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## ORIGINAL ARCHITECTURE

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## ORYGINALNOŚĆ ARCHITEKTURY

### Abstract

The creator, through motivation, skills, sensitivity and appropriate emotions, is able to find fulfillment by creating works whose effect can be at most mediocre. Outstanding creativity requires predispositions supported by proper knowledge. This combination allows you to create your own work of art, shaping reality. Predispositions – talent is an intuition that will result only in the company of knowledge – rationalism. Intuition requires verification through rational interpretation.

*Keywords: architecture, beauty, form, knowledge, rationalism, intuition*

### Streszczenie

Twórca przez motywację, umiejętności, wrażliwość oraz właściwe emocje jest w stanie realizować się tworząc dzieła, których efekt może być co najwyżej przeciętny. Wybitna twórczość wymaga, by predyspozycje były poparte wiedzą właściwą. Połączenie to, pozwala stworzyć własne dzieło sztuki, kształtujące rzeczywistość. Predyspozycje – talent to intuicja, która zaowocuje tylko w towarzystwie wiedzy – racjonalizmu. Intuicja wymaga weryfikacji przez racjonalną interpretację.

*Słowa kluczowe: architektura, piękno, forma, wiedza, racjonalizm, intuicja*

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## 1. The perception of contemporary architecture

“For many years, art and architecture have been strongly associated with the aesthetic canon of a given era. The architecture until the mid-eighteenth century consisted of shaping the building according to the rules of beauty. These were based primarily on the results of abstract speculations over the structure of numbers and geometric figures.”<sup>1</sup> The shaping of space by people has no limits, it becomes unpunished with any impunity. Architecture is created in order to evoke feelings of surprise and astonishment, which is not connected with the feeling of beauty. It is easy to surprise an ordinary man to interest in the work and to discuss it.

In the book *Existence, Space and Architecture*, Christian Norberg-Schulz asks the question: *What, then, should we require from the architectural space that man may still be called a human being?* He answers: *First of all, we must require a structure that can be presented, offering a wide range of identification possibilities. In an ambiguous, complex but organized architectural space, we can see an alternative to the deadly idea of mobility and disintegration.* An extremely valuable and accurate answer is the architecture of postmodernism. It reduces the power of explanation without proposing alternatives, replacing it with the equal rights of all discourses – Chris Jenks writes about postmodernism without borders. In the 1960s, society began to express its dissatisfaction through various anti-modernist manifestations. The purist aesthetic of modern international style was contrasted with the freedom of expression and the art of diversity and imagination<sup>2</sup>. Philip Johnson emphasized that form flows from the preceding form, not from the function (form follows the previous form, not function), which in opposition to the words of Louis Sullivan, the form follows the function (form follows function). Jane Jacobs in the book *Death and Life of the Great American Cities* stressed that shaping the urban space should be based on the right combination of old and new buildings, respect for the existing thing, and not creating from scratch, as Le Corbusier said. There is an urgent need to show the creators of the road to fight the surrounding chaos and disorder. Is there not a last chance to separate the wheat from the chaff, choose what is valuable and useful for contemporary architecture and introduce harmony and order in the cultural landscape? To ensure that the architect’s goal in designing was not dominance over other buildings, creating eternal competition in the landscape, and respecting the existing thing and the sense of a harmonious structure. A graduate of the Faculty of Architecture leaving the university can only create architectural concepts based on his knowledge acquired during his studies. This knowledge, only marginal, does not give them a chance against the law, office or investor. The necessity of linking the science of design with knowledge in the field of architectural theory results from the need to visualize the usefulness, to stimulate one’s creativity, the links between the design process and theoretical concepts<sup>3</sup>. *From the very beginning of the existence of architecture (...) two opposing forces seem to affect its shape, one focused on preserving the existing form, the other on its transformation.*

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<sup>1</sup> Cz. W. Krassowski, *Piękno, sztuka, architektura*, cz. II, wyd. Murator 2/1982, p. 72.

<sup>2</sup> K. Piotrowski, *Perspektywy dla designu przyszłości – od estetyki do anestetyki*, [w:] *Formy estetyzacji przestrzeni publicznej*, ed. J. S. Wojciechowski, A. Zeidler-Janiszewska, Warszawa 1998, p. 148.

