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AN ESCHER-LIKE ARCHITECT

ARCHITEKT MYŚLĄCY ESCHEREM

Abstract

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

Streszczenie

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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III. 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 fun-fair. 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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