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Architectural narration in shin takamatsu's works

Narracja architektoniczna w twórczości shina takamatsu

Abstract

The author of the article investigates Shin Takamatsu's works in search of narration studied on the basis of the architect's buildings along with his own descriptions and texts interpreting his work – with particular reference to Felix Guattari's analysis. The use of metaphors and other devices of architectural poetics, such as architectural quotations, natural and mechanical inspirations, abstract and iconographic signs and cultural symbols in Takamatsu's structures equates them with literary works, which has been reflected in the architect's statements. The artist turns them into a coherent language with a particular narrative.

Keywords: Guattari, narration, metaphor, Takamatsu

Streszczenie

Autor artykułu poszukuje narracji prac Shina Takamatsu, przeanalizowanej na podstawie jego budynków, wraz z autorskimi opisami, oraz tekstów interpretujących twórczość architekta, ze szczególnym wskazaniem analizy Felixa Guattariego. Metaforyka struktur Takamatsu, zastosowanie środków „poetyki architektonicznej", takich jak cytaty z architektury, inspiracje formami naturalnymi i mechanistycznymi, wykorzystane abstrakcyjne i ikonograficznie znaki oraz symbole kulturowe, przybliża je do dzieł literackich, co potwierdzają słowa architekta. Tworzy z nich spójny język z określoną narracją.

Słowa kluczowe: Guattari, narracja, metafora, Takamatsu

1. Introduction

What I mean is that to tell a story, you must, first of all, construct a world, furnished as much as possible, down to the slightest details… The problem is to construct the world, the words will practically come on their own. Rem tene, verba sequentur, wrote Umberto Eco in the *Postscript to The name of the Rose*[1]. These sentences about creating novels may also refer to creating architecture; architecture interpreted as a story – i.e. each building forming a separate world, created with the use of metaphorical forms and other poetic means. A user of architecture penetrates this individual world when entering the building, but this world is also reflected by an external form of the architecture – the building in its context. The narratives of buildings co-create the story of the city.

The end of the 20th century and the 21st century tend to be defined as the time of narration; the period in which the concept of narrative occurs in an increasing number of domains[2]. Based on the discursive nature of human life and culture, as proclaimed by Anthony Giddens among others, it also enters the art of building. It has been said that man is a narrative animal – *homo narrativus* "writing" his own autobiographical narrative within the framework of the "I project"[3]. According to this narration, he creates a physical reality around him.

Shin Takamatsu's architecture is an example of creative work confirming Eco's words and enabling one to study narration understood as a story about a building-world; i.e. reading the architectonical text, the narrative created by denotational references[4] of the building – metaphors, expressions, etc. The realisations of the Japanese architect, who draws inspiration from the world of technology, nature, art and culture, create separate realities.

Accumulation and transposition of symbols and quotations have been a consistent manner of Takamatsu's work (from the 1980s to the present), regardless of the fact that he constantly changes the source of inspiration and stylistics of forms. His method of creating, however, is constant and very consciously built (presented by Takamatsu himself and analysed in the essays of Felix Guattari among others). The methodology may be illustrated as a triangle of elements: word, image, architecture. An observer of Takamatsu's buildings is therefore confronted with structures as "overdrawn" images, most of them "cleansed of abstraction" – most often with rich figurative features (as presented in conceptual sketches of the architect). Simultaneously, according to Takamatsu, these are structures that use words. The concepts reflected in images confirm the statement of the architect: *Architecture is generally unconnected to abstraction* [13, p. 142].

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[1]   Eco U., *The Name of the Rose*, Houghton Mifflin Harcourt, Boston 1994, pp. 549-550.

[2]   Philosophy, historiosophy, psychology may be mentioned here, as well as "existential marketing" [7].

[3]   Umberto Eco coined the definition of man as a storytelling animal, whereas the term homo narrativus comes from Barbara Hardy, and autobiographical narration – "I project" is described in *Modernity and Self-Identity. Self and Society in the Late Modern Age* of Anthony Giddens [7, pp. 30, 33].

[4]   Eco writes about denotation of buildings, i.e. transferring their functions in a conventional way, by means of formal codes, in *The absent structure* [Eco, p. 209-212]. Denotations as an element of the "dictionary of references" of architecture were also described by Nelson Goodman [5, s. 664].

