

MONIKA GAŁA-WALCZOWSKA*

**THE TEMPLE OF TWO VISIONS –
RATIONAL AND POETIC PRETEXTS
OF ARCHITECTURE**

**ŚWIĄTYNIA DWÓCH WIZJI –
PRETEKSTY RACJONALNE
I POETYCKIE ARCHITEKTURY**

A b s t r a c t

The architectural idea of *The Temple of Two Visions* contained in the gloss, poem, drawings and a painting by Dariusz Kozłowski, was an inspiration for reflection on the *Rationalistic or Intuitive Way to Architecture*. The architectural design of *The Temple of Two Visions* – the parish church devoted to Our Lady of La Salette, together with the pastoral centre, by Dariusz Kozłowski and Waclaw Stefański, was created between 1983 and 1985. The building process was initiated in 1985 in the Cegielniana Estate in Krakow. Unfortunately the construction of this extraordinary architectural work was stopped... The moving record of the architectural idea of *The Temple of Two Visions*, together with the preserved photos of models provoke reflection on the rational and poetic pretexts of sacral architecture of the post-functionalism era.

Keywords: architectural form and composition, threads of significance in 20th-century architecture, rational and poetic pretexts of architecture, architecture as a symbol

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

Idea architektoniczna *Świątyni Dwóch Wizji*, zawarta w glosie, poemacie, rysunkach i obrazie Dariusza Kozłowskiego, inspirowała rozważania dotyczące: *racjonalistycznej versus intuicyjnej drogi do Architektury*. Projekt architektoniczny *Świątyni Dwóch Wizji* – kościoła parafialnego pod wezwaniem Matki Boskiej Saletyńskiej wraz z ośrodkiem duszpasterskim, autorstwa Dariusza Kozłowskiego i Waclawa Stefańskiego, powstał w latach 1983–1985. Budowę rozpoczęto w roku 1985 na Osiedlu Cegielniana w Krakowie. Niestety realizację tego niezwykłego dzieła architektury przerwano... Przejmujący zapis idei architektonicznej *Świątyni Dwóch Wizji*, a także zachowane zdjęcia modeli skłaniają do refleksji na temat pretekstów racjonalnych i poetyckich architektury sakralnej doby postfunkcjonalistycznej.

Słowa kluczowe: forma i kompozycja architektoniczna, wątki znaczeniowe architektury XX wieku, preteksty racjonalne i poetyckie architektury, architektura jako symbol

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*These two spaces overlap,
Interpermeate,
Fight,
In order to reveal themselves
In the fullness of existence,
In the eternal syzygy of brightness and darkness.
Struggles of structures contain suffering.
Possibly sea of suffering of the Patroness Saint of the Holy Church, shed tears.
What is the layout of the entire structure that adds to these meanings:
Optimism – maybe faith in a human being.*

Dariusz Kozłowski

1. Rational and Poetic Pretexts of Architecture

Architecture needs justification, needs theory, idea or ideology confirming an author's design choices and explaining them to the audience. "There are reasons for architect's actions and they are not to be rationalized", says Dariusz Kozłowski, "even though they explain the actions of the creator; they help to build the worlds of architecture. We can call them 'architectural pretexts'. *Pretext* in the sense of 'imaginary reason', with the purpose of concealing the real cause: inventions in which reason is the 'true origin'"¹. *Pretext* kept in perspective may become a source and in the same time the means of creating architectural form or convention of architecture. The meaning of the *pretext* is especially visible in the architecture of the post-functionalism era and it allows "an attempt to search for common things in a diversity of styles, movements and ideas – of the times – when the art of building does not have one general theory determining the originality of the era", says Dariusz Kozłowski, *and – on the contrary – the era takes its originality from diversity, not only of movements and styles, but from unique and unmistakable and uncopiable art of the masters*². The architectural pretexts are provided by *The World Museum of Imagination* – the space of art, history of architecture, painting or literature... seen as a poetic way to architecture. Dariusz Kozłowski points to architectural pretexts which touch poetry. *The poetic pretexts can refer just as much to the convention as to the creation of architectural form. It is also necessary to consider the problem of naming things: a thing without a name does not exist. The power of words is inestimable. Literary works, such as the creator's*

¹ D. Kozłowski, *How to find a New text? – or rational and poetic pretext*, PRETEKST Zeszyty Katedry Architektury Mieszkaniowej no 1. 2004, D. Kozłowski (ed.), p. 8. Based on: *How to find a New text? – Or national and poetica pretext*, D. Kozłowski, [in:] *Cracovia Arx and Forum* con uno scritto di/with an assay by Dariusz Kozłowski, Armando Dal Fabbro, Venezia 1999. *ibidem: Come trovare un tes nuovo? Ovvero un pretest razionale e poetico.*

² D. Kozłowski, *PROJEKTY I BUDYNKI 1982–1992 Figuratywność i rozpad formy w architekturze doby postfunkcjonalistycznej [DESIGNS AND BUILDINGS 1982–1992. Figurativeness and Decomposition of Form in Post-functionalism Era]*, Krakow 1992, p. 5–6.

*manifesto and theoretical constructions, are architectural pretexts, they are not reasons*³. The name of the future building becomes a *poetic pretext* for the architectural idea, which stimulates the content and meaning layers of the work. Architecture fuses with the name and the form fills with content, acquiring a new, deeper meaning... The work of architecture thus appears as a synthesis of rational and poetic pretexts, discovered both in a rational and intuitive way. The boundary between *motivations* and *pretexts* becomes blurred. They become as much poetic as rational. They are the beginning of building an artificial *World of Art*.

