will repeat extending the thread, may be neutral, may be various. However, town play is perceived as a warning against something improper, wrong. Here, it is necessary to differentiate between the house and the town, which is the scale of architecture – small and large – understanding that the house is and has always been a fundamental and simple value of architecture; it is its quintessence, whereas the town is optimal and complex. Therefore, there is a basis to put the sense of the phenomenon in the form of the game and play/fun into architecture.

The town was always the consequence of a game. Echoing Ortega y Gasset's words it came into being to create the conditions for discussion, exchange of ideas. It also had to protect itself against aggression, creating the proper conditions to carry on the fight. Thus, the rules of the game had to function in times of peace and in times of war. Hence the Greek town and its plan: a regular, geometric grid of crisscrossing lines of the streets to move, the point of the square for citizens' meetings and the residential quarters. That is one thing. The other is the fortification of the town, its closure: the walls and the water. The Roman town benefited from the experience

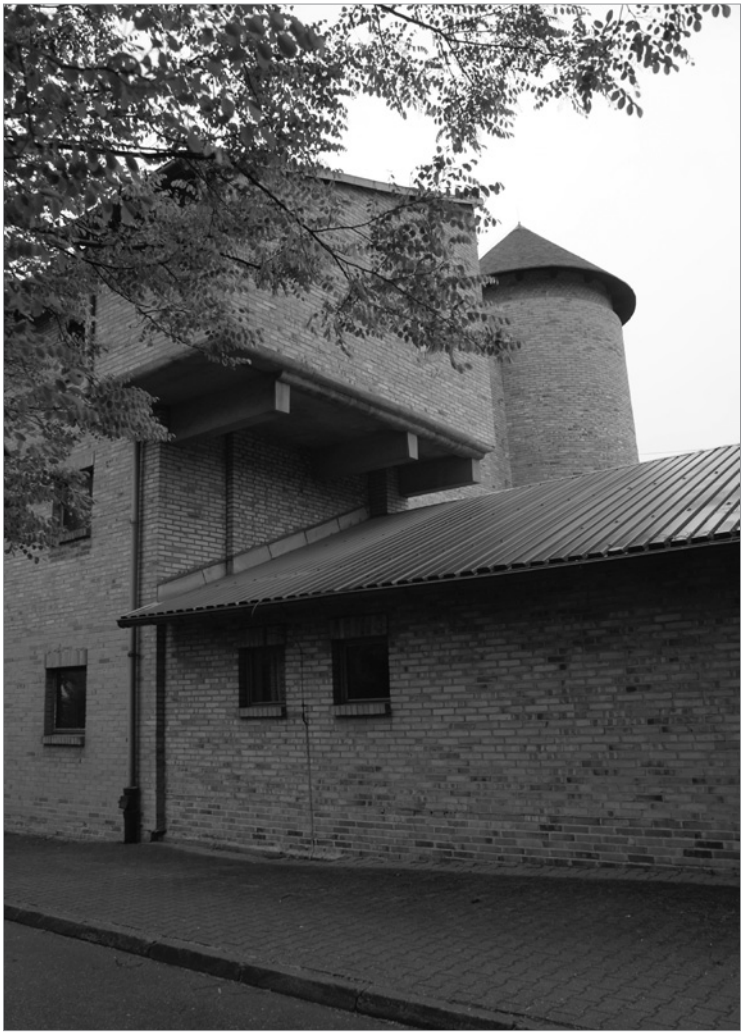
of the military camp, with the plan not changed in principle. It was not changed even a thousand years later locating towns in Central and Eastern Europe. Its fortification changed with the changes in military technology until it became redundant when the manner of fighting could manage any system of urban protection. The principle of the grid plan lasted circa two centuries longer – the Americans made use of it – as Manhattan is evidence. As a kind of *appendix* in the context of the town and war is Baron Hausmann's Paris – the star pattern of the streets with roundabouts was supposed to function effectively during the revolutionary movements, unlike the geometric grid. That meant new rules of the game.

Thus, a game in architecture, especially in its large scale, urban planning, is indeed a serious matter. Also apart from this, even in card games it is not fun. And if it is – it is in simple ones, not demanding excessive thinking – certainly not in bridge.