2. Structural narrative

Consistently used architectural quotes, natural and mechanistic forms as inspirations as well as iconographical signs and symbols used in buildings and their details can be observed in Shin Takamatsu's artwork throughout the years. These means of "architectural poetics" have been specified on the basis of analysis of the form of buildings and Takamatsu's descriptions of his own projects, where he characterizes the origin of each building.

The architectural quotes[5] include examples of: a group of pyramids at the Nima Sand Museum (Shimane 1989-1990), the fortified towers of the Business Center in Tbilisi (2001-2007), and the fortress of Pharaoh (Kyoto 1983-1984), the traditional Chinibu wall at the National Theatre (Okinawa 1998-2003), and Tō-ji pagoda in the Henjoto wooden tower project (Kyoto 2005). A pretext derived from modern architecture and used by Takamatsu in a contradictory manner at the Gotsu Community Center (Shimane 1992-1995) are multipurpose halls built in Japan from the 1960s. The architect himself suggests using the borrowed forms and transferring their meaning, so that they can be associated with architectural quotations as defined by Remei Capdevila-Werning, taking this phenomenon through the analogy from Nelson Goodman.

Takamatsu's inspirations with natural forms appeared e.g. as the sacred Buddhist mountain, Nose Myokensan, reflected in the tower of a worship hall in Hyogo (1995-1998) or various wings – of a butterfly as skylights in Earthtecture Sub-1 (Tokyo 1987-1991), a bird in Ela Tower Project (Tel Aviv 1995-1996), a swan as the structure of Tianjin Great Museum (Tianjin 2000-2004). In the last of these buildings (called Swanium) the bird is to be a symbol reflecting the glory of the city. An example of deriving a metaphor from the world of inanimate nature is Meteor Plaza (Shimane 1994-1995), where the oval body of the exhibition space takes the meteorite shape.

In the 80s and 90s of the twentieth century, a distinctive narrative motif in Takamatsu's artwork were machines. The *engine of trade and dynamism* [13, p. 116] may be recalled here – a symbolic form of Minatosakai Community Centre (Tottori 1994-1997), or Ark (Kyoto 1981-1983) – *a frozen locomotive* [13, p. 7]. However, mechanistic details or larger elements can be found in most realisations of that time.

Since the 80s, symbolic use of geometric solids and iconic signs has been apparent in Takamatsu's projects. This concerns an inverted cone wedged into an elliptical cylinder showing that *architecture has a symbolic obligation to the unavoidable strength of the site* [13, p. 96] at Nagasaki Ferry Terminal (Nagasaki 1993-1995), a fragment of a sphere as the reservoir at Tamayu Health Spa (Shimane 1993-1996), the letter O as the main motif of Omula Beauty College building (Fukuoka 1996-1998), or an elliptical 300 m high ring as a hotel in Ringdom Project (Tokyo 2006). It is also visible that the architect draws inspirations from other cultural elements, like the figures in Shoji Ueda's photograph titled *Four Girls Posing*, transposed into four exhibition spaces of Shoji Ueda Museum of Photography (Tottori 1993-1995). The geometry of the previously mentioned Meteor Plaza can also be added to this group.

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[5] About quotations in architecture cf. [1].

The architecture of Shin Takamatsu may be perceived as an example of the narrative described by Nigel Coates as *binary narration*. This kind of narrative is defined by Coates as giving an object or an *architectural situation* a *parallel identity* – a particular *costume*, derived not from its function but from the so-called *trans-function*. Imagination, sublimation and transgression are used in the creation and reception of the binary narrative of architecture. An example of space created as an attempt to create illusion described by Coates (a Ferrari bed or an interior of a restaurant with eastern cuisine pretending to be far east) is probably the most obvious example of this type of narrative [4, p. 83]. The "architectural situation" discussed by Coates may be analysed as the accumulation of metaphors and quotations among others as well as the use of architectural poetics (in part formally derived from the literary language in a given building (or a group of buildings). Thus, the created narration may be defined as "structural" as the one referring to the structure – an architectural form (and giving it a specific costume) and devoid of the notion of an event ontologically related to time.