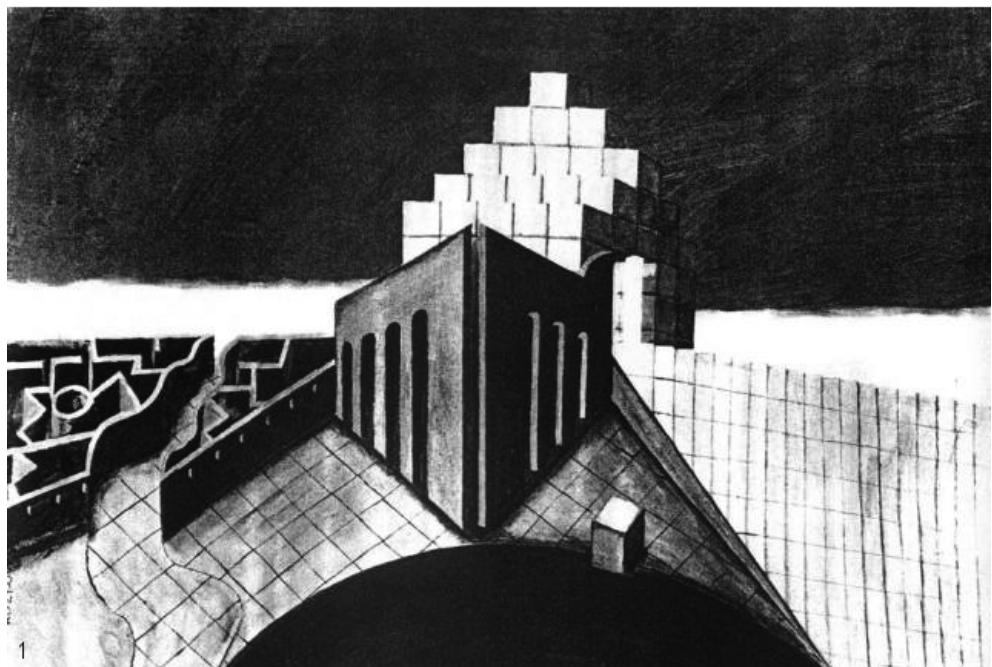
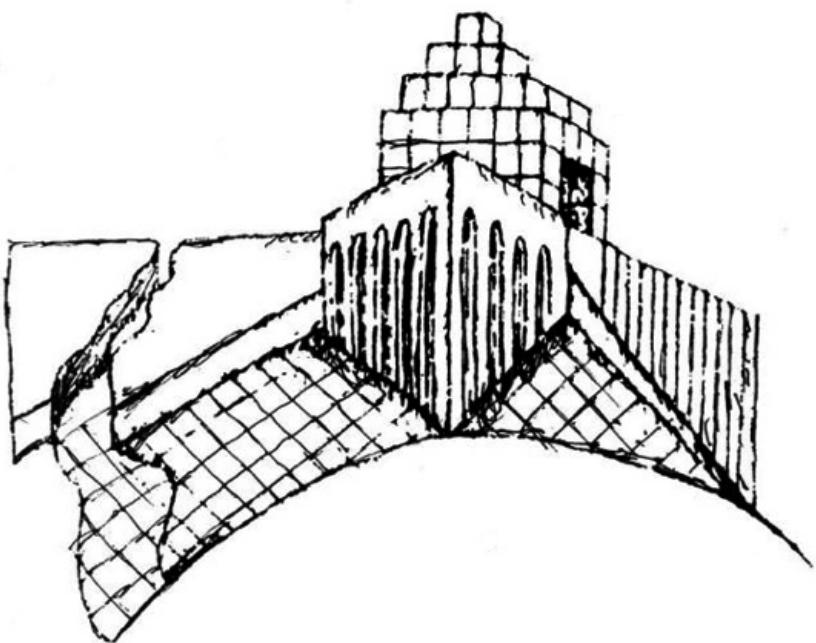
The rationalistic way to architecture leads through real design motivations connected with the character of the place, program assumptions, construction... In the postmodern time, the search for “urban motivation” results from the analyses of the spatial premises of the existing situation, and referring to them may generate and at the same time rationalize the architectural composition. Dariusz Kozłowski emphasizes the importance of the place, the character of which is reflected in architecture every time. *The record of an analysis of an urban fragment appropriate to the spatial context of a place may concern: lines, planes, cubature, spatial context, sometimes the past of some parts of a city – its development line, compositional axes, beauty spots, transport layout*⁴. Analysis of the program assumptions may be an obvious motivation, but treating function as a *pretext* for creation purposes, searching for an architectural form of representation or a play between form and function, is sometimes interesting, sometimes resulting in a postmodern version of the *architecture parlante*. The choice of the construction and materials might become a *pretext*, creating the possibility to express, through structure and building material, the aesthetic and semantic values of architecture. *A work of art can be described as a homogeneous whole, in which two aspects may be distinguished: substance content (material and semantic) and formation of this content*, according to Maria Gołasewska, *the content and the form, they are distinguishable theoretical moments of the artistic shape of the work of art*⁵. In the post-functionalist era – the architectural form, construction and matter coexist with the content, composing the essence of any work of architecture. Postmodern architecture seen as art and at the same time as a form of communication, desires to speak through the form, composition, geometry, threads of significance, symbols... *The real beginning of the process of creating architecture*, says Tomasz Kozłowski, *is the search for ‘architectural motivations’*, ‘grows out of cultural context’⁶, the discovery and at the same time awareness of which becomes a way of allowing an architect to take the work to the sphere of art. “The thesis about searching for the essence of architecture

³ D. Kozłowski, *How to find a New text? – or rational and poetic pretext*, PRETEKST Zeszyty Katedry Architektury Mieszkaniowej no 1. 2004, D. Kozłowski (ed.), p. 8. Based on: *How to find a New text? – Or national and poetica pretext*, D. Kozłowski, [in:] *Cracovia Arx and Forum* con uno scritto di/with an assay by Dariusz Kozłowski, Armando Dal Fabbro, Venezia 1999. *Ibidem: Come trovare un tes nuovo? Ovvero un pretest razionale e poetico*.

⁴ D. Kozłowski, *A Quest for Lost Record of the Idea of a City, a Monument Or a House AT the World Museum of Imagination – the Spatial Reconstruction of a Painting and Its Application in a Real Urban Place*, PRETEKST Zeszyty Katedry Architektury Mieszkaniowej no 3. 2010, D. Kozłowski (ed.), p. 9.

⁵ M. Gołasewska, *Zarys estetyki [Introduction to Aesthetics]*, Krakow 1973, p. 221.

⁶ T. Kozłowski, *Przestrzeń ekspresjonistyczna w sztuce [The expressive space in art]*, Krakow 2016, p. 9.



Ill. 1. Dariusz Kozłowski, *The Temple of Two Visions*, pen sketch and acrylic painting 50x35, the source of illustration: the archive of Dariusz Kozłowski

in the soul or mind can be justified”; Dariusz Kozłowski writes, *it can signify – intuitive and (versus?) rationalist tendencies in the creation and reception of architecture*⁷.

The intuitive way to architecture leads through the meanders of subconsciousness... in order to reveal its complex nature in poetic creation and superstructure of the architectural work – a fusion of the expression of architectural form and composition and the intellectual content of Architecture. “The monumental creative act might be considered a kind of grasping at an idea appearing as an epiphany and contrast it with the arduous process, deep reflection on the idea”, writes Maria Misiągiewicz. *Epiphany is associated with something that is usually commented on as that someone has had an idea, has a vision of the shape of architectural space, has intuition, and moreover has the gift of imagination. Reflection is associated with analytical thinking leading to concretization of the idea, with a lasting experience*⁸. In *The World of Art* everything begins in the space of imagination supported by a creator’s talent, in an intuitive way. *Poetic creation is based on both – talent and frenzy*, Aristotle says. *Talented people easily adapt to requirements of roles, while the inspired ones create in elation*⁹! The most important feature and at the same time value of the *poetic language* in Architecture is its finesse and lack of commonness. Jean Paul Sartre calls imagination a “magical act”, which is not subject to rules, control or any kind of calculation! “It is imagination to assign the role of initiation of the architectural game”, emphasizes Maria Misiągiewicz. *This intuitive ability of foresight makes it possible to perceive, resolve, decide, and define the shape of the architectural thing without a rational procedure, without any doubts, surprising with accuracy and appropriateness*¹⁰. This thought allows us to perceive an architectural work as the *Fruit of Imagination*, talent and work, where the architectural form, composition and content are of paramount importance, co-created by the aesthetic and pragmatic aims of architecture, to which both rationalistic and intuitive means lead...

2. The Way to the Architecture of the *Temple of Two Visions*

*The essence of an architectural work lies in the idea*¹¹, says Maria Misiągiewicz. These words take on strength as we cognize further stages of the record of the **architectural idea** and discovering the fascinating architecture of *The Temple of Two Visions*. Previously, the design went through subsequent stages, striving for implementation: agreement with the investor, acceptance of Cardinal Franciszek Macharski and approval of the City Commission of Architecture and Urban Planning. The meeting of the Committee turned into a public discussion, unambiguously supporting the form and idea of the church.