Well, let us go back to the architecture at the smaller scale, that is the house/building – how does fun measure here? I think that in traditional architecture deriving from the Antiquity, also the Middle Ages, it is difficult to find a place for the fun aspect. Maybe our persistent researchers, our scientific busy bees will find something :-). That is definitely a separate subject. Let us get closer to our times – modernism and postmodernism. The first one, yes this pioneering interwar and postwar, classical architecture, fundamentally serious. The principle, rigor, "from here to there" as necessary. The Charter of Athens and the new concept of the town, like previously, based on the game. No fun! Until postmodernism started – a laid-back atmosphere, freedom and fun, both phenomena are here. The 70s and 80s play with postmodern buildings – Hundertwasser's, Bofill's Marne-la-Vallee, or a larger scale like Las Vegas. The primacy goes to the Americans, whom modernism did not suit. It is worth recalling Le Corbusier's symptomatic talks with Americans during his stay in the USA. [5, p. 65–112]

What has already been said refers to the experts' thinking and acting, mainly of architects, but not only. They stop with the moment the functioning of the town, settlement, building starts. Later architecture, thus a town starts living its own life. The game is over, the fun can start. Further, the matters depend on the quality of the law, which is different depending on the tradition, the mentality of the people, the customs, distortions and myths, when the proportion of the brain and emotions varies.

What about Poland in this light; more precisely, our distinctive way of treating space. "Neither is it West nor East here" quoting a poet. It started with the Romans – they did not deign to pay us a visit. This determined the rusticity of the country, but it is its urban character which creates its culture. The town, not the village. "Villagers cannot build towns. They leave their totems of strange deities. The centre is somehow copied but the outskirts always look like a misguided hamlet." [7, p. 250–251] The town came here one thousand years after the fall of Rome due to German colonization. Thus, it was the Germans and later also the Jews who created them. The gentry were not interested in them – it was "ugh" for them and it was they who decided about the fate of the state. The burghers did not matter as townsmen and as strangers, unwanted – xenophobia. The growing anarchy of the Polish space has its origin in its rusticity, the absence of the rigors characteristic of towns. The excess of unorganized space. The Eastern policy of the Jagiellonian dynasty even increased the problem, here we could speak about endless space, not to be controlled. They wanted to have it but did not know how to be in it. It might be thought that because our country was not engaged earlier in the crusades or religious wars there was a lack of interest in the matters that bothered Europe. It is legitimate to assess it as the consequence of the rural individualism of the gentry which,



Ill. 1. Primary school, Pszczyna, Stara Wieś, arch. B. and J. Włodarczyk, The inspiration by the middle age castle dansker

in spite of their ambivalent attitude to the abovementioned, also turned us away from common European interests, to our disadvantage. The absent are not right.

Wars and migrations made prescription and thus order difficult. The three Partitions of Poland with the rapid development of the West caused regress in the functioning of the country which in turn caused the decline of the cultural space. Another essential factor that intensified the mediocrity of the space was the increasing Romantic ethos of the fight against the work ethic. It is difficult to take care of our own or common space if we are not at home.

Ill. 2. Primary school, Pianówki, arch. B. and J. Włodarczyk, The elevation with the face

In the interwar period, the approach to architecture in Poland appeared to be a novelty. After almost three centuries of total mess in this game there were the first attempts to put order in the space – it was building Gdynia as well as the concept of Functional Warsaw, the architecture of health resorts and sport objects, yet, with total neglect of some parts, particularly those in the east. Well, there was relatively little time.

Then there was another war and another regression – *inter arma silent musae,* and also *silent leges.* Well, and then came the PRL times – the Polish People's Republic. Regardless of the overall, often tendentious, view that that time brought into our space some positive

aspects – significant and planned elements of the game: providing the needy with accommodation based on the idea of social housing estates, the moderately ordered spatial law and its derivative rights, with the enclaves of anarchy in individual building left to those interested without any participation from the state.

Finally, the last quarter of the century. A still immature democracy, and the primitive and rough form of capitalism plus postmodernism (it is worth giving a thought to whether it was not the Poles who invented it a long time ago :-)) with the lack of the elements of the game led to and fixed the spatial mess and total waste of the cultural space. Its excessive privacy and the lack of the game factor mean that we deal with something like bad play. Private interests which, without adequate perception of the space in society and total freedom and absence of applicable law, created the view of the countryside as can be seen today.

The problems of the surrounding space should not, must not, be separated from the socio-political sphere of the country – architecture is not an autonomous value, of itself. This space of ours is a reflection of this very sphere. There is no sensible game, we play with current problems which we quickly get bored with – leaving them unsolved – and then we switch to others and on it goes. Such fun! Therefore, I will conclude with the ending of a poem

…"for you it is fun, for us it is life". [3]

And at the end – a bit of optimism. The architect's job can be also seen as pleasure and fun. At least that is how I understand it. It is fun, permanent :-)

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ZBIGNIEW K. ZUZIAK*

HOMO LUDENS AND THE NODES OF URBANITY. PLACES, MAPS, METAPHORS

HOMO LUDENS I WĘZŁY MIEJSKOŚCI. MIEJSCA, MAPY, METAFORY

A b s t r a c t

The author discusses the interrelationships between play and the art of urbanism focusing on the cluster of nodal places called here "nodes of urbanity". At the background of Huizinga's theory of *Homo ludens* as cultural component, the analysis of these foci of urban life seem to have explanatory value for architectural and anthropological theories of the "Ludic City". The main points of this conceptual framework are illustrated with two cases from the city of Krakow.