In spite of an inseparable relationship of architecture with time (e.g. according to Juhani Pallasmaa, apart from living in space, we also live in time [10], while Karsten Harries has portrayed building as a history of struggle with terror of time [Harries]), the "architectural" time is heading towards eternity[6]. Traditionally, the essence of architecture was its durability, although in the second half of the 20th century, the concept of an event began to appear more often with reference to the art of building[7]. While literacy narrative consists in creating stories as events that take place over time, the narrative of modern architecture may use the concept of an event or not. Eliminating this element, it operates only with the concept of time in the sense of "heading towards eternity" – a monumental time of a work of art, and not the time of a novel's events.

3. Takamatsu's architecture and language

In *Architecture and Language*, an essay by Masaru Kawatoko published in Takamatsu's collection of works, Kawakoto calls the architect's artistic goal *Architecture-ness*, a phenomenon that cannot be characterized with words, although it is words that begin every work of the Japanese architect. They construct an idea and thus enable one to encounter the genesis of architecture. According to Masaru Kawatoko, Takamatsu's words and sentences (sometimes described by critics as incomprehensible [6]) actually express the architect's impatience in articulating thoughts with *preexisting language*.

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[6] The starting point for these considerations is the fact that architecture traditionally belongs to arts of space, and not arts of time. Karsten Harries wrote that "the language of beauty is essentially the language of timeless reality", and Juhani Pallasmaa quotes an artist Sandra Illiescu for whom experiential time in contact with a work of art differs from chronological time, linking past, present and future [10]. With regard to contemporary architecture, Mark Wigley considers buildings to be environments of events rather than single events [15].

[7] The concept of an event in architecture – "the world as a tissue of events", the basis of the city-event is characterised by Ewa Rewers among others [12, pp. 71-99].

Simultaneously, the commonly used language does not accurately describe the richness of Takamatsu's thought (as Kawakoto points out), which is a paradox for the fact that it is the words that construct the conceptual ideas. Consequently, the architect creates his own language, strengthening the existing meanings of the words used, and then introducing abstract elements into his designs – *making into languages, making into lines, making into figures* [13, p. 14]. According to the architect, it is impossible to describe the structures which are thus created by means of language. Takamatsu compares architecture to literature, understood specifically:

If literature is the creation of a yet unknown world through the command of known language, it's no exaggeration to say that this is extremely close to literature. To realize the existence of something of which no one is yet cognizant, through a command of known things in architecture – that is, materials and structural methods – and known ideas about architecture; I think that is the architect's creativity [13, pp. 14-15].

It can be assumed that the postulate of creating the world by means of literature brings to mind the above-quoted words of Umberto Eco. For the Japanese, however, the real architecture must exceed the language. Using words, he composes them in a way impossible in literature or poetry – *dramatic, overwhelming, unparalleled, unprecedented*. Architecture becomes a literary machine. Takamatsu constructs, transforms, destroys, and finally reconstructs.

4. Narrative devices

Felix Guattari characterised the stylistic means used by Takamatsu in the 1980s to create new worlds of references – *placing in existential suspension*. Guattari distinguished: disrupting symmetry (indicated by him in a near-obsessive use of vertical lines, yet distorted with the use of e.g. an oblique and transverse lines) and dicentric composition of forms, horizontal and vertical cuts as well as dividing buildings into two parts of different styles. He also pointed out openings and stairs leading into voids and the use of round forms [6, p. 135]. While these stylistic devices have evolved over the years, it should be noted that the language of Takamatsu's of architecture has such invariant features as deliberate separation of form and function, individual references to spatial and cultural contexts and specific use of quotations and metaphors.

Takamatsu rejects the literal interpretation of buildings' functions in their spatial forms. A clear example of such an action is the Origin I Building (Kyoto 1980-1981). The building got no function at the design stage; the investor decided to assign it to a completed facility only. Takamatsu considered working under such conditions as the opportunity to provide a visual answer to the question of what architecture is. The separation between form and function is also evident in Minatosakai Community Centre – a building with a multifunctional programme designed to support international trade. Takamatsu decided to symbolically to symbolically illustrate the message of the building in the form: the *engine of trade and dynamism* [13, pp. 24, 116].