Dariusz Kozłowski preserved the architectural vision of the temple in pen sketch, showing a synthetic view of the main compositional elements: of *The Bright Temple* – exposing

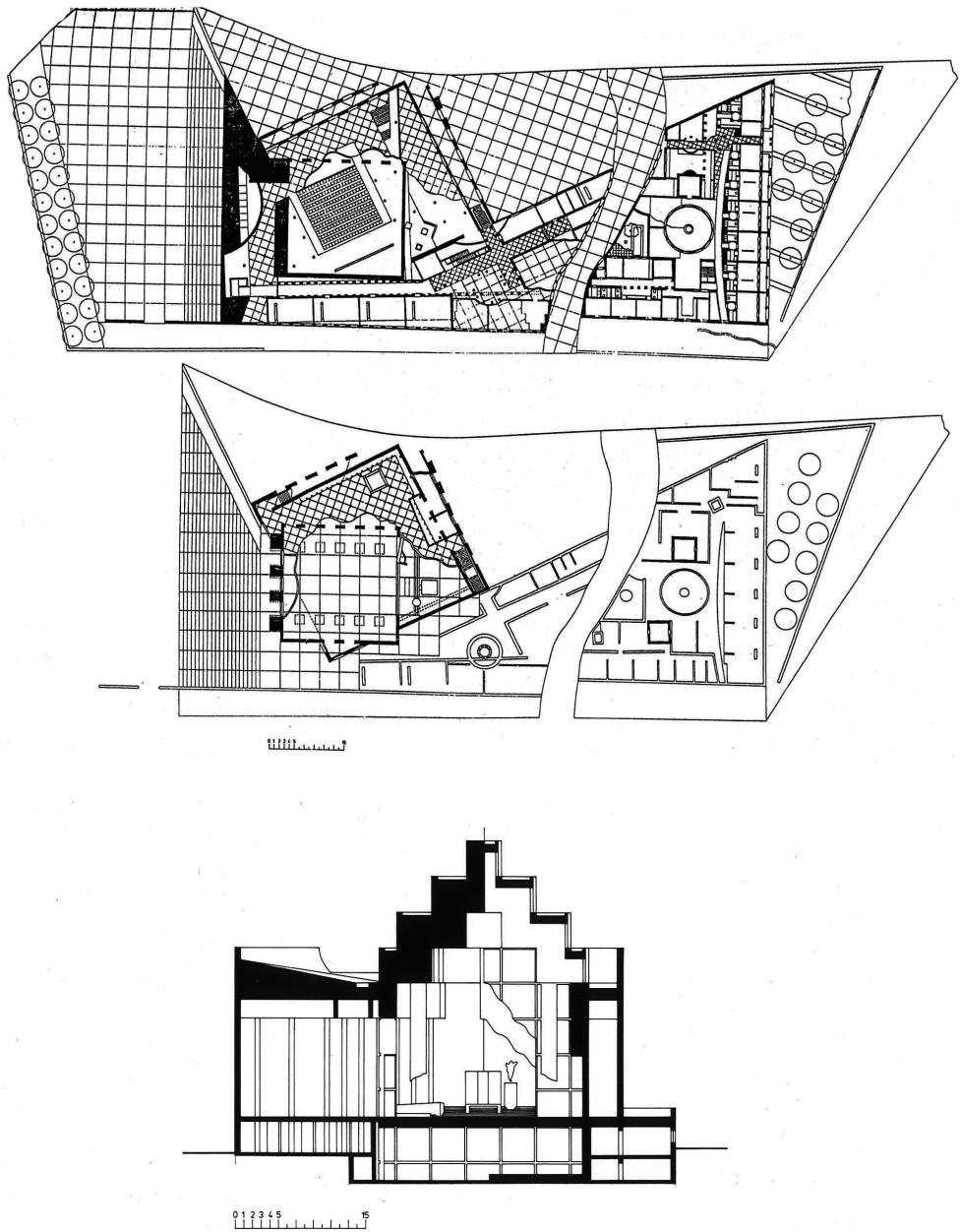
⁷ D. Kozłowski, *The Rationalistic or Intuitive Way to architecture – Defining the Architectural Space*, Thesis of the XVII International Scientific Conference of the Chair of Housing and Architectural Composition, Institute of Architectural Design, Faculty of Architecture, Cracow University of Technology, Krakow 2018.

⁸ M. Misiągiewicz, *Architektoniczna geometria [Architectural geometry]*, Krakow 2005, p. 25.

⁹ Aristotle, *Poetics*, Wroclaw 1983, p. 52.

¹⁰ M. Misiągiewicz, *op.cit.*, p.32.

¹¹ *Ibidem*, p. 33.



Ill. 2. Dariusz Kozłowski, *The Temple of Two Visions*, the architectural design of the concept – sections, intersection, the source of illustration: the archive of Dariusz Kozłowski

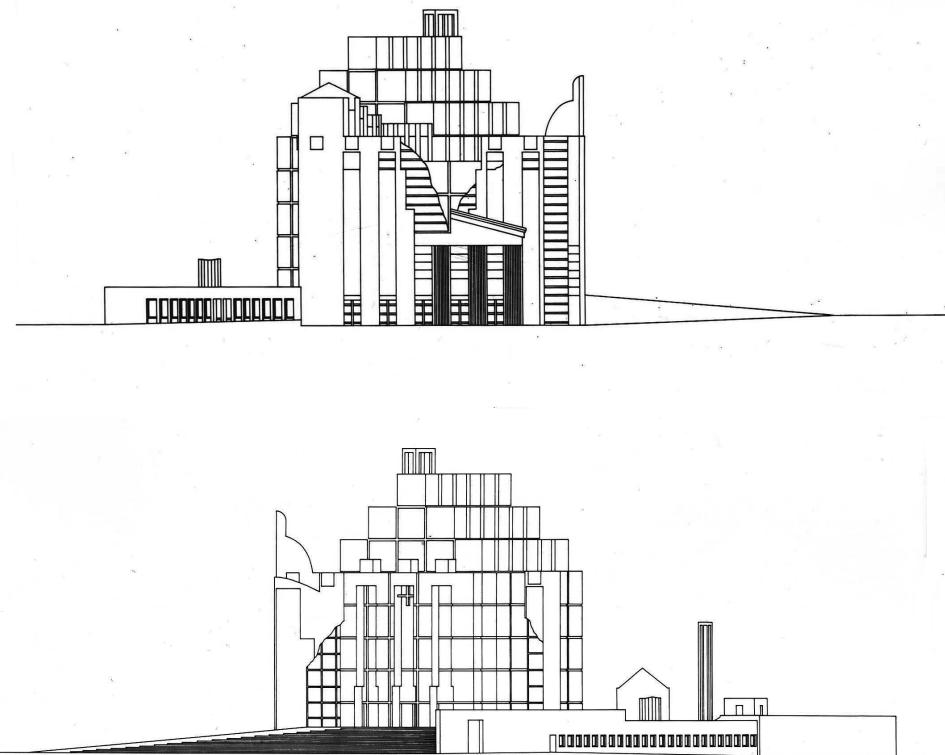
a graded form, derived from the ideal geometry of a cube, determined by the rigor of a cuboid modular grid, and of *The Dark Temple* – articulating the cube-like form, as if coming forward, showing the dynamics of the corner, and the repetitive motif of a soaring arch. The composition is complemented by a decomposed pedestal, split by a winding “street”, squares marked by a drawing of a modular grid and stairs.

The unusual atmosphere of the future building is shown by a painting entitled *The Temple of Two Visions*, painted by Dariusz Kozłowski in 1983 in acrylics. The painting creates impact by the composition, the fine form of the temple, and the contrasting composition of colours – black and white, shades of grey and graphite. A truly dynamic and dramatic approach to the architectural form of the temple is complemented by the play of lights, which evokes the expression of shapes, architectural details, textures... In some areas the planes of black and white are absolute and deep, while in some others they are transparent, showing dynamic brush strokes and reflections. *The Bright Temple* radiating with brightness and harmony of geometry emerges from an immensity of blackness, gravitating above the horizon, marked by a bright glow... Below that there is *The Dark Temple*, creating impact with anthracitic and black colour, with the dynamics of the opening corner of a solid, decomposed by figurative motives – svelte arcades and a semi-circular coping of the campanile. The compositional base appears like a “maze” of presbytery and catechetical buildings, cut by a “gap-street”, possibly bringing to mind the scene of the miraculous crossing of the parted Red Sea. From the opposite side, stairs lead to the main entrance of the church. The squares at the foot of the temple complement the drawing of the modular grid. A white cube set up alone in front of the temple recalls the genesis and in the same time the ideal of the architecture, revealing the nobility of a shape and proportions of Euclidian solid. The painting was presented at the *International Exhibition of Architectural Drawings*, which took place at the prestigious *Max Protech Gallery* in New York in 1988. The exhibition was accompanied by an auction of the exhibited works, during which the painting was sold¹².