Keywords: urbanism, architecture of the city, place, nodal places, nodes of urbanity, urban anthropology

S t r e s z c z e n i e

Autor prowadzi rozważania na temat wzajemnych związków między grą a sztuką urbanistyczną koncentrując uwagę na skupiskach miejsc węzłowych nazwanych tu „węzłami miejskości". W świetle teorii Huizinga na temat *Homo ludens*, i gry jako kluczowego komponentu kultury, analiza tego rodzaju skupisk życia miejskiego wydaje się mieć niemały walor interpretacyjny dla architektonicznych i antropologicznych teorii „*Miasta Ludycznego*". Główne tezy metodologicznych koncepcji tego rodzaju analiz zilustrowano dwoma przykładami z Krakowa.

Słowa kluczowe: urbanistyka, architektura miasta, miejsce, węzły miejskości, antropologia miasta

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1. Introduction

The title of this paper announces two of the author's points in the discussion on the connotations of the play-element in the contemporary theory of urbanism – with particular reference to the theories somehow related to Rossi's theory known as "the architecture of the city" [8]. The first refers to the urbanistic implications of Huizinga's famous theory on the role of play in the development of culture [6]. The second point refers to role of metaphor in the art of urbanistic and anthropological interpretations of the clusters of nodal places where we can observe the condensation of "ludic energy". In urban literature, it is assumed that this energy exemplifies the essence of urban culture as well as cultural changes resulting from recent technological developments and urban marketing. These changes, in turn, strongly impinge upon the image of the architecture of the contemporary city – particularly those which are metropolitan.

The text is made up of sketchy notes laid out in two narrative layers. The first contains references to the theoretical components of urbanism significant to the understanding of the architectural and anthropological aspects of the process known as the "ludification of urban culture". Here, the author outlines his concept of the "nodes of urbanity" focusing on its specific typological categories that can be regarded as "the domains of contemporary homo ludens". In the second layer, this analytical concept is exemplified by two cases from Krakow.

2. Urbanity and *urbanistic construction* – frameworks and places of play

Motto: "A spectre is haunting the world – the spectre of playfulness. We are witnessing a global "ludification of culture". Since the 1960s, in which the word "ludic" became popular in Europe and the United States to designate playful behaviour and artefacts, playfulness has increasingly become a mainstream characteristic of our culture. Perhaps the first thing that comes to mind in this context is the immense popularity of computer games, which, as far as global sales are concerned, have already outstripped Hollywood."

(Valerie Frissen, Jos de Mul and Joost Raessens, Homo Ludens 2.0: Play, Media and Identity).

Urbanity and play belong among the fundamental concepts of culture. As emphasized by Huizinga, play is an essential function of culture. His *homo ludens* [5, 9] symbolizes the universal codes of urban rituals and behavioural patterns which have to be analysed in order to explain the cultural logic of urban form. Therefore, this theory, although first published over 70 years ago, still inspires urbanists looking for a bridge between the two currents of research on the cultural nature of the city: anthropological studies on the complexity and subtlety of urban lifestyles and the architectural analysis of their spatial settings.

Contemporary anthropological research on play – and its role in the development of cultural forms of life – provides yet another field where we can discuss the relationships between urbanism, art and culture. In the light of countless statements that urbanism is in a deep crisis, and evidence of chaotic urban and suburban development which, unfortunately, confirm this diagnosis, discussing urbanism as an art is more than abstract. It can easily be regarded as irritating. On the grounds of urbanistic theory, however, we can still find convincing arguments rationalising the use of term: "art of urbanism" [8, 7]. In this argumentation a significant role is played by the postulate which refers to quite a definition of urbanism based on the analogy

to one of the most common definitions of architecture. Namely – similarly to architecture – we can define urbanism as the art of "shaping / forming" the space" – specifically: urban space. Between these two branches of common disciplines, however, there are significant differences. As a result, the ties of this "urbanistic branch" with art are weaker and its artistic identity less clear. We are talking here about differences in: a) the scale of designed territory on which design solutions are expected, b) the level of complexity of a designed system, c) the degree of dependence on politics, d) the scale of potential conflicts generated by the design situation, and e) the complexity of a decision-making system resulting from the large number of "actors" involved in the decision-making process and complicated – and often non transparent – relationships between them. It is just because of this last – let's call it the "urbanistic decision-making game" – that we reflect on the anthropological aspects of the relationships between urbanism, culture and the game.