The main façade of Origin I, with contemporary expression, mechanistic details and abstract shapes of openings, was juxtaposed with a longitudinal block of the building and

symmetrical distribution of spaces in its plan. The longitudinal block is similar to neighbouring buildings and the symmetry of the plan is reminiscent of some classical buildings. Thus, forms derived from spatial context and history were mingled with contemporary material – concrete – creating ambivalence: an amalgam of life, the richness of history and acceleration (movement into the future). According to Takamatsu, this ambivalence is the feature most required from architecture.

In another building, Pharaoh (a home and dental clinic), the architect uses the motif of a fortress as the genesis of the city. The "bulky" block was equipped with "embrasure windows", battlements and machicolations and "studs" in metal stripes along with small, round windows. The high traffic around the building resulted in the "defensive architecture", different inside and outside. The schizophrenic "microcosm" of the building and its immersion in the context of the place comprised the two worlds of architecture. This presents the Takamatsu's method of shaping architecture in the city – as two separate dimensions.

It can be considered that in the approach to function and context, Takamatsu's architecture fulfils the premise of Anthony Vidler's "third typology"[8] – typology based on a city. It is this metropolis that adds value to the narrative of architecture created by the Kyoto-based artist. Recalling two architectural models of creating it in relation to the environment that have emerged in history – Corbusieran immersion of the geometry of the designed forms in their context, and negation – buildings as separate works, detached from the neighbourhood (forms depending only on the quality of the structural objects themselves), Guattari finds the third way in Takamatsu's designs. His buildings are meant to be perfect aesthetical objects, simultaneously "hypersensitive" in relation to the surroundings [6, p. 133]. It is the neighbouring buildings that define the scale and geometry of the designed structure here. Such a phenomenon, described by Guattari, can be seen in e.g. Origin I, Kirin Plaza (Osaka 1985-1987). However, it is noticeable that Takamatsu also continued it later. Namba Hips (Osaka 2003-2007) may be an example here. The characteristic silhouette of the shopping and entertainment centre was designed by adjusting its height to the surrounding area. The cuboid of the structure was cut, creating a sharp wedge of about 1/3 of its height.

From fragments of a city Vidler draws three levels of meanings of new types used in contemporary works of architecture: meanings *ascribed by the past existence of the forms*, meanings of *the specific fragment and its boundaries*, and *re-composition of these fragments in a new context* – transformation of selected types into new entities where transferred meanings can constitute an interpretative key [14, p. 261]. From Kyoto, perceived by Takamatsu as a fractal organism, the architect also draws the means of formal symmetry and similarity of elements on a macro- and microscopic scale [6, p. 134].

Some of the transposed types were used by Takamatsu in a contradictory way. Multifunctional halls built in Japan since the 1960s, which acted as a pretext for Gotsu Community Centre, are perceived by the architect as architecture devoid of expression, thus emphasizing the lack of any characteristics in his design. The completed building (which is