In the years 1983–1985 Dariusz Kozłowski and Wacław Stefański prepared three versions of **the architectural design** of the *Temple of Two Visions*, the parish church devoted to Our Lady of La Salette, together with the pastoral centre. One of the design versions was chosen to be erected and the building process was initiated in 1985 in the Cegielniana Estate in Krakow. Then, in accordance with the investor’s recommendations, still during the construction process, further versions of the external form were presented, preserving the principle and the idea of the temple. Although the construction of this extraordinary work of post-functionalism architecture was stopped... both the record of the architectural idea and the design of *The Temple of Two Visions* inspire reflection on the *rationalistic and (versus) intuitive way towards architecture* – the rational and poetic pretexts.

The name – *The Temple of Two Visions* becomes the *poetic pretext* arousing content and semantic layers of the work of art. The architecture unites with its name, bringing new and deeper meanings to the main elements of composition – *The Bright Temple* and *The Dark Temple*. The brightness and the darkness might be connected with the symbolism of black

¹² Catalogue of *International Exhibition of Architectural Drawings*, The Max Protech Gallery, New York, 1988; there: D. Kozłowski, *The Temple of two Vision*, D. Kozłowski, *Presentations of Architecture in magazines, catalogues, international exhibitions*, [source:] <http://www.dariuszkozloski.arch.pk.edu.pl/>, [available: 19.04.2018]



Ill. 3. Dariusz Kozłowski, *The Temple of Two Visions*, the conceptual architectural design – elevations, the source of illustration: the archive of Dariusz Kozłowski

and white. In European cultural circles white has positive connotations and may signify: day, good, purity, innocence, eternal life or even immortality. Black may symbolize darkness, night, evil, sin, death or mourning. *Darkness* might be seen as the suffering of the soul and the lack of interest in knowledge as a reason of existential void or even pain of a thinking man. In the poetic space of *The Temple of Two Vision*, the *Light* becomes Architecture – symbolizing transcendence and eternity, the *Darkness* is a mysterious depth and infinity – the mystery of the human being and the sense of existence.

The place where *The Temple of Two Visions* was supposed to be built, borders with Cegielniana Street from the east. The plot with a shape elongated on the north – south axis is located between low-rise single-family houses, created around an old brick factory and a complex of high-rise multi-family residential buildings from the 1970s. On analysis of the directions of pedestrian incoming, and the diverse character and scale of the existing buildings, it was decided how to place the building into the given space. The house of worship was located in the northern part of the premises, and the pastoral centre in the southern part. The main entrance and the front elevation of the temple were to be located on the northern side. It was considered appropriate to maintain the dominant character of Cegielniana Street, continuing the tradition of the street and suitably integrating the building into the place. “The main

street leading to the square in front of the church and the stairs to the main portal”, explains Dariusz Kozłowski, *curve gently round the temple, opening through further broadenings to the entrance of the lower chapel, pastoral hall, then it connects with an alley leading to the presbytery and the catechetical rooms*¹³.

The character of the place inspired **the architectural form and the composition** of *The Temple of Two Visions*, showing the dynamics and the flexible border between rational “urban motivations”, “architectural motives”, program assumptions, and the intuitive and individual nature of the *poetic pretexts*... “The principle of lifting the church solid to a plinth – base was adopted”, explains Dariusz Kozłowski. *The consequence was a vast stairway leading to the main entrance; the advantage and the goal – the possibility of laying out and closing the very rich function of the pastoral centre in a simple form*¹⁴. From the north and west the pedestal housing the parochial office, multi-functional parochial hall and catechetical rooms formally underpins, and at the same time exposes the solid shape of the temple, underlying its dominant character in the whole composition and in the surrounding space. “The low-rise buildings of the presbytery and the catechetical part,” the architect says, “are cut by a pedestrian pathway, connecting the estate with the side church squares”¹⁵. The ground-floor buildings of the presbytery, located in the southern part of the plot, were arranged like a “maze”, housing priests’ rooms together with a towering everyday chapel, opening onto a circular courtyard – a “cloister”, marked with a soaring spirelet, located in the middle of a garden-square. The horizontal solid of the presbytery was “torn off” and “shifted” with respect to the plinth. Exposing the towering church solid. Despite the decomposition and the dramatic rip of the two parts of the plinth, both the presbytery and the pastoral-and-catechetical centre give a homogenous impression – a formal and semantic whole. Formal affiliation to the whole is determined by the external walls of the compositional base, marked with the arcades and planes of full walls.

“The value of art”, says Tomasz Kozłowski, *depends on the expression it will achieve*¹⁶. *The Temple of Two Visions* took the expressive form, readable from the side of Cegielniana Street and majestically appearing in the background of the sky... **The Architecture of *The Temple of Two Visions* is entirely a symbol** ... The symbol of the suffering of The Holy Patroness – Our Lady of La Salette¹⁷. *The Seven Sorrows of Our Lady of Sorrows* contained in the prophecy of Simeon are reflected in the form and architectural composition of the temple, showing the fate of a man and the complexity of existence, the fullness and harmony of which are disturbed by the mystery of evil and suffering. “The temple was composed of two solids”, explains Dariusz Kozłowski, *straight, set unequivocally on the elevation base with a regular plan and directions of arrangement assigned to the expressive neighbourhood of the new buildings and the direction of the main entrance – the main nave, ‘The Bright Temple’ and the second form, twisted*

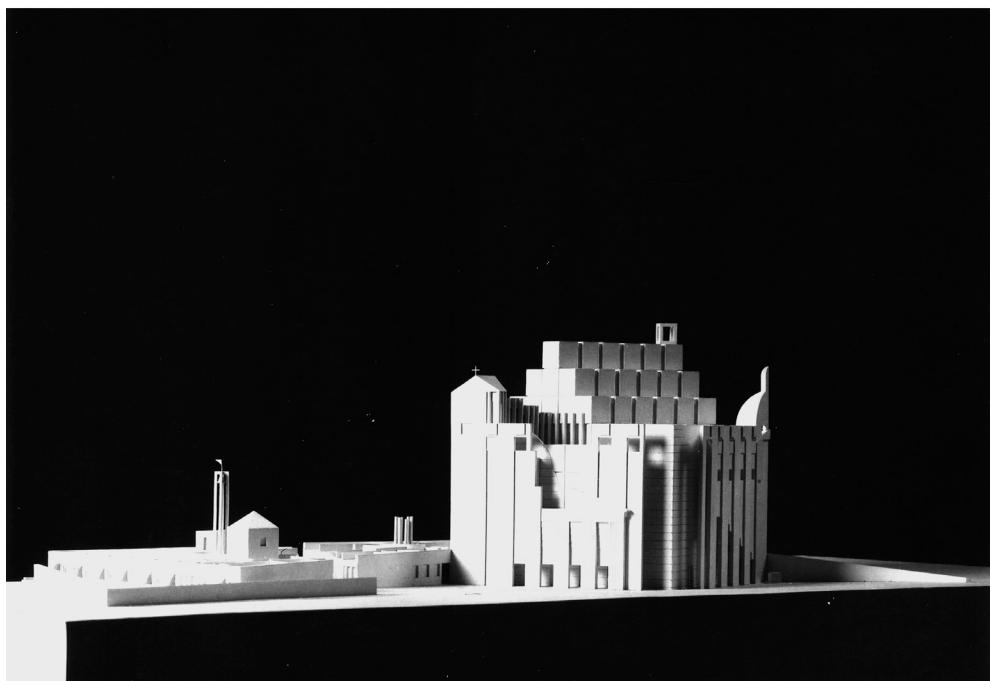
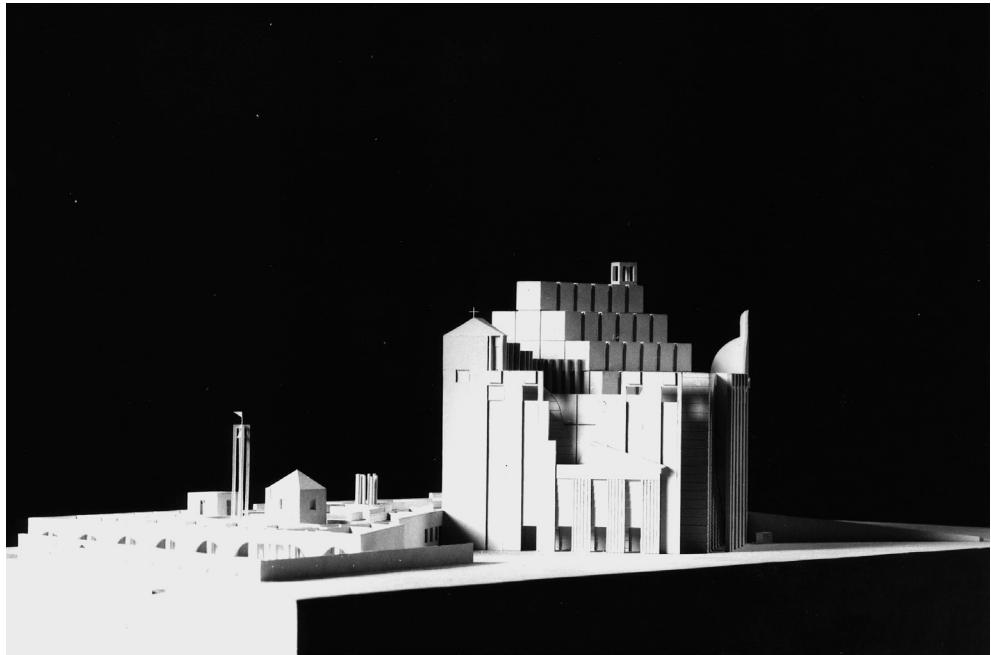
¹³ D. Kozłowski, *PROJEKTY I BUDYNKI 1982–1992 Figuratywność i rozpad formy w architekturze doby postfunkcjonalistycznej*, op.cit., p. 70.