The Ludic City is becoming a fashionable theme for international conferences on urbanism architecture and urban anthropology. This urbanistic idea, however, does not seem to be clear enough for us to operationalize it on a larger scale at the moment. In the fast growing literature on this subject we can find attempts to combine anthropological streams of urban research with environmental psychology studies and their architectural and urbanistic connotations initiated by the famous Kevin Lynch's Image of the City. There are also explicit references to Huizinga. In a sense, the role of play in urban anthropology pointed out by Huizinga's theory of *Homo ludens* is taken up by Quentin Stevens. In the second chapter of his book – "The Ludic City. Exploring the potential of public spaces" – he discusses "the analytical concept of play" [9, p. 27] referring to the theoretical writings of such distinguished thinkers reflecting on diverse facets of the phenomenon of play in the urban realm as Benjamin, Lefebvre, Sennett, Bourdieu, and Goffman. Stevens also provides an extensive case study on the elements of the "ludic spaces" in the CBD of Melbourne, Australia. In his analysis of "the social dimensions of urban space" he uses analytical units as: "paths", "intersections", "boundaries", "thresholds", "backdrops", and "props". References to the relationships between morphological thinking and the mental mapping discovered by Kevin Lynch are quite obvious.

Let us consider now the other "common denominators" of play, urbanism, and art. These are "urbanistic construction", place, maps, and metaphors. Our first step should be a reflection on thr architectural perspective of urbanism and the anthropological view of urbanity. Paradoxically enough, the semantic relationships between *urbanity* and *urbanism*, and their consequences for the area of their respective professional and academic activities, are not obvious. For many urbanists, the notion of urbanity is still associated with behavioural patterns, lifestyles, contacts and other forms of activities as well as their environmental settings affecting the quality of life in the populated territory which conforms the criteria established in such "canonical" definitions of the city as the one given by Weber [12] or Wirth [13]. These sociological and anthropological definitions corresponded with the architectural view of the city. According to the classical European tradition, dominated by the architectural perspective, urbanism as an academic discipline is viewed mainly as the art of building and rebuilding cities (*Städtebau*) supported by relevant theories borrowed from science and the humanities. In urbanism, this concept of city building is associated with the creation of a cultural meaningful and functional environment hospitable to inhabitants and other users of the territory organised and managed with respect to the Ancient Greek idea of the *polis* and the later political concepts of urban democracy as well as the notion of the public good. In


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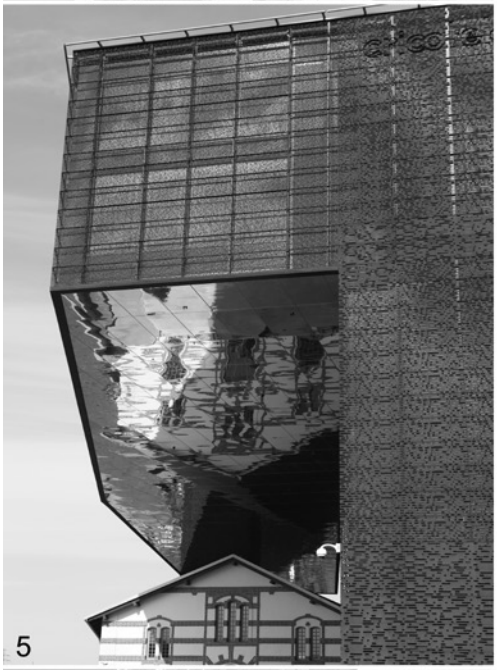
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a more contemporary version, however, we could modify the above definition by accentuating the wide-ranging competences of the main actors – designers, planners and other decision makers – participating in the complex game called the development and redevelopment of physical urban structures.

As with architecture, the conceptual apparatus of urbanism is structured around such basic terms as form, function, construction. These fundamental concepts can be also regarded as design criteria formulated in professional standards *vis a vis* the widely recognized values and qualities of the urban environment. From this perspective, in a metaphorical sense, the urbanistic idea of the spatial order can be explained as the postulate to regard the city as a large scale architectural structure – the "*architecture of the city*" [8] – made of inherited and new architectural objects and landscapes, with a distinct morphology as well as functional attributes and meanings satisfying standards of a given urban culture. In other words, urbanism is the art and science of creating spatial frameworks for diverse forms of urban life according to the principles reflecting values highly respected by the population of a given territory. In the contemporary theory of urbanism, however, the above definitions and approaches – as well as classical ideas on the spatial order – are strongly challenged by the "actor related approach" to urban space, the idea of fluid space in a networked society [3] as well as new architectural concepts of urban spatial structures.

3. The *nodes of urbanity* and the metaphor of mapping

In the urbanistic literature, anthropological, sociological and geographical explanations of urban phenomena are strongly related to the research on the cultural nature of the city and cultural attributes of urbanity. For these reasons, interactions between the forms of urban play and the spatial forms of urbanity deserve more attention. In particularly, this postulate refers to the play-element in the nodes of urbanity: places clustered in the nodal points of urban networks. Supported by the analytical tools of urban geography and other relevant disciplines, urbanism helps us to understand why urban life is more vibrant in certain places than in others. For this purpose, we have to carry out a number of cartographic operations: 1) to compare the configuration of these places with the layers of urban reality that can be read from the respective map / maps, 2) to work out the method of mapping relevant layouts of activities and behavioural patterns of playing actors, and 3) to compare the results of the above analysis.

