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# THE ROLE OF RHYTHM – THE ELEMENT OF CREATION OF ARCHITECTURAL FORM IN POSTMODERNISM

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## ROLA RYTMU – ELEMENTU KREACJI FORMY ARCHITEKTONICZNEJ W POSTMODERNIZMIE

### Abstract

The author's fascination with rhythm in visual arts, music and architecture comes from the belief in the role of this kind of creation element of architectural form as the basis of the architect's workshop. In the history of architecture there was stylistic uniformity, which ordered to build according to the rules, and the phenomenon of rhythm in the creative way to create architectural form was always present in the form of a certain principle of composing human space. Further styles and directions arose after each other because of the pursuit of novelty or weariness of the ongoing state. Contemporary concepts of beauty developed in the atmosphere of wars and all kinds of revolutions, however the phenomenon of rhythm has become the principle of composing a work and an element of creation of architectural form.

*Keywords: architectural form and composition, rhythm, poetics of postmodern architecture*

### Streszczenie

Fascynacja autora rytmem w sztukach plastycznych, muzyce i architekturze wynika z przekonania o roli tego rodzaju elementu kreacji formy architektonicznej, jako podstawy warsztatu architekta. W historii architektury panowała jednolitość stylistyczna, która nakazywała budować według reguł, a zjawisko rytmu w twórczej drodze do tworzenia formy architektonicznej było obecne zawsze, w postaci pewnej zasady komponowania przestrzeni człowieka. Kolejne style i kierunki powstawały po sobie z powodu dążenia do nowości, czyli znużenia trwającym stanem. Współczesne koncepcje piękna rozwijały się w atmosferze wojen i wszelakich rewolucji, jednak zjawisko rytmu zostało zasadą komponowania dzieła i stało się elementem kreacji formy architektonicznej.

*Słowa kluczowe: forma i kompozycja architektoniczna, rytm, poetyka architektury postmodernizmu*

## 1. INTRODUCTION

The sense of order is used to cover and apply regularity, i.e. a certain rationality present in human space, which is sometimes our requirements and sometimes mutually exclusive. The most primitive reactions of the human body are subjected to rhythms. Clapping, laughing and even jumping of a child is rhythmic. Rhythms of this kind are called *primitive, because the*

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regularity of time intervals is easily grasped in them.<sup>2</sup> Rhythm is an organizational structure that refers to the natural desires and preferences of the human environment. E. d'Eichthal, author of