¹⁴ *Ibidem*, p. 69.

¹⁵ *Ibidem*, p. 70.

¹⁶ T. Kozłowski, *Przestrzeń ekspresjonistyczna w sztuce [Expressionist Space in Art]* Krakow 2016, p. 11.

¹⁷ “Our Lady of La Salette is a cultic figure of Our Lady of Sorrows”, [after:] D. Kozłowski, *Świątynia Dwóch Wizji, [The Temple of Two Visions]*, [in:] *PROJEKTY I BUDYNKI 1982–1992 Figuratywność i rozpad formy w architekturze doby postfunkcjonalistycznej* op.cit., p. 73.



Ill. 4. Dariusz Kozłowski, *The Temple of Two Visions*, the conceptual architectural design – photographs of the model, the source of illustration: the archive of Dariusz Kozłowski

and imposed on it, allowing aisles and spaces for confession to be obtained, embedded or rather growing out of side squares, or decaying in the area – ‘The Dark Temple’¹⁸. In contrast to contemporary hall churches, often overlit and thereby deprived of the atmosphere of mystery allowing for silence and prayer, the architecture of *The Temple of Two Visions* referred to the eternal principle of basilican sacral space. “The tradition of building churches touches on certain specifics of the dualism of two kinds or maybe categories of the interior space of the temple, which are always there”, underlines Dariusz Kozłowski, *the space of light and the space of darkness. This applies to fundamental differences between the openness, spaciousness, obviousness, brightness and festiveness of the nave, and the intimacy and darkness (not always understood literally) of the side aisles*¹⁹. The architecture of the temple, through the duality of the interior, embodies the essence of sacred architecture, in the post-modern reinterpretation of the nave – the sacred and lofty space of *The Bright Temple* and side aisles – the mysterious and intimate space of confession of *The Dark Temple*. The contrast between these two “worlds” is magnified by the play of light, which, like an instrument, lets the space of Architecture sound out, reviving forms, colours, textures... *The Temple of Two Visions* contains everything – the Sacred and the Profane. The transcendence and the inexpressible space of God is articulated by the vertical, piling towards eternity, modular structure. *The Bright Temple*, “gently classicizing, with the calmness of the portal and unambiguousness of the cover – tries to implement order in the restless whole”²⁰. The northern main portal marks the border between the outside world and the interior of *The Temple of Two Visions*. This boundary is physical, but above all symbolic. The importance of the portal was emphasized by the protrusion of a plane marked with a modular grid drawing. The meaning of the portal is articulated by a gentle arch, spread over the tympanum, supported on two “columns” – massive pillars with a square cross-section. The composition is completed by identical side posts, arranged symmetrically, but not supporting anything. Historical allusions are not direct and give the impression *as if the story was reached through play with children’s blocks*²¹.

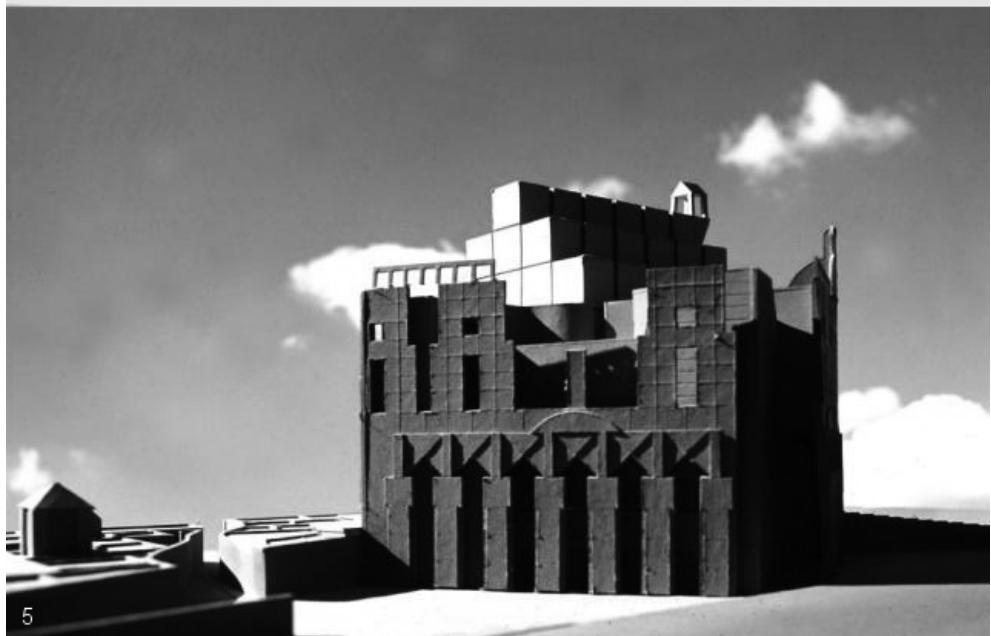
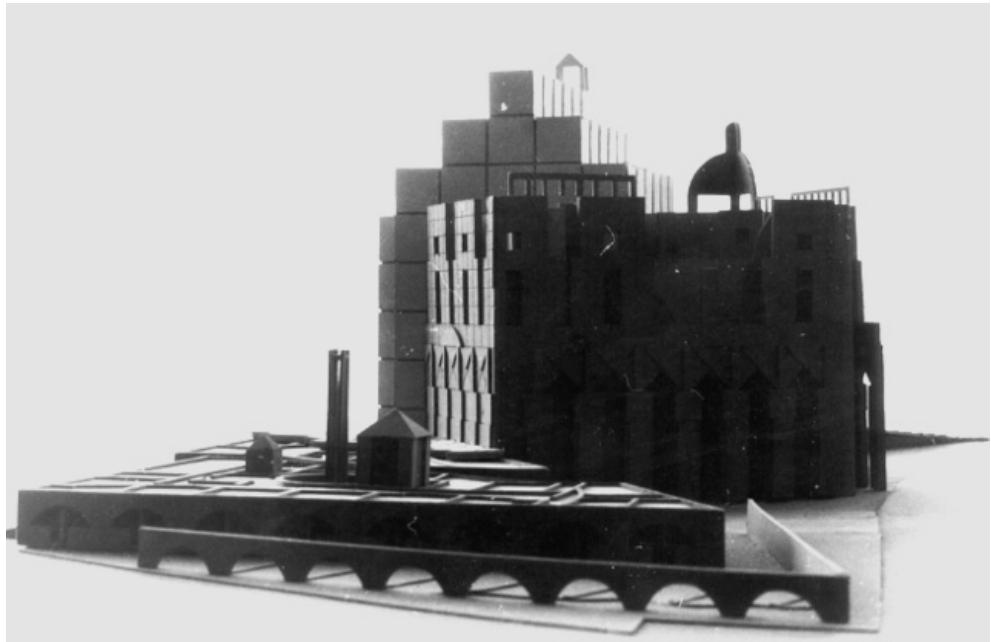
The architectural composition of *The Temple of Two Visions* surprises with the multitude of changing frames, originality, and dynamics of formal dependencies... It is both pompous and surreal. **The architecture of *The Bright Temple*** is built by the universalism of geometry and a form derived from an ideal cubic solid – the mother. The architectural form is read through the abstract beauty of geometry – the perfect shape and proportions of a cube – the compositional motif, rigor of modularity and repeatability. All these elements make the building a symbol of God’s perfection and purity... The rationalism of the composition based on the module is readable in the composition of the elevation. Piling cubes show the modularity of the structure penetrating the interior... “The external shape seems not to exist for itself and is a kind of negative reflection of the interior”, writes Józef Kremer. *This is due to the contemplative nature of sacral buildings, which*