The idea of urbanity nodes changes the analytical perspective and the focus of the research on urban centres borrowing certain elements from the approaches adopted in the network theory of the city and paying more attention to the anthropological elements of the analysis. The *node of urbanity* can be defined as the place or a cluster of places which, because of its / their accessibility and other highly appreciated values, have key significance for urban life. This definition implies that the meaning of this term covers a much broader area than such basic urbanistic concepts as: city centres, district centres and the like. For the urban planning methodology the questions arise at this point: What is the role of urban nodes in the construction / reconstruction of urban form? What is the role of the play-component in the architecture and anthropology of urban places? To answer these let us give a kick-start to our imagination and look at the play-place relations from a perspective similar to those we can find in famous literary fiction on the magic of mapping the city and multi-layered realities coded in maps.

The Borges metaphor of a map or, if you like, Calvino's dream of the perfect map, as well as the cartographic dramaturgy plotted by Houellbecq in his "*La carte et le territoiere*" could be inspiring for tracing geometrical regularities between *the anthropology of place* and *the architecture of play*. Two places from Krakow have been chosen here to illustrate the main points of this paper. These are: the Small Market Square and a newly created public place linked with an architectural landmark called Kantor's Cricoteka. In a sense, these two examples are the opposites of the typological spectrum of urban heritage nodes. But they also have some common denominators. Both could be used as the themes for the interdisciplinary research projects carried out from architectural and anthropological perspective and devoted to changes in public places – with a particular reference to heritage and tourism aspects of these forms of cultural urban environment.

4. Poetics of place: two cases

Although overshadowed by the life on the neighbouring Main Market Square, The Small Market is so saturated with diverse activities that it could become fascinating a subject of a joint case study for architects and anthropologists. From urbanistic perspective, the analytical framework of such a research project should be focused on the relations between cultural and spatial policies and the management of the public space in the cultural environment having high values of urbanistic heritage and a strong tourism component.

Together with other squares of The Old Town, The Small Market belongs to the cluster of places which function as the core of the historic city centre and – at least symbolically – the very centre of the City of Krakow. Until 2007, the grounds of this public space had been used as a car park. That year, however, coincided with the 750th anniversary of the act granting the city's rights to the major settlement of Krakow. To celebrate this event, the local government decided to "modernize" this place. The conservation project, worked out by the architectural office guided by Professor Andrzej Kadłuczka[1], was implemented as an element of the larger programme, approved by the City Council, and geared to revitalizing the historic core and other areas designated as deserving public intervention. As a result, the square changed its image so significantly that today it can be regarded as second stage of the "city's open air theatre".

In the morning sun the tectonic of the Small Market Square may recall the Canaletto's paintings illustrating the baroque public spaces of Dresden. In the play between lights ad shadows, as well as the masses and linear forms designating the rhythms of architectural modules, we can read out the elements of artistic expression so significant to the compositional thinking of the Italian master. Also here, the architectural language of the place creates a hospitable environment for urban play. The space of the market is an opening for actors and the whole space seems to be expecting a stage director who will creatively orchestrate their actions. The question is, however, will these forthcoming events, and their means of expression, correspond harmoniously with the scenic background?

The programme of these special events is quite intensive and diversified. Sometimes, one could have the impression that the place is overloaded with performances and commercial

[1] The project received a General Public Award in the competition organized by The City and daily newspaper "*Gazeta Krakowska*" ("*Krakow Newspaper*").

activities initiated as a combination of urban marketing tools, instruments of cultural and educational policy as well as activities, like e.g.: beer festivals, are probably thought of simply to repair the city's budget. Throughout the season, the Small Market changes its face almost every day. Apparently, trade fairs, particularly food markets (Ill. 1), are to be regarded as events corresponding with the historical tradition of the place. The point is, however, that some of these events are arranged in a style which doesn't seem appropriate for such a prestigious place in "The Kings City of Krakow". Fortunately, the majority of the happenings played on The Small Market can be regarded as the examples of the effective and accurate image building techniques. Among the most successful cultural events are: jazz concerts (Ill. 2), street theatre spectacles (Ill. 3), street ballets, and lessons of common singing and the like. We also have innovative experiments performed here. One of these interesting events was the Micro park exhibited at the Small Market Square last May (Ill. 4). The prototype of this modular arrangement was commissioned by the Krakow Technology Park and made under the framework of the project named "Smart KOM".