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[8]   Vidler based his theory on the works of Italian rationalists, but his ideas had been published two years before Origin I was created, and this fact allows one to compare them with Takamatsu's projects, especially the ones coming from that time.
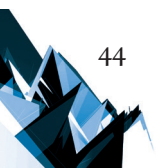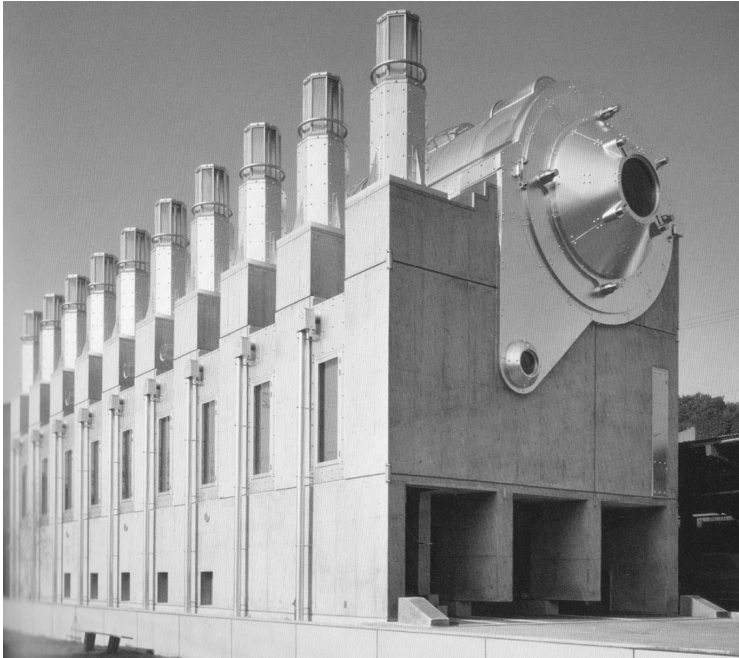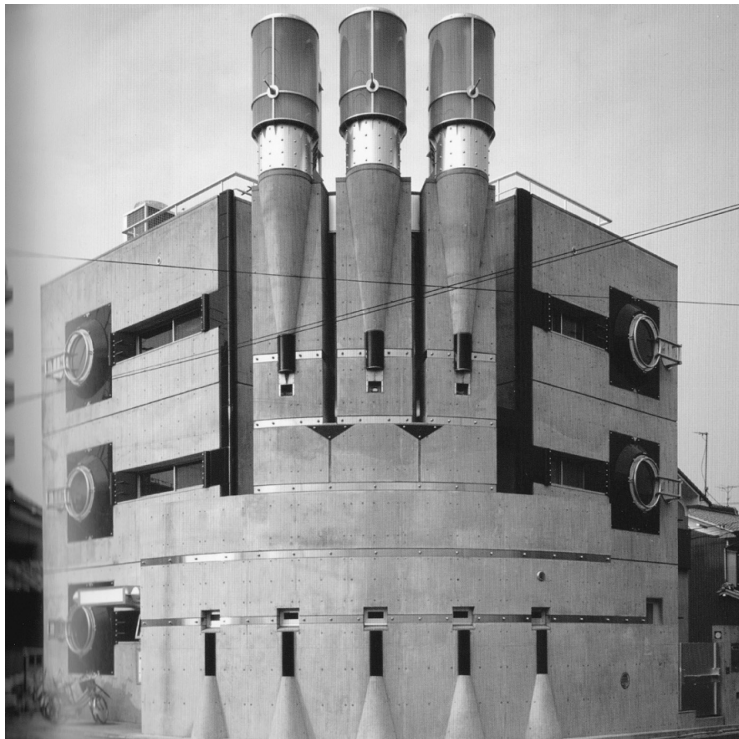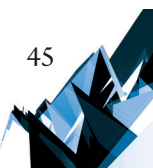
Fig. 1. Ark (Kyoto 1981-1983). Source: [13]

Fig. 2. Pharaoh (Kyoto 1983-1984). Source: [13]

only a fragment of the complex designed with a library, a vast plaza and a rectangle of high and low greenery), constituting a set of orthogonal volumes of different heights combined with an empty frame element, is to create *absence that induces presence. As a result, whatever purpose it is used for, the design is for a hall like a pure white canvas that necessitates a great deal of energy*, writes the architect [13, p. 92].

The dental clinic Ark, in turn, refers to the surrounding in a non-binding manner, drawing a metaphor of a locomotive from the vicinity of a railway line. This is architecture inspired by industrial revolution – expression of the dynamism of machines, *dynamics of form*. As Takamatsu says, from the moment of designing Ark, he feels more like an engineer than an architect [13, p. 42]. At the same time, as one of Takamatsu's mechanistic implementations from the 1980s, the building, clearly fits in with the style described by Charles Jencks as the second machine aesthetics, creating *mechanical monsters with bulging eyes*, presenting "bones and joints" – a skeleton as a building's exterior. Unlike the first machine aesthetics (the avant-garde of Mies Van der Rohe, Le Corbusier and others), it was oriented towards lightness, versatility, dynamism, electronics and self-regulation. The hyperbole of force, or a striking figure in contrast to the surrounding, represents the structure as more important than its content. Function here is also just "supported". *Unnecessary expression* and exaggeration form the architectural hyperbola. Frozen movement is also visible, manifesting itself in the presence of tubes, capsules, lifts, visualised in the form of the building [6].

The overview of Takamatsu's constructed buildings and designs from the 1990s show that at that time the architect replaced the stylistics of machine with platonic solids and other geometric shapes (using concrete, glass and metal as main materials), to draw from machines again in the second half of the 1990s – and, additionally, natural forms (the world of fauna and flora) and cultural signs, introducing more conspicuous light structures and diverse materials. The already mentioned Minatosakai Community Centre and Meteor Plaza come from that period.

