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THE PLAN, THAT IS,
THE GAME GOES ON

RZUT
– CZYLI GRY CIĄG DALSZY

A b s t r a c t

The technical representation of architectural drawings, as the value of a spatial composition, based on the harmony of form and function, may be applied to the ground of painting. The prescriptive character of architectural notation is an excellent pretext for the creative and exploratory activation of multicultural environments, at the same time being used to transfer architectural ideas.

Keywords: open form, plan, work of art

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

Techniczny zapis rysunków architektonicznych, jako wartość kompozycji przestrzennej, opartej na harmonii formy i funkcji, może stanowić przełożenie na płaszczyzny materii malarskiej. Normatywny charakter notacji architektonicznych stanowi doskonały pretekst do uaktywniania twórczego i badawczego wielokulturowych środowisk, służąc jednocześnie transmisji idei architektonicznych.

Słowa kluczowe: forma otwarta, rzut architektoniczny, dzieło sztuki

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1. Introductory game

The language used in the process of interpersonal communication takes forms that are notable for the sender and the receiver. The conventional system of symbols is contained in codes that are understandable for particular circles, offering the opportunity to create new symbols that facilitate formulating statements – the message. The process of creating solids and their relations in space is directly linked to the individual articulation of the architect. Drawings, sketches, notes with a brush or those in ink are made in the processes of high emotional subjectivity for the purpose of detecting the value of individual ideas, images and confrontations [6, p. 43–47]. The creative activity and efficiency is enhanced by the tension that accompanies taking decisions that eliminate irrelevant content, resulting in instant mirroring of our conception, portraying continuity that is perfect in terms of conceptual accuracy. These autonomic expressions of architectural ideas, essential for multi-threaded, conceptual and design-related discussions, may be considered works of art in terms of representing the 3D world in two dimensions. The portraits of architectural visions, present in the form and function, are often independent art works that are full of expression and articulate sensibility. Edwin Lutyens [2, p. 259–262] – British architect – adequately defines this kind of creative activity as an “open letter”, which is a means of communication addressed to other receivers. The semantic dualism of the creative articulation of an architect is a marvel. It is underlain by an undeniable artistic and communicative value. The latter is aimed at the technical aspect of architectural creations that take on real shapes, emerging from the sheets covered with drawings made with a pencil, a coloured pencil or paint... The projection of the vision, as the base and pretext for materialising concepts – translates into the technical representation – a plan or a section. The normative character and clear shapes of the content may be subject to another interpretation.

2. The plan, that is, the game goes on

The architectural composition based on proportions, modules and numbers, and design being a sculptural element enhanced by the substantive content of function, compose a complete work. In art, it is form that defines those features of art that are related to shape, as sculpture and architecture, and to the form of notation – as in poetry, novels and music. This is form that, not affecting directly the content of a work of art, determines the way in which the work of art is perceived. The notion of form may be considered either as a composition or a shape. In classical antiquity, the former was the equivalent of harmony, symmetry and the order of composition. The Pythagoreans assumed that art could not exist without proportions represented by numbers. “Numbers make everything look beautiful” [7, p. 103–105]. And so, proportions are present in sculpture as well as in painting. The proportions make these works of art entirely accurate. Generally, all art is a system of perceptions and the system is numbers. The projection of newly composed spaces becomes the base of the systems of meanings and art symbols. The plan is the foundation of a harmonious composition.

The system of norms, numbers and shapes that are linked with a line, presented in the form of the value of a painterly message, translates into mutual relations of craftsmanship and pure art. And art may be manifested in many ways, and each of them has its own raison

d'être [3, p. 97–109]. The multidimensionality of art allows crossing symbolic frontiers, bringing to life new cognitive measures. The sets of graphs are transposed to the planes of visualised worlds that are recorded through diverse means of expression. Their existence in different contexts and environments leads to a new quality of sensuous reception. This relation may be reflexive. Drawing inspiration from compositions in paint in the processes of space creation is a consequence. There are known examples of translating parts or elements of an image into an initial phase of the concept of a design intent, following prior studies, analyses and research on the convergence and correlation of meaning [5].