As in other historic places, the cultural identity of The Small Market Square is rich, diversified and multilayered. Apart from the special events programmed here by the local government, the time of this place[2] has to be read out by still other, and probably even more significant, "anthropological layers". One of these is composed of smaller scale activities which could also be studied as interesting patterns of play and joy induced by the architectural environment and stimulated by its commercial side. For obvious reasons, this environment of play is dominated by the behaviour of individual visitors and tourist groups: flocked along the two lines of outdoor bistros and pubs and spread out on the floor of the square. Observed from the anthropological point of view, their interactions reveal the "other side of the form-function relations". Looking more deeply into the communiqué of these patterns we can realize that their ambivalence escapes from the rigid evaluative criteria and terminological apparatus used in the routine practice of urban design and planning.

The node of urbanity chosen as a second example is also located in a historic part of the inner city of Krakow. It is the area where we can observe, experience and enjoy, a cluster of places giving a new life to the part of the Vistula Riverfront situated between Pilsudski Bridge and Silesian Insurgents' Bridge. This new constellation of spots for leisure and culture activities belongs to the collection of the most fashionable sites in the city. Here you can find those who, tired of the historic core overcrowded by noisy tourists and almost Disney-like atmosphere of the area around Broad Street, flock to the spots where they can enjoy the pleasure of social contacts coupled with the magic of the former industrial sites and picturesque panoramas of two historic districts: Kazimierz and Old Podgórze. Among these magic spots, the area around the Cricoteka occupies a special position. This distinctive architectural form could be regarded as an iconic building creating a new and attractive image for the public spaces which are newly emerging as a result of the urban policy to revitalize the Vistula Riverfront. Undoubtedly, this is an outcome of a successful architecture design strategy to adapt the old industrial building into a museum and performing art centre devoted to the creative legacy of Tadeusz Kantor.

The Cricoteka Centre is a plugged-in place in two senses: 1) aesthetic, as an artistic message and a sign of the semiotic metaphor of the map, and 2) functional, as a place having its

[2] This is the reference to the book of Kevin Lynch titled: "*What time is this place*".

use value, mostly due to its accessibility and cultural programme. Apart from the Cricoteka, this node includes a new cluster of lively places of Old Podgórze and – on the other side of the Vistula River – places along Mostowa Street, up to Wolnica Square, and Museum of Urban Engineering in Kazimierz. The liveliness of this area results also from a uniquely attractive location and the spill over effect of a relatively new construction of the footbridge called "Bernatka". The positive impact of this pedestrian bridge on the surrounding area is so significant that we can even recognize the places grouped around this construction as new node of urbanity in the historic centre of the City of Krakow. Looking on the Kazimierz side from the terrace smartly arranged below the "Cricoteka Bridge" we can face the ambiguity of unspoken questions. Like in the "*The Death Class*", we can sense the play between the past, identified with the historic components of Kazimierz panorama, and the unknown future exemplified by the former industrial sites still queuing for redevelopment.

5. Summary

Play and place – key concepts of culture and the art of urbanism – are designated the main compositional axis of this paper. It was also assumed that these two terms can be regarded as an interesting thematic axis of the reflection on the "common denominator" of the two main currents of contemporary urbanistic thoughts: anthropological and architectural.

The methodological concept outlined here, called "*nodes of urbanity*" by the author, has both structural and anthropological connotations. It refers to the network theory of the city because these cluster-places are regarded as the nodes of urban networks. Emphasizing architectural and urbanistic perspective we can regard the "*nodes of urbanity*" as significant places in the "*urbanistic construction*" of the area designated for a given development project or a planning document. Semantically, the term "*urbanistic construction*" seems even more appropriate because it also bears the suggestion that in the time of the polarized and "*deconstructed city*" the urbanistic profession should play a more profound role in the integration of fragmented spaces. This, in turn, may also imply that urbanists and architects should focus on these places which – in terms of the lifestyle and behavioural settings – are more attractive than others, and therefore, have stronger integrative potentials. To fulfil this mission, however, architects and urbanists should open their professional sensitivity to the new social phenomena characteristic of the "physiology", "anatomy" and "physiognomy" of urban places.

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ARCHITECTURAL EXTRAVAGANCE

EKSTRAWAGANCJE ARCHITEKTURY

A b s t r a c t

In the process of architectural creation the crucial concern is its impressiveness and subsequent assessment. Hence the search for unique solutions that is typical of our times. Sometimes, playing with originality is fun, – conceiving unusual objects which need not obligatorily follow the Vitruvian principles of durability, utility and beauty. Often, temporality, transience and phenomenality, according to the intentions of the creators, are immanent features of many projects.

Keywords: architecture, originality, distinguishing mark

S t r e s z c z e n i e

W procesie tworzenia architektury istotnym zamierzeniem jest przyszły jej efektowność i później ocena. Stąd też w naszej współczesności poszukiwanie niepowtarzalności rozwiązań. Czasami zabawa w oryginalność jest grą i wymyślanie niezwykłych rzeczy, dla których zgodność z odwiecznymi witruwiańskimi zasadami czyli trwałych, użytecznych i pięknych, nie jest wartością obligatoryjną. Często tymczasowość, ulotność i zjawiskowość, zgodnie z intencją autorów, są immanentnymi cechami wielu realizacji.