<sup>3</sup> R. Loegler, *Uczyć teorii architektury*, Wydział Architektury, Katedra Projektowania Architektonicznego, *Przestrzeń i Forma* nr 11 / 2009, p. 153.

*Preservation is based on the pursuit of maintaining tradition and custom (...). Changes force the development of human life, in all technical and social aspects, the factor that brings them – civilization<sup>4</sup>.*

## **2. Intuition as a catalyst of spraying**

Mark Vitruvius Pollio, an outstanding Roman architect in the first century BC argued that a good architect should be described by the following words: *talent without knowledge or knowledge without talent is not enough.*

The development of science would not be possible without intuition, because it is a very important factor in the creation of ideas. Particularly noteworthy is the outstanding philosopher Henry Bergson, who shows intuition as a creative method by which one can consider reality in a way other than scientific. The creator, through motivation, skills, sensitivity and appropriate emotions, is able to find fulfillment by creating works whose effect can be at most mediocre. Outstanding creativity requires predispositions supported by proper knowledge. This combination allows you to create your own work of art, shaping reality. Predispositions – talent is an intuition that will result only in the company of knowledge – rationalism. Intuition requires verification through rational interpretation. The development of civilization is followed by increasing anaesthesia, dementia and lack of sensitivity. In order to become an authority, one must possess important qualities that, according to Professor Andrzej Szarek, create talent, a state in which consciousness and character will watch over lust and emotions, and skill will become an instrument of consciousness.

## **3. In searching for beauty. Freedom of architecture**

Chris Jenks defines, *Private spaces that we find at a common urban level are homes in the fullest sense of the word<sup>5</sup>.* The house is, and always will be, the centre of human life. Humans come from there and returns there. The interior of the house consists of several coordinated places connected by roads in which various activities are undertaken, and their combination gives the sense of existence – a flat. Of course, the interior of the house must be closely related to the outside and directions.