¹⁸ *Ibidem*, p.70.

¹⁹ *Ibidem*, p. 71.

²⁰ *Ibidem*, p. 70.

²¹ J. Sepioł, *Oblicza postmodernizmu, [Faces of Postmodernism]*, [in:] *Sztuka polska po 1945 roku. Materiały Sesji Stowarzyszenia Historyków Sztuki [Polish Art. After 1945. Materials of the Session of the Association of Historians of Art]*, T. Hrankowska (ed.), Warsaw 1987, p. 304



Ill. 5. Dariusz Kozłowski, *The Temple of Two Visions*, the conceptual architectural design – photographs of the model, the source of illustration: the archive of Dariusz Kozłowski

*through architectural forms express inner focus, submerged in itself*²². The architecture of the *Bright Temple* is read through the compositional, structural and semantic unity of the interior and the exterior, symbolizing the *Sacred Place*... The central space of the *Bright Temple* embodies an otherworldly concentration and accumulation of energy, the escalation of which finds expression in the uplift or even “eruption” of a modular structure that seems to combine Earth with the infinite Skies...

The Bright Temple; motto: “see clearly in delight”²³

*So there is The Bright Temple
homogeneous interior
turned towards the altar in the chancel
and a priest.*

*There is a severe interior, maybe only simple,
unidirectional.*

*This orientation contains symbolism:
it develops from the reality of the main entrance
towards the metaphysics of flying away into brightness,
from the shadows of the beginning of roads,
doorsteps and portals*

– towards the brightness of aims: “the way to God
is the way to brightness” (St. Bernard of Clairvaux).

We are led by the shape of a vault
supported by a row of lucid columns,
shining with internal light
and seem to be more airborne
than carrying any weight.

Everyday objects were removed:
choir lofts and organs found their place outside
the bright space.

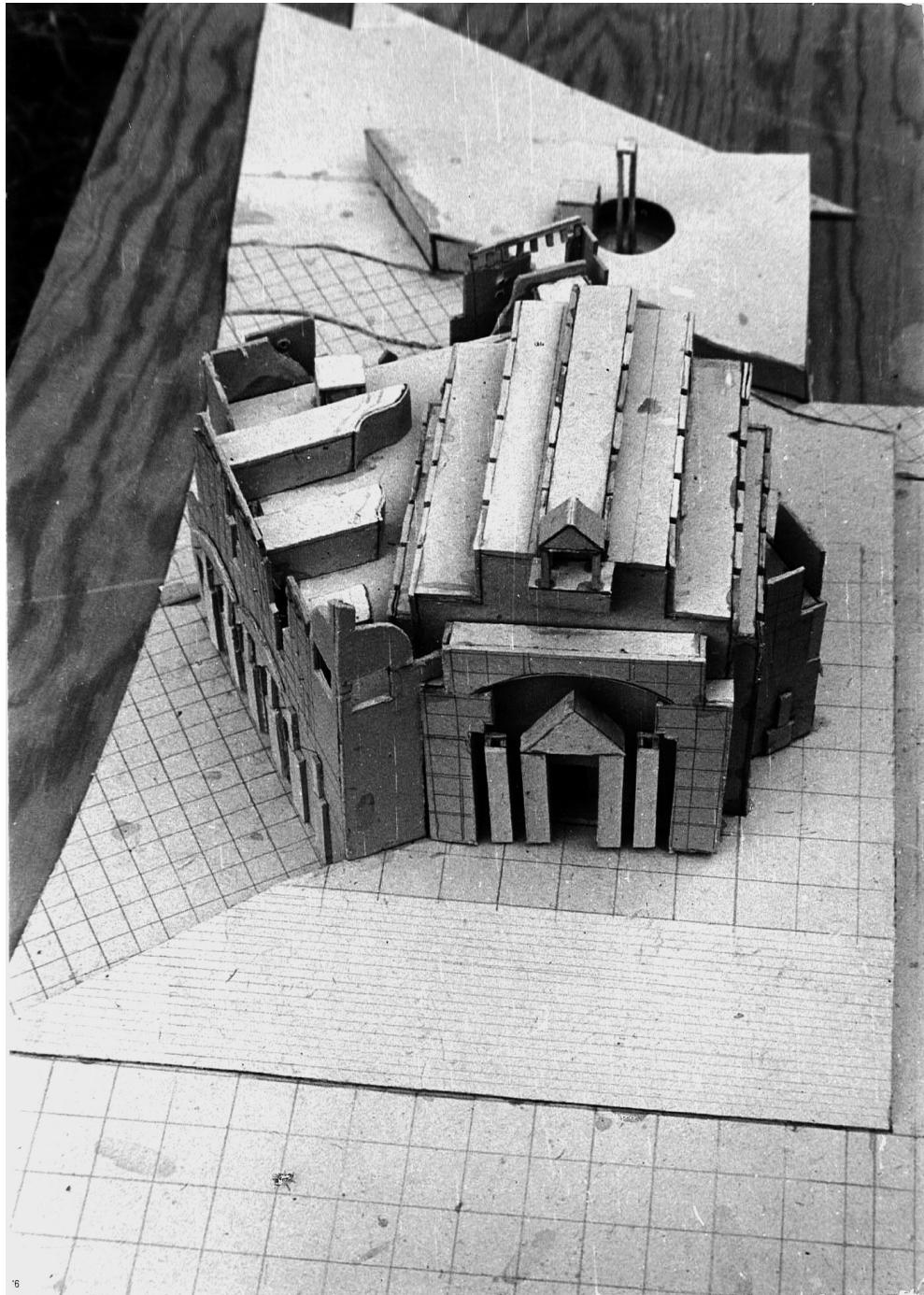
The interior became somehow indifferent
to occurrences which it supports
– a space defined in its abstract nature.

*The central point, an altar table,
thanks to the consistency of the interior composition
cemented by the rhythm,
it focuses attention
and keeps it.*

It is the official interior,

²² J. Kremer, *Listy z Krakowa*, III, [Letters from Krakow, III], Krakow 1855, p. 410–411, [after:] P. Krakowski, *Teoretyczne podstawy architektury wieku XIX*, Zeszyty Naukowe Uniwersytetu Jagiellońskiego DXXV, Prace z Historii Sztuki, Zeszyt 15, Warszawa 1979, p. 56.