The latter is a structure with cosmic metaphors situated in a small Japanese village where a meteorite fell in 1992. The building is multifunctional: it houses an exhibition space, a ferry terminal, an auditorium with 500 seats, a swimming pool and additional facilities (like a library, a restaurant and a reception room for private events). Each of these functions was placed in a different geometric volume: the exhibition in an elliptical one, the private events in a cone, the ferry terminal and the auditorium in two prisms covered by a common roof. The "cosmic solids" in a shiny metal cladding (anodized aluminum with glass and concrete), with an element of the exhibition space reflecting the meteorite, extend here from the mechanistic body – sculpture. Symbolically raised, placed over the undulated roof, it presents the reason the building was created for from a distance.

Nose Myokensan Worship Hall (Hyogo 1995-1998), a training building for Buddhist monks, is a solid composed of "a podium" and "a tower". The eight-arm star-shaped tower has a wooden structure, complemented by steel and glass elements (like walls and mezzanine floor inside). The structure is made of the trunks of surrounding trees. Nestled in the woods at the top of the sacred Nose Myokensan mountain, the architecture becomes a metaphor for the place – the tower-chapel as the top of the sacred mountain.

Nose Myokensan Worship Hall may also be referred to as an example presenting the essence of Takamatsu's metaphorical design – selecting the main idea, concept or image for each project and transferring it into the realm of architecture. Metaphor in architecture was defined by Marcin Charciarek as a *mental and formal phenomenon of the architectural landscape, a tropical figure that breaks rules of commonly understood and fixed syntax, abstracts through analogy and multiple associations from traditionally understood shapes, codes, contents, and architectural meanings* [2, p. 165]. It should be noted that for Takamatsu it is an element expanding architectural language – the original concept, the "keyword" which – expanded – creates a building from a conceptual design to its implementation. For example, in the building "Lumiere" at Omula Beauty College, the letter O as the school's initials became the basis of the project, "exhausting its theme" to such an extent that the subsequent design process merely consisted in (according to the architect) solving technical and structural problems, and therefore continuing a process which Takamatsu called a *momentary design* [13, p. 138].

In addition to metaphors, Takamatsu uses architectural quotations in his buildings. They can be found in the already described Pharaoh (transfers from the architecture of fortresses) or National Theatre Okinawa, where the traditional *chinibu* wall, transposed from residential architecture, forms a transparent partition for the *kumiodori* dance theatre, originally held outdoors rather than inside.

The Takamatsu's quotations are indirect quotations; therefore, they paraphrase the quoted elements, sharing some of their features. In Henjyoto Project (Kyoto 2005) the architect used the highest Tō-ji pagoda in Japan, dating back to the 8th century, to create a wooden structure named *Henjoutou* by the highest priest of Tō-ji; Hentou tower means "enlightenment", symbolizing the Buddha.

By expanding the language of architecture, applying metaphors with a broad spectrum of references, Takamatsu has reached a point where he discusses giving it any meaning at all. Among his works, one can thus find projects in which Takamatsu departed from conferring meanings, and which in fact serve to create new theorems.

Kirin Plaza (Osaka 1985-1987) is an example of architecture symbolizing corporations, but without using any corporate symbols. At the site, described by Takamatsu as the most inordinate place in the whole Japan, the architect decided to create *architecture symbolising architecture* – embedding it in the spatial context and simultaneously detaching it from it, intensified in architecture. According to Waro Kishi, four towers of Kirin Plaza symbolised the centre of the world; they formed four identical façades and an interior, which, occupying about half of the building's volume, constituted a substantial architectural space. The mechanistic details in the building were characteristic for Takamatsu – the frames of the openings, corners of the solid and its smaller elements. On the basis of this building Takamatsu passed on his theory of architecture: *architecture has a presence unlike a sign or index* [13, p. 58].