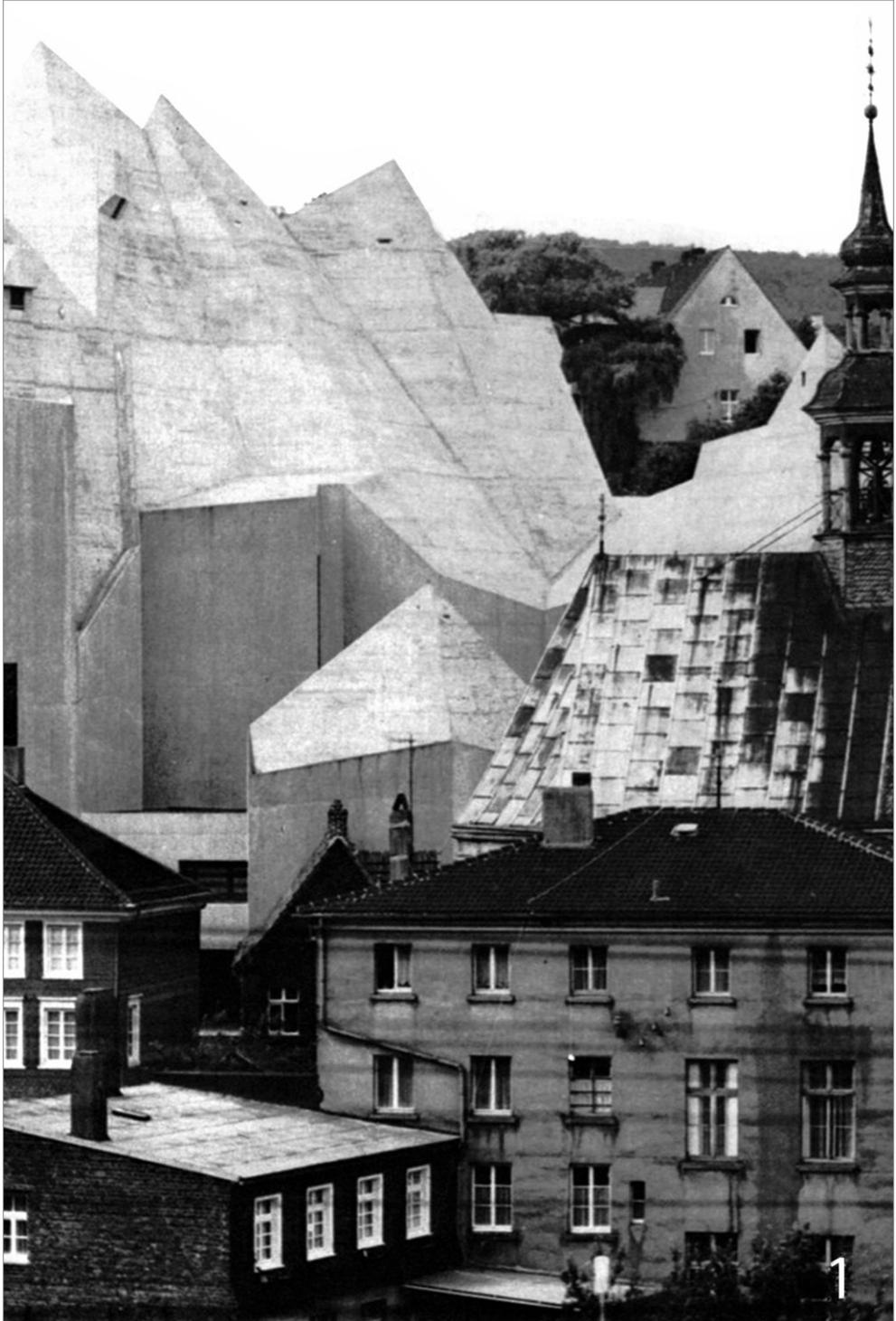
Le Corbusier formulates the definition, *Architecture is the learned game, correct and magnificent, of forms assembled in the light. (...).The business of architecture is to establish emotional relationships by means of raw materials. (...)<sup>6</sup>Architecture is the art that is characterized by harmony, law and order, the exact proportions of the relationship that aims to*

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<sup>4</sup> M. Gutowski., *Cywilizacyjne i kulturowe czynniki kształtowania domu mieszkalnego dzisiaj*, [in:] *Budownictwo mieszkaniowe w krajach Europy Środkowej w okresie transformacji*, PB. Białystok 1997, p. 30.

<sup>5</sup> Ch. Jenks, *Kultura*, Poznań, 1999, p. 176.

<sup>6</sup> Le Corbusier, *Précisions. Sur un état présent de l'architecture et de l'urbanisme*, Les Éditions G. Crès et Cie, Lainé et Tantet, Paris-Chartres 1930.



move the recipient. The recipient is moved when he recognizes the meaning of the work that is related to his life. The readability of form exists thanks to the play of forms in the light, which are the basic product in the process of building an architectural form. Only the use of proper proportions of the relations of the solids that are extracted by the light gives a sense of understanding. In order to give the form the sense of existence, attention should be paid to the relationship between building elements. According to Le Corbusier, the game of solids must be aware, correct and wonderful. Awareness of the game must be based on the knowledge of the relationship between form and destiny. Correctness based on certain principles and rules that harmonize the work. The greatness of the game lies in the awareness that the architecture created by people is for people. Analyzing Le Corbusier's further utterance regarding the power of light, we see that it is not a part, an element of architecture, but architecture, and architecture is its source.

*Cube, cone, cylinder, sphere, and pyramid are the great primary (...) the most beautiful forms." (...) when standing in front of the building, we will say oh! Then here we have architecture in front of us.* The existence of architecture is thanks to light and delight. Delight can be expressed without light, but we will not see the forms without it.