²³ Dariusz Kozłowski, *The Temple of Two Visions*, the first part of the poem, [in:] D. Kozłowski, *PROJEKTY I BUDYNKI 1982–1992 Figuratywność i rozpad formy w architekturze doby postfunkcjonalistycznej*, op.cit., p. 71–72.



Ill. 6. Dariusz Kozłowski, *The Temple of Two Visions*, the conceptual architectural design – photographs of the model by Dariusz Kozłowski, the source of illustration: the archive of Dariusz Kozłowski

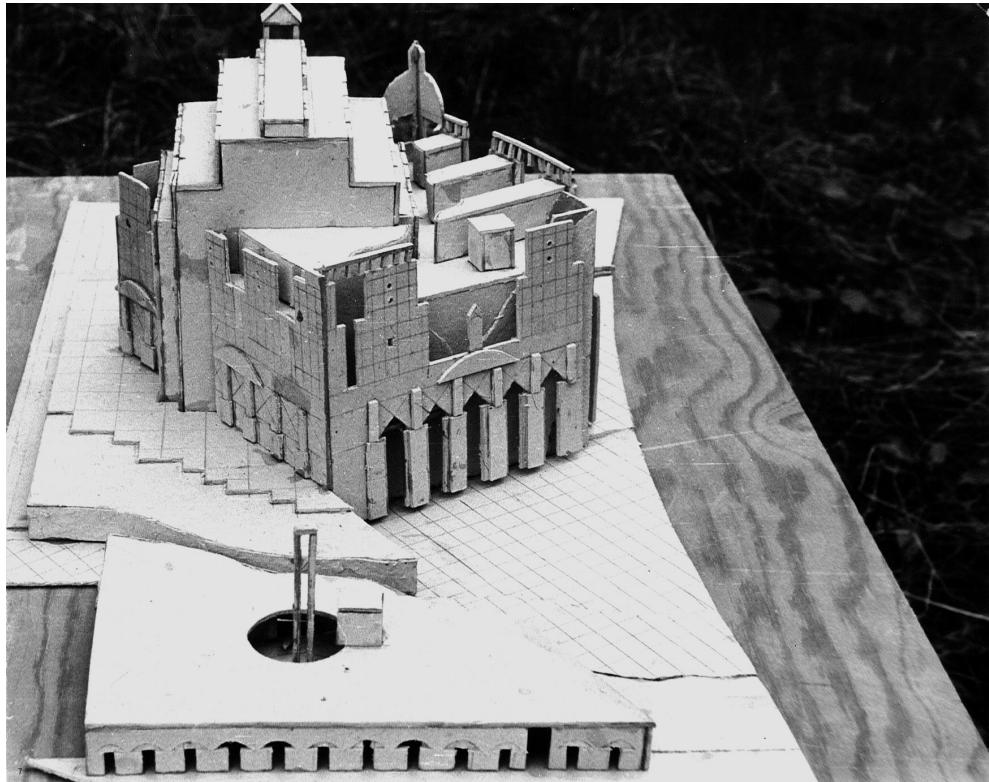
*the space of group prayer,
of tranquillity,
dominated by the “great architectural order”
and clear geometry.
Façade, the main portal – show
peace of balanced forms,
verticals
and horizontals.
Stained glass of the north portico
leave the everydayness
behind us
do not permeate the interior.
Victory, optimism, seriousness.*

The architecture of the Dark Temple is the result of intuitive exploration of the complex form, ambiguous, intimate – the space of confession. “*The Dark Temple* demonstrates the nature of the planes and the structure of the walls”, explains Dariusz Kozłowski, “through the arrangement of walls with numerous notches and openings; it is multi-threaded and may give the impression that it existed here first, that it was built ‘a long time ago’ (which is confirmed by the images of ruins and views of the gentle disintegration of the form)”²⁴. The facades of the temple contain architectural figurative motifs: the baroque motif of the side chapel coping from the church of St. Bernard in Radom, hiding the campanile, a part of the portico of the ancient temple, a motif of the attica and classical pilasters, columns, buttresses, arcades. “What prevails is the use of incomplete, broken forms, replacing the spatial and functional structure with a somehow inert agglomeration of forms”, writes Janusz Sepioł, “with attempts to metaphorise the architecture”, by placing forms taken from mannerism, baroque or classicism in a new context²⁵. Each façade of the *Dark Temple* is different, composed like a collage – of forms, details, textures... Tomasz Kozłowski talks about the intended *destruction of the structure* – a ruin perceived as a poetic decomposition thread of this architecture. “The ruin of the *Temple of Two Visions* is special”, emphasizes Tomasz Kozłowski, *it is the Dark Temple which is destroyed. Broken by a bright building, it is not completely destroyed. On the contrary, it is like the birthplace of the Bright Temple, which hatches from its darkness and which would lose its sense without it*²⁶.

²⁴ *Ibidem*, p. 70.

²⁵ J. Sepioł, *op.cit.*, p. 305.

²⁶ T. Kozłowski, *Tendencje ekspresjonistyczne w architekturze współczesnej*, [Expressionist Tendencies in Contemporary Architecture], Ph.D. dissertation under the supervision of prof. Maria Misiągiewicz, Ph.D., D. Sc., Arch., at the Faculty of Architecture of the Cracow University of Technology, Krakow 2013, p. 55.



Ill. 7. Dariusz Kozłowski, *The Temple of Two Visions*, the conceptual architectural design – photographs of the model by Dariusz Kozłowski, the source of illustration: the archive of Dariusz Kozłowski

*The Dark Temple*²⁷

*The interior with no orientation,
rows of interiors with no direction,
dim and intimate,
unclear in compositions,
destroyed.
Unusual perspectives,
multiple stores
– choir lofts,
ails,*

²⁷ D. Kozłowski, *The Temple of Two Visions*, the second part of the poem, [in:] D. Kozłowski, *PROJEKTY I BUDYNKI 1982–1992 Figurywność i rozpad formy w architekturze doby postfunkcjonalistycznej*, op.cit., p. 72–73.

underground church,
ramps, stairs,
stairs...

*Place of refuge for a voyager
coming back from a long journey,
who finds here a brief respite
and musing, before approaching the sacram.
The place of personal, intimate, lonely devotion,
great and humble.
The thicket of ways, altars, mysteries,
discoveries and choices.
Façade with irregular tectonics of different threads
and awareness of inevitability of passing,
and tranquil acceptance
– also nostalgia.
Rows of posts, colonnades, keeping
still
in ceramic solid of the building,
outgrown from the shades of arcades.
Beyond time
campanile coping.*

The game of contrasts in the architecture of the *Temple of Two Visions* is constructed by the **choice of contrasting materials** that determine the opposing character of the *Bright Temple* and the *Dark Temple*. The architecture of the *Bright Temple* is dominated by the bright, smooth stone, perhaps travertine – characterized by a warm shade of white and the beautiful pattern of the texture. The thrifty architectural detail of the *Bright Temple* was contrasted with the austerity of dark clinker walls and the richness of elevation forms of a shaded casing of the *Dark Temple* and the “plinth”. “The portal of the church – glass posts (with stained glass) lit up from the inside, continue the further illusion, “supporting” the vaults”²⁸. In the interior of the *Bright Temple* precious plasters, sgraffito, stuccos and stained-glass windows prevail. The architecture of the *Dark Temple* works through nobleness, plasticity and the anthracite colour of raw bricks. The mysterious interior of the confession space is ascetic – it is dominated by simple plasters, stone floors and wall paintings. The importance of the building materials quality – mass, colour, texture... in the work of Dariusz Kozłowski cannot be overestimated. Each time the architect puts the quality of the material on a pedestal. Stone hadn't been used so far, only in the imagination... it determines the character of the *Bright Temple*. Finally the symbolic transparency of the glass, allowing the light to penetrate the interior of the temple. “The light”, says Dariusz Kozłowski, *creates immaterial architectural forms, which complement the matter*²⁹. The light brings out the beauty of proportion, the sophistication of shapes, the fullness of

²⁸ D. Kozłowski, *op.cit.*, p. 70.