In turn, Namba Hips is a *secession from meaning* to create architecture independent from the later vicissitudes of life. The characteristic silhouette of the building with an abstract symbol on the front – round shapes of the opening with a balcony and glazing – *makes architecture impossible to be referenced* [13, p. 172] to anything familiar. Namba Hips is supposed to be the only symbol in the city over-larded with meanings.
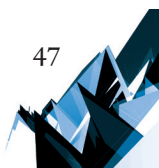
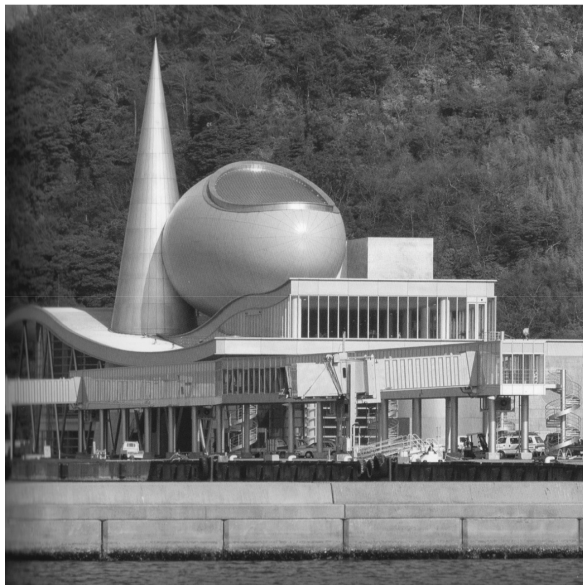Fig. 3. Kirin Plaza (Osaka 1985-1987). Source: [13]

Fig. 4. Meteor Plaza (Shimane 1994-1995). Source: [13]

Among the later designs, reflecting Takamatsu's design idea in its full spectrum, the most interesting seems to be Doshisha International Academy (Kyoto 2008-2011) – the building of a school with a slightly unpredictable programme. Takamatsu's brief comment on the building does not seem to exhaust the references contained therein. According to the architect's words, the unpredictability of the building's programme was reflected in the *unpredictability* of its architecture. The school was planned as one promoting international education and Takamatsu designed it as white geometrical solids with colourful accents in Mondrian's tones. The solids, geometric shapes of openings and details along with colour scheme give the impression of loose metaphors and quotations from the 20th-century occidental architecture. Reminiscences of the International Style as well as the later round forms are evident here. Takamatsu writes that the forms of the building are to be *vestiges of syntagmatic sentence structures that have lost their nouns and subjects*, which will gain their meanings during the functioning of the building. Such filling of the work with meanings – a dialogue between architecture and its users – can be considered as another characteristic feature of Takamatsu's architecture, which the architect himself describes in the following way: *Anything that possesses the capability is called a symbol* [13, p. 186].

5. Conclusions: private and institutionalized language

Masaru Kawakoto presents Takamatsu's architecture as an illusion on three levels: *personal*, *paired* (form as language) and *communal*, in which architecture occurs as a common illusion – created by a work of art presented to society. Perceived on the third level, architecture returns to its observer-user as an individual illusion. *Architecture-ness* [13, p. 14] is Takamatsu's private illusion. The artist forms structures creating new content in the architectural language.

Mark Rakatansky introduces a similar systematics in architectural narratives, divided into private and institutional ones. The institutional narratives are not related to the individual experience of space (different each time), but somehow arbitrarily accepted – combined with the specific purpose of a given building. Knowing its function, users of each space can imagine it before they enter it, even for the first time [11]. This situation is nevertheless different it the case of Takamatsu's architecture. By superimposing an individual language of the *personal illusion* on the *communal* one, the architect changes commonly accepted institutional narratives, often in a controversial manner. Not without reason, Felix Guattari described Takamatsu as *the most provocative* Japanese architect of his time [6, p. 132] (e.g. mentioning, for example, the extreme feelings and comments evoked by the construction of Ark resembling an engine – the building was even compared to a crematorium). In turn, Takamatsu's buildings were assigned the role of *inhuman subjects* by Guattari – *subjectivity machines* collaborating with human subjects both individual and collective ones [6, p. 135].