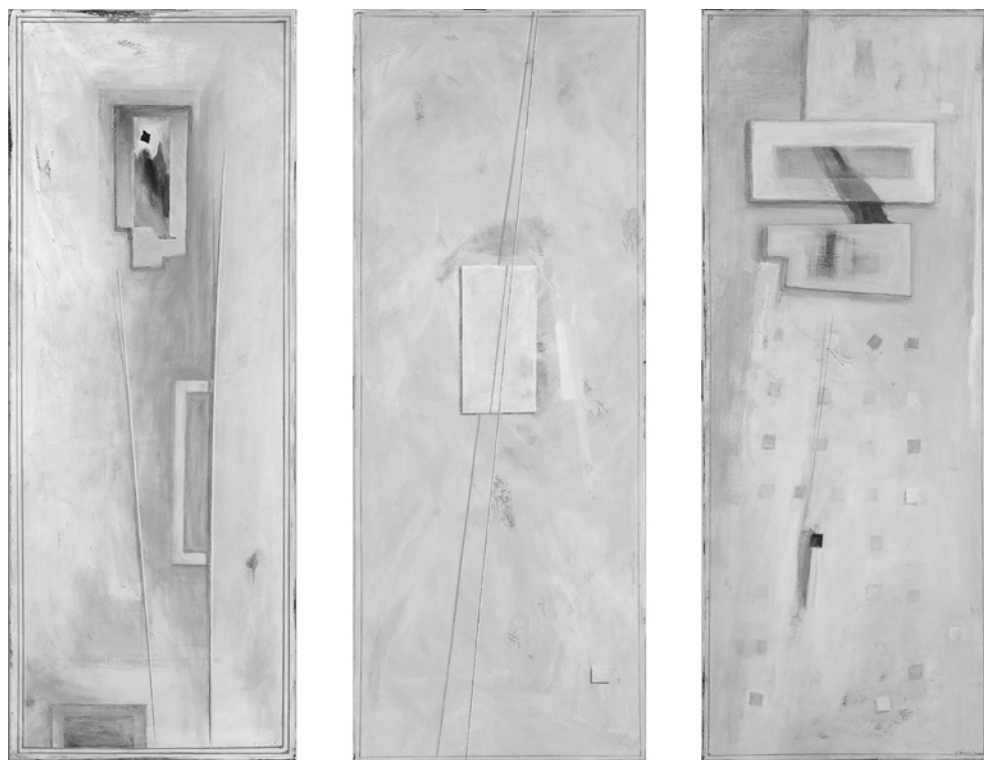
Products created in subsequent phases of an architect's work are open forms which, at different stages of the creation of artefacts, provide more options of possible context and interpretation. Architecture, in the meaning of artwork, requires a personal comment from the receiver, who at the same time is a viewer and a participant in the game, and obliges them to create more context. As a consequence, the artwork is always alive and remains relevant, being a pretext for interdisciplinary, multidimensional discussion. For that reason, the plan, as an interpretation – an original graphical representation of technical notation which transfers engineering thought – is a stimulus for exploring the area of the individualisation of defining a denominated space. It points out to the limitless options of popularising architectural ideas, underlines the importance of influencing the viewer's imagination with images, stimulates to activity and encourages to continue the game. The new quality that is created is a kind of medium whose purpose is to induce a desired mental state in the viewer, with a particular focus on emotions, cognitive processes, and identity [1, p. 55–66].

3. When architecture becomes an image and the image is read as architecture

The rendition in paint, or drawings resulting from the studies and analyses of plans and sections of particular objects, are still part of the process of creation, and they also confirm the relationship between the value of design matter and the value of artistic vision. They are an intriguing suggestion for exploring the subject, which broadens the spectrum of the designer's voice. Architecture becomes the content of the image, making the image come across as architecture. The perfection of architectural creation determines the question of composition, colouring and how the main problem is solved. The gesture left on the image plane, the colour combination used, results from the observation of the structure of architectural form and its details. The illusive shade, as depth and space, is ambiguity in the subjective reception of an interpretation. The portrayed architecture is the next level of the game, where quality and imagination are players, and the attractiveness of the game among participants is the jackpot.

Architecture as a configured space, which is also an open form in the context of social modulation, is a link in the chain of the reactions of receivers-players. According to Grażyna Schneider-Skalska, "There are spaces that create context, which requires a creative continuation, and those where the author, expressing a completely new idea, creates the beginning of a new value and context for the successors" [4, p. 153–157]. The law of a good continuation may be found both in architectural and urban implications, and in the technical translations of design notations into the area of creative work involving graphical expression.

Provocations aimed at transferring the already started theme draw attention to the multidimensional character of the architect's work, the architect who is both a visionary and



III. 1. Słuchocka K., *Narodziny (The Birth)*, acrylic, 50x130, 2014

III. 2. Słuchocka K., *Pozornie (Seemingly)*, acrylic, 50x130, 2014

III. 3. Słuchocka K., *Macierz (Matrix)*, acrylic, 50x130, 2014

Painting works from the series inspired by the floor plans of Genius Loci Archaeological Park in Poznań (branch of the Archaeological Museum of Poznań)

a craftsman, and the situational simultaneity is a continuation of life throbbing in real spaces, initiated in the area of imagination, developing sensuous perception and at the same time enhancing the palette of visual perception and opening up options for continuing the game. They invite us to interactive creations, to playing with worlds, forms and structures in painting or drawing matter, without restricting other means of expression.

The creative articulations where the same work incorporates solutions that belong to the domains of different media underline the possibilities of combining various areas of cultural fascinations that originate in architecture. Architectural references of experiences merged with the painterly order of composition are symptomatic of multi-sided expressions that may *independently represent the world of architectural ideas and move it in time* [2, p. 259–262]. Translating autonomic reflections that are based on designing experience into the language of art codes illustrates the potential of applying the cognitive methodology, which results in benefits in the fields of architecture and painting (practice in one field contributes to mastering the other).

The technical representation of architectural drawings – the basic form of communication at engineering level – as a graphical message, inspires us to see architecture in a different perspective, encourages us to engage in broader research activity, giving an interesting tool for seeking development alternatives.

Adding the third, most significant dimension, the dimension of an illusive depth, with a rich variety of consequences consisting of the analysis and synthesis of a particular object, its interior or external components, results in releasing creative fantasy, developing spatial thinking, perceiving and understanding the surrounding reality, and, consequently, in a new artefact. The artefact-provocation for the further use of imagination and increasing awareness, the artefact which initiates adding more blocks in the game of building never-ending contexts in which we live, create and die. This is an open and strategic game, the game where future is the judge.

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