²⁹ P. Pięciak, interview with Dariusz Kozłowski, *W świecie fikcji, opery, wspaniałego kłamstwa i betonu* [In the World of Fiction, Magnificent Lie and Concrete], [source:] <http://www.architekturabetonowa.pl/> [available: 21.06.2015].

colours and textures... Together with the aerial perspective, the light allows the depth of architectural space to be experienced, and in the sacral architecture – the transcendence. The light highlights the harmony of shapes of the *Temple of Two Vision*, becomes the most subtle “material”... For centuries and also in the postmodern times, the symbolism of light in sacral architecture has been connected with spiritual enlightenment, God’s wisdom. “Looking at an architectural thing I realize that light belongs to architecture, that it is not its part or its element – the light is architecture, architecture is its proper source”, underlines Dariusz Kozłowski, *buildings seized the light, they took possession of it – there is the light which belongs only to architecture*³⁰. The light penetrates the interior of the *Bright Temple* from above, through the glazed fragments of the piling up modular structure. *The Brightness* in the architecture of the *Temple of Two Visions* evokes the figure of Our Lady of La Salette, who appeared to the shepherds, Melanie and Maximin in a luminous sphere. *The light of the Bright Temple* has therefore a symbolic meaning. *The Darkness* in the architecture of the *Temple of Two Visions* also has a strong meaning, it seems to say: “I, too, am the work of the Creator”... “The darkness of the interior of the Galia Placidia chapel in Ravenna”, says Dariusz Kozłowski, *uninterrupted by the flare of the agate diapositive in the small openings, allows it to get into the most important conversations. (...) Allowing the light inside the churches expelled the sacrament out. Churches became a place of ceremonialism, not prayer*³¹. Rays of light penetrate the interior of the *Dark Temple* through the few glazed surfaces from the south-east and the north-west corner. In the confession space the light acquires a deeper meaning, creating the atmosphere for personal reflection, conversation with God...

*The Temple of Two Visions*³²

*These two spaces overlap,
interpermeate,
fight,
in order to reveal themselves
in the fullness of existence,
in the eternal syzygy of brightness and darkness.
Struggles of structures contain suffering.*

Possibly sea of suffering of the Patroness Saint of the Holy Church, shed tears.

*What the layout of the entire structure adds to these meanings:
optimism – maybe faith in a human being.*

*The way to the Bright Temple is through broad stairs
via shadows of the northern side,
the bright walls rise*

³⁰ Kozłowski D., *Pomiędzy światłem i ciemnością (architektury)* [In Between the Light and the Darkness (of Architecture)], [in:] *Definiowanie przestrzeni architektonicznej* [Defining the architectural space], Krakow 2001, p. 25–29.

³¹ D. Kozłowski, *Pomiędzy światłem i cieniem* [In Between the Light and the Darkness], PRETEKST, Zeszyty Katedry Architektury Mieszkaniowej, no 2, 2006, D. Kozłowski (ed.), p. 75–82.

³² D. Kozłowski, *The Temple of Two Visions*, the 3rd part of the poem, [in:] *PROJEKTY I BUDYNKI 1982–1992 Figuratywność i rozpad formy w architekturze doby postfunkcjonalnej*, op.cit., p. 73–74.

and overlook the destruction of walls

Of the Dark Temple.

*The entire building grows out of inscrutable
and convoluted cellars*

and basements,

towards the regularity of roofs,

towards the brightness.

The Temple is the way

which

leads a man

firstly

towards a portal of the church,

through the diversity of worlds and experiences

together

on the way of reality and the way of thought

further

alone,

then

the way of spirit.

3. *The Temple of Two Visions* – Poetics of Architecture

The architecture of Dariusz Kozłowski works on many levels due to a coexistence of opposites, and at the same time the compatibility of opposites, articulated by compositional games with architectural form, structure, matter, symbolism and the abstract meaning of geometry, figurative threads of significance or a surprising detail. “High architecture heads towards abstraction”³³, *The Bright Temple* “emerges” from a cascade of forms, motives, threads of *The Dark Temple*. Formal, aesthetic and semantic duality is visible both: in the record of the idea and in the architectural design of *The Temple of Two Visions*. “The introduction to the applied language of architecture means for certain content, emotions, and moods from the repertoire of historical styles”, Dariusz Kozłowski says, *broadened the scope of symbolic influence*³⁴. The architect seems to favour the intuitive and at the same time poetic *Way to Architecture*. Wisdom, determination and tranquillity, the sense of aesthetics, and the erudition of The Master are the basis of his architectural, artistic, literary, scientific and didactic creation... However, it is the Creator’s extraordinary imagination, sensitivity and spirit that determine the selection and sophistication of the means leading to Architecture. “It seems that this is an attempt to create a language(s) of the avant-garde in the days when the vanguard does not have to contest anything anymore”, writes Tomasz Kozłowski, *This architecture firmly proclaims its allegiance to the world of art*

³³ T. Kozłowski, *Architektura ekspresjonizmu i Ein Stein*, [The Architecture of Expressionism and *Ein Stein*], PRETEKST, Zeszyty Katedry Architektury Mieszkaniowej no. 3.2010, D. Kozłowski (ed.), Kraków 2010, p. 67.

³⁴ D. Kozłowski, *op.cit.*, p. 16.

*and architects boldly speak of the primacy of form: the art of space design has liberated itself from the shackles of functionalism*³⁵.

The stature of an architect's job is built on specific tracks of thoughts supporting creation of things, says Maria Misiągiewicz: *imagination, intuition, judgment, and fully independent will*³⁶. Dariusz Kozłowski chooses complexity and ambiguity, winding and often contradictory directions – showing the complex nature and at the same time the essence of art itself. In each work, the creator balances between extremes: universalism, conciseness, abstract expression and the symbolism of geometry and figurativeness of motives taken from history or the imagination. The depth and complexity of existence is contrasted with the transitoriness and lightness of the human being, expressed in architectural jokes, and in sacral architecture in decomposition and the dramatic crashing together of primary, historical forms and the meanings carried by them. From transformed architectural forms other semantic values emerge, manifesting themselves in an innovative way – introducing modern man into the postmodern *Holy Space...* *The architect, through the arrangement of forms, creates the order that is the pure creation of his mind*, says Le Corbusier, *through forms he reaches our senses, arousing plastic emotions; the relationships created by him evoke a deep reaction in us, transmit the measure of order aligned with the order of the world, affect the movement of our heart and mind; then we experience the beauty*³⁷.

Didn't the halting of construction works on the *Temple of Two Visions*, as a result of intrigue, after building the bottom floor of the church, become a *cornerstone...* of this Architecture? After all, the architect does not build, but creates... thinks, imagines, draws, paints, writes, uses the model in order to check or confirm the form and the content of the future building. Once again, the words of Le Corbusier were quoted as saying: "I would like to provoke examination of your conscience and contrition for sins of those who, in their cruelty, hatred, cowardice, spiritual poverty and lack of vital powers, stubbornly fight and destroy [...] what is the most beautiful: invention, courage and creative genius". It is important to add that not every creator of architecture precedes his work with the name, gloss, poem, painting, model... Even the seemingly rational analysis of "urban motivations" or "architectural motivations", takes on the appearance of a poetics of space and of form in *The World of Architecture of Dariusz Kozłowski...* Although the construction of this extraordinary post-functionalist architectural work was halted, both the rich record of idea and the architectural design of *The Temple of Two Visions* – entered permanently into history of the twentieth century architecture.

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