The next division of architecture was made by one of the fathers of post-modern architecture Robert Venturi: *Ducks: Where the architectural systems of space, structure, and program are submerged and distorted by an overall symbolic form and Decorated Sheds: Where systems of space and structure are directly at the service of program, and ornament is applied independently*<sup>7</sup>. He seeks beauty in signs and symbols, in processed historical details. A decorated shack does not combine beauty and purpose. Some actual form is covered by another form, making the first attractive. Venturi in his book *Complexity and Contradiction in Architecture*, preached, *We were calling for an architecture that promotes richness and ambiguity over unity and clarity, contradiction and redundancy over harmony and simplicity*<sup>8</sup>. He questioned modernization, its complexity of historical solutions, which did not refer to the very specifics of the object, but it included the entire architecture. He wanted to communicate architecture to the context of the city. "Less is bore" as a reference to Mies van der Rohe's slogan "Less is more". As an architect, architecture theoretician and designer, Robert Venturi, has made an opinion about himself as an architect with vision and purpose. In an interview by Andrea Tamas, Venturi and Denise Scott Brown say: *form follows function. What 14th century non-religious building still houses its original activities? What 19th century one does, for that matter? Even houses are not used or outfitted as they were on day one. Over time, the 'program', the chosen activities of the first client, are far from the only uses of the build-*

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<sup>7</sup> R. Venturi, D. Scott Brown, S. Izenour, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form*, MIT Press 1977.

<sup>8</sup> R. Venturi, Ch. Jencks, K. Kropf, *Theories and Manifestoes of Contemporary Architecture*, wyd. Willey-Academy, Chichester, 2006.

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Ill. 1. Pilgrimage Church in Neviges, Germany, Gottfried Böhm, 1968–1972. Source: [www.hiddenarchitecture.net/2015/12/neviges-pilgrimage-church](http://www.hiddenarchitecture.net/2015/12/neviges-pilgrimage-church). An example of respect for the city's tradition



ing<sup>9</sup>. The space for a human is determined by its border, some outside its borders. *Progress in art is not enlarging the area – it is realizing the limitations*<sup>10</sup>. In the book: *Complexity and Contradiction in Architecture* Venturi wrote: *I like elements which are hybrid rather than 'pure', compromising rather than 'clean', distorted rather than 'straightforward', ambiguous rather than 'articulated', perverse as well as impersonal, boring as well as 'interesting' (...).I am for messy vitality over obvious unity*<sup>11</sup>.

Nowadays, there is no leading theory of architecture and a tendency in art. However, there is a desire for originality. Using the achievements of previous eras, contemporary architects have the task of balancing all the criteria set by their predecessors: function, form, context, cultural factor, history of place, identity-regionalism and law. The ideal symbiosis of these elements will allow harmony and order in the cultural landscape to be achieved.

Creating architecture is not building in an “empty space”. The way to build the Architecture World can be achieved by discovering “urban motivations”, understood (as Giuseppe Samona wants) as a set of city features that can be described and analysed<sup>12</sup>. One should not forget about the famous William Ockham principle: *Entia nonsuntmultiplicanta praeter necessitatem*, meaning one should not multiply beings beyond necessity. In the world of a multitude of forms, chaos, excess images, time for reduction, peace and order.

The use of emptiness in architecture allows the viewer to interpret the work not only through signs, symbols, but also to identify with its creator, architect. You can notice the phenomenon of architectural detail reduction with form. By simplifying the shapes used to build the mould, the façade of the building is reduced to a flat, smooth wall. The shape of the object is formed by solids and planes. M. Burer created the concept of “silent facade”, which was supposed to be the difference between intimacy and social life. He saw a painting canvas in the bare wall for changing light. He pointed out that the windows are not a frame for landscapes but a source of light. *Silence in music is analogous to space in architecture. It is a natural state of affairs until the event breaks it*<sup>13</sup>. The silence surrounding the work acquires spiritual and religious meaning. Silence respects the order of the world, the fact that we come from silence and we return to it.

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<sup>9</sup> S. Jordana, *Interview: Robert Venturi & Denise Scott Brown*, by Andrea Tamas, [www.archdaily.com/130389/interview-robert-venturi-denise-scott-brown-by-andrea-tamas](http://www.archdaily.com/130389/interview-robert-venturi-denise-scott-brown-by-andrea-tamas), access: 20.05.2018.

<sup>10</sup> A. de Butler, *Wielcy malarze, ich życie, inspiracje i dzieło*. Zeszyt 93 Kubizm. Eaglemoss Polska, Warszawa 2000.