Słowa kluczowe: architektura,, oryginalność, wyróżnik

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1. Introduction

The insane mind of King Ludvig of Bavaria was behind the construction of three great royal residences: Schloss Neuschwanstein, Schloss Herrenchiemsee and Schloss Linderhof. The great projects and huge costs did not lead to the creation of a place where the ruler could find peace. They remained testimony to his fascination with architecture, a trace of his playing at builder inspired by the music of Wagner. Their scale, imaginativeness and arrogance arouse interest and attract visitors and admirers. This is just what is expected of architecture. More and more architects take up the challenge of creating projects that will attract attention, bring the authors prestige, and make the buildings rise to the status of icons. They start a game of originality, which can be an interesting experience at times.

2. Lucien Kroll

In the early 1970s, medical students were invited to participate in designing the architecture of the Woluwe-Saint-Lambert campus of UCL (Université Catholique de Louvain). At that time, it was in line with the popular trend towards making inhabitants participate in the creation of the architecture designed for them, which resulted, among other things, from the failure of the modernist movement and a search for a new form of expression. The involvement of users in the design process by means of workshops and consultations aimed to arrange the flats in a way that would best satisfy the people's needs. The point was to reduce the role of the architect to that of a technical moderator. Lucien Kroll was one of the pioneers of the movement. Between 1970 and 1976, he designed *La MéMé*, a campus for UCL's medical students. He adopted a method of intense consultations with students which allowed him to create an alternative to the seriality and monotony of the architecture of modernism. The concept of the housing units was developed after a consultation with the university authorities and became a record of an experimental design process on the one hand and the architect's game with innovative aesthetic forms on the other. The objects that arose had an unusual appearance, fragmented elevation tectonics with a division into separate sections and no repetition of details or materials, including the part demonstrating a German approach to aesthetics, which allowed the architect to create unique architecture. At the same time, the complexity of the form produced by the process motivated by empathy for the diversity of the student community gave rise to an object that continues to provoke controversy and which is a prototype of radical architecture and is nowadays referred to as *an icon of democratic architecture.* [1] Its significance does not amount to just documenting the idea of participatory design. It can also serve as a source of analyses and research on the aesthetics of the 20th-century architecture. However, his original method of design, which consists in playing with the direct influence of users on the reality, is controversial. These days, any division or distinction with respect to social class or national identity can arouse strong opposition. The same applies to the landscaping of the area which once was an open space, with plants growing on artificial hillocks. Today, big trees grow irregularly on the slopes and alterations to the landscape are made over time and in accordance with current needs. The former openness of the project and its extravagance have disappeared. The aesthetic principles of the architecture proposed at that time, which meant a departure from regularity and symmetry, apparently proved insufficient to deserve a continuation and a special rank in the Belgian landscape.

3. Friedrich Hundertwasser

Hundertwasser was involved in his original artistic activity which earned him the name of a creator of bizarre objects that were rarely considered beautiful. He played with form, details, and – above all – the viewers' feelings. In his paintings there was a clear domination of biomorphic patterns. Initially he was inspired by the style of Klimt, with his dynamic and colour. However, over time, he developed his own style called 'transautomatism' which he defined as deliberate automatism or an ability to identify with an object through a process of deepened creation. From his youth he took an interest in organic art. He opposed the Bauhaus movement with its geometricized forms. Instead of the straight line he preferred the spiral, which he thought was closer to the natural cycles of life and death. Organic spiral shapes dominated his works, and a recurrent motif was an onion slice in vivid colours. His interests also included architecture, and were described in The Mouldiness Manifesto against Rationalism in Architecture [2], or a treatise on the rejection of rationalistic and formal architecture, where he also praised the natural environment and experiencing art as a happening. In 1980, he received a commission from the authorities of Vienna to design an apartment house on the corner of Löwengasse and Kegelgasse. He presented five models of which one was selected for realization. This is how his famous and spectacular building came into being. Everything distinguished it from the surroundings. It became a fascinating object owing to unusual formal tricks: playing with colour and detail, and unexpected surprises. It provoked widespread criticism, which was justified to a greater or lesser extent. Such architecture is a modern accent among the old environment. Its distinguishing marks are contrast and grotesqueness. It is hard to make an objective assessment of this kind of aesthetic phenomenon, including the beauty of the architecture. However, it is worth noting that there are places, such as Vienna and Salzburg, where efforts have been made to create conditions more conducive to the appearance of new architectural distinguishing landmarks in the cityscape. Their extravagance and specific novelty are appreciated and considered to have a significant value. Hundertwasserhaus (Hundertwasser, 1986) happens to be one of them. Hundertwasser took up playing with architecture many more times and the results can still be seen in numerous cities in Austria, Germany as well as Japan and the US.