In contemporary building space, where the most common method of adapting one's designed buildings to the surrounding context is using quotations and copying scale, materials and forms of the neighbourhood, Takamatsu creates his own language. It is the reality interpreted as a text and cumulative heritage – recomposed, full of metaphorical references,
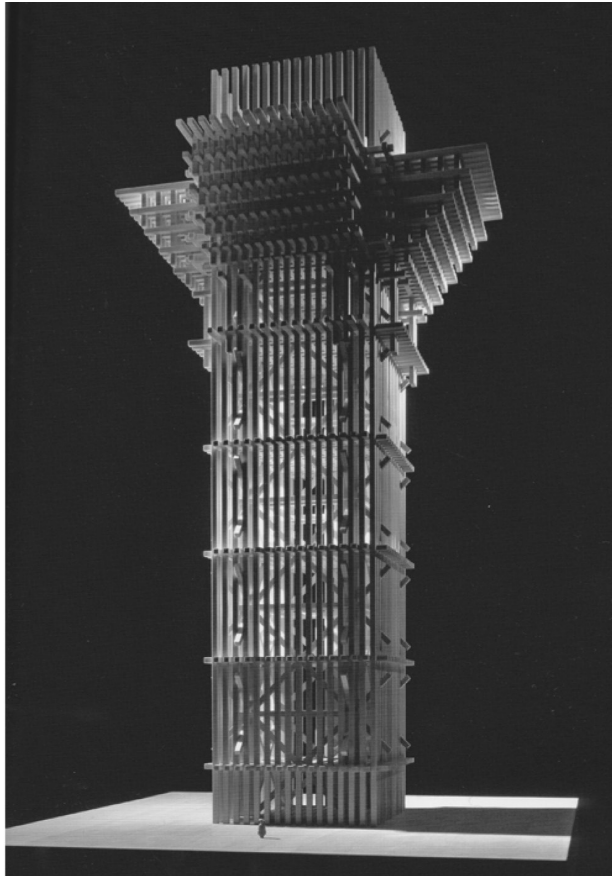
Fig. 5. Henjyoto Project (Kyoto 2005). Source: [13]

Fig. 6. Doshisha International Academy (Kyoto 2008-2011). Source: [13]

indirect quotations and abstracted, exaggerated elements. It confirms the idea of Christian Norberg-Schulz from *Intentions in architecture*, according to which perception of forms has a cultural background. According to Schulz, new forms can neither directly refer to the past, nor completely break with it. They are based on new systems of symbols: *we should conserve the structural principles of tradition rather than its motives* [9, p. 34]. Therefore, it is the language of forms rather than direct quotations that occur in architecture. It is in this language that Norberg-Schulz seeks contemporary architectural symbolism.

Takamatsu's architecture, an individual method of creating metaphors and architectural expressions, proves that not only do contemporary buildings constitute structures that meet the requirements of the Vitruvian triad (mainly functions and durability), but they also carry further contents and symbolic meanings in their forms. Such action is not only proper for historical temples, palaces and ceremonial roads. On the contrary, in contemporary architecture, metaphor may be considered as the *main theme, the essence of actions, materialising the sense of the world of architecture of this century* and *one of the more important stylistic functions, recognized as a mental and formal phenomenon of the architectural landscape* [2, p. 173].

Takamatsu's designs and their implementations confirm the idea from the thesis of Marcin Charciarek *O metaforze w architekturze współczesnej* (*On metaphor in contemporary architecture*): *it seems that the demonstrated artificiality and fictitiousness of these forms, enforced by poetic intentions, will be one of the factors that qualify architecture for a wide spectrum of multivalued art and thus will put it over utilitarianism of building and construction* [2, p. 173]. According to the above words, Takamatsu's works can be perceived not only as purely utilitarian forms but as works of art, which – through the parallel between art and death – is also confirmed by Felix Guattari. The philosopher sees the fear of annihilation with the simultaneous fascination with death in Takamatsu's architecture [6, p. 140].

Comprehending Takamatsu's buildings as examples of coherent narrative giving them timeless and ambiguous values is confirmed by the words of Waro Kishi: *This is not architecture as a simple project, but an expression of the objective existence of architecture, and of the intentions of the architect who created it* [13, p. 7]. In the discussion, conducted for years within the field of architectural theory, on providing buildings with meaning or treating them as "silent" spaces – functional "containers" with a certain aesthetic value – Takamatsu's works are arguments for adopting the first thesis. The "architectural poetics" of Takamatsu is nothing but a distinct language, which creates the author's own story. This story may appear overwhelming and incomprehensible for the recipient, but it cannot be ignored.

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