<sup>11</sup> R. Venturi, *Complexity Complexity and Contradiction in Architecture*, Distributed by Harry N. Abrams, Inc, New York, 1966, p. 16.

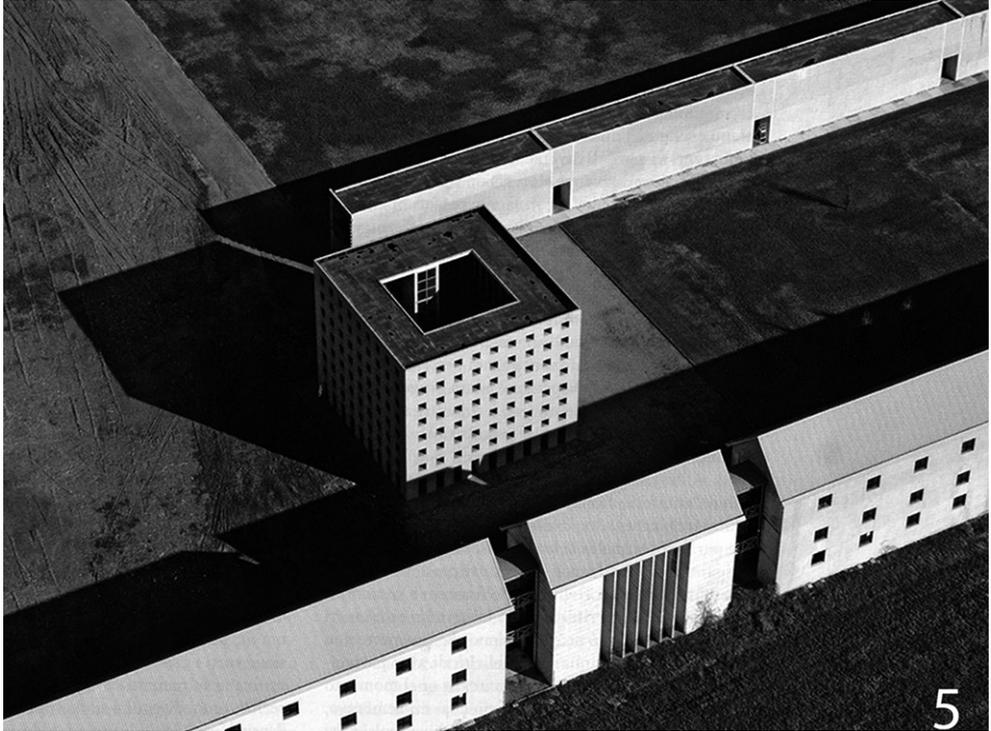
<sup>12</sup> D. Kozłowski, *Miejsce szuka formy, forma szuka funkcji*, Zeszyty Architektury Mieszkaniowej nr 3, 2010, WA PK, p. 6.

<sup>13</sup> Pawson Williams Architects, *Contextual Minimalizm*, Architectural Design, no 110, 1994.

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Ill. 2. Town Hall in Bensberg, Germany, Gottfried Böhm, 1962–1969. Source: [www.atlasobscura.com/places/bensberg-old-castle](http://www.atlasobscura.com/places/bensberg-old-castle). An example of respect for the city's tradition

Ill. 3. Town Hall in Bensberg, Germany, Gottfried Böhm, 1962–1969. Source: <https://www.atlasobscura.com/places/bensberg-old-castle>. An example of respect for the city's tradition



## 4. Buildings

### 4.1. The Pilgrimage Church in Neviges, Germany – an example of respect for the city’s tradition, designed by Gottfried Böhm, 1968–1972

One of the most respected religious buildings in the period of brutalism is the pilgrimage church in Neviges in the Rhineland by Gottfried Böhm. The crystalline structure of the monument, which abandoned traditional architecture in favour of sharp corners and raw concrete, rises above the roofs of the mediaeval German city. The concrete was cast in a wooden formwork to give it a rough texture, some were then sandblasted, creating a grainy surface. *Although the object is eccentric, its artificial character does not conflict with the surrounding structures, the architecture of the building is clearly linked to its time, but it is also deeply rooted in the tradition of the pilgrimage church*, Karl Kiem adds. The interior of the building is the continuation of the outside. There are sidewalks and street lamps that give the interior the impression of a covered square. Roof windows introduce narrow rays of light from above. Böhm also added his own custom details, from limited editions of chairs to specially designed stained glass windows and door handles. Although it is a religious object, it does not contain any traditional symbolism.