4. Teatro del Mondo

This floating theatre with 250 seats was made for the 1980 Biennale in Venice. It was designed by Aldo Rossi as a compilation of two buildings – the Anatomical Theatre of Padua and the Globe Theatre of Shakespeare. The first is the world's oldest anatomical theatre built at the Palazzo Bo, the main seat of the University of Padua. It was founded by the anatomist Girolamo Fabrizio in 1594. It has been preserved in its original form which resembles the shell of a walnut. From the moment it was erected, its form and function fascinated people through the ages as death and art as well as anatomical drawings inspired macabre art. The other structure is equally significant and inspiring because the Globe Theatre has been inseparable from the image of the theatre and the world of illusion presented in it since 1599. It had an amphitheatric interior with the stage covered by a small roofing – *heavens.* A crest above the main entrance was inscribed with the motto *Totus mundus agit histrionem – The whole world is a playhouse* This suggestion of playfulness and the specific form of the structure certainly inspired Aldo

Ill. 1. Lucien Kroll, *La MéMé,* 1976, photo. author

Rossi and made him design the specific shape of his *Teatro del Mondo.* The ephemeral project remains famous and has been subject of countless formal interpretations and semantic analyses by various researchers. The architect himself seems to have treated the project as a game of originality which gained significance over time. The *macabre* motif is also present in the history of this short-lived structure. After the Biennale, the theatre was moored in the vicinity of Santa Maria Maggiore. The shabby, empty structure, stripped of the seats for the audience was a public toilet for people unaware of its significance for future generations of architects and art historians. In 2014, *Teatro del Mondo* was recreated for the 2015 Milan EXPO when a provocative idea was put forward to move the EXPO to Lugano and build exhibition pavilions on platforms floating on the lake [3, 4]. One of the newspapers published an article with a photomontage showing three del Mondo theatres along the waterfront ...

5. Serpentine Gallery or programmatic play with architecture.

The 2015 Serpentine Pavilion was designed by José Selgas and Lucia Cano. The temporary structure will stand in Kensington Gardens between June 25 and October 18. Its

form resembles a chrysalis of irregular shape made of double-skinned panels of a translucent polymer strongly accentuated by colour. Inside, there is a flow of spaces that vary in shapes and sizes. Daylight is filtered through the skin producing a brilliant stained-glass effect in the interior. In the evening, the pavilion is lit from the inside and becomes a stunning structure of light, shadow, transparency and lightness that leads the viewer into a fairytale world. The organic form of the pavilion, reliance on new technologies and materials, vivid colours and translucent skin are a trademark of the architects. The London pavilion is a deliberate play with ecology aided by plastics which has not prevented it from becoming a message for this year's London summer in Kensington Gardens.

This year marks the fifteenth anniversary of the idea to create temporary, transient architecture which lives only for several months and yet is significant and commented upon. Distinguished artists create icons whereby they declare their view on contemporary architecture with all its trends and idiosyncrasies. In the space of the park there is room for playfulness, for transforming architecture into a record that immediately goes down in history. Contemporary architecture's immersion in the pursuit of originality can be seen in other projects as designers have a wide range of formulas for self-presentation.

6. BUS:STOP Krumbach

In 2014, several bus stops were designed by famous architects in the small village of Krumbach, Austria. The architects in question were: Aleksander Brodsky (Russia); Rintala Eggertsson (Norway); Architecten de Vylder Vinck Taillieu (Belgium); Ensamble Studio, Antón García-Abril and Débora Mesa (Spain); Smiljan Radic (Chile); Amateur Architecture Studio, Wang Shu / Ly Wenyu (China); Sou Fujimoto (Japan) [5, 6]. Each architect created their own project, which were remote from standard solutions and surprised everyone with their form and ingenuity. The idea was to use local materials and to work in collaboration with local architects so that all the projects could be implemented quickly and efficiently. At present, they attract admirers of architecture and works of famous architects to Krumbach and the adjacent village of Vals.

7. Conclusions

Everything which serves the purpose of distinguishing a building or a complex of buildings from others is carefully premeditated and then implemented because the final result matters to every architect, every designer, particularly when it is combined with the pleasure derived from creating and inventing durable, useful and beautiful objects according to the eternal Vitruvian principles. At the same time, when an object becomes significant by the addition of distinguishing details, it provokes widespread criticism and gains popularity. An objective assessment of the aesthetic values of architecture, including its beauty, is difficult and ambiguous, but there are places where great effort is placed in creating distinctive landmarks in the cityscape. Such provocative architecture, created for the sake of being noticed, emerges to mark a contrast in space, which sometimes ennobles the space itself and sometimes simply plays with it.

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