### 4.2. Town Hall in Bensberg, Germany, designed by Gottfried Böhm, 1962–1969 – an example of respect for the city’s tradition

At the beginning of the 12th century, the “Old Castle” in Bensberg was a fortress on the top of the hill, which made several changes of use in its 900-year history, which already in the mid-twentieth century was already a castle, monastery and hospital. At the beginning of the 1960s, civil dignitaries from Bensberg needed a new town hall (or German Rathaus), and the idea was confronted with the transformation of, at that time, the partly ruined, but easily adaptable, mediaeval castle into a new municipal commune. The controversial conversion of the mediaeval castle into an aggressively edgy town hall began in 1962 and was the work of the expressionist German architect and concrete enthusiast, Gottfried Böhm. Work began with the removal of additives after 1850 to the damaged structure and renovation of the preserved 12<sup>th</sup>-century walls and towers. The fascinating structure was interestingly topped by a concrete observation tower, which complemented the two former ones. Böhm combines the monument with a concrete structure with the ruins of the mediaeval castle. In Böhm’s architecture of ruins and ashes, the echoes of World War II are

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- Ill. 4. Social welfare Homeim. St. Brother Albert, Warsaw, W. Hermanowicz, M. Żarski, 1980–1993. (photo: M. Czechowicz). Source: [www.skyscrapercity.com/showthread.php?t=875790&page=85](http://www.skyscrapercity.com/showthread.php?t=875790&page=85). An example of respect for the city’s tradition
- Ill. 5. Expansion of the cemetery, San Cataldo, Modena, Italy, Aldo Rossi, Giorgio Braghieri, 1971. (photo: S. Topuntoli). Source: [www.archeyes.com/san-cataldo-cemetery-aldo-rossi](http://www.archeyes.com/san-cataldo-cemetery-aldo-rossi). An example of quieting chaos

hidden. This is one of Böhm's significant contributions to modern architecture, showing the problem of how to relate to the historical context and fragments of the city's historical fabric. Böhm himself prefers to think about creating "connections" – the integration of the old with the new, the world of ideas with the physical world, the interaction between the architecture of one building and the urban environment, taking into account the form, material and colour of the building in its surroundings.

**4.3. Social welfare Homeim. St. Brother Albert, Warsaw,  
designed by W. Hermanowicz, M. Żarski, 1980–1993  
– an example of respect for the city's tradition**

This is a seemingly simple, raw monument that completes the quarter of the city's development. However, the details create a postmodernist play with the viewer. Fascinating roller, white walls with windows hidden in the cut-outs of a brick wall, or a cut-out corner of a building is a procedure that breaks the power of the building. This lapidary and monumental edifice does not conflict with the surrounding architecture, and both form and material are clearly related to the spirit of the time. The object refers to the notions of traditional architecture, however, it has a lot of humour and fun, which makes it exemplary architecture.

**4.4. Expansion of the cemetery, San Cataldo, Modena, Italy,  
designed by Aldo Rossi, Giorgio Braghieri, 1971 – an example of quieting chaos**

Limited to the basic geometric body, the red cube, without ceilings, windows, doors and roofs with square openings. The House of the Dead, in honour of the fallen in World War II, is adjacent to an elongated two-story columbarium with a colonnade of straight pillars. The entire cone is dominated by a truncated cone, or a communal tomb. In the projection rows of columns, arranging the shape of a triangle, arouses associations of the fish as a symbol of Christianity. The silence of the cemetery, which is around the place, gives a sense of reflection and reverie. The maximally reduced forms reflect the vision of Rossi's architecture. He found a way to make metaphysical architecture; visitors are inevitably confronted with death in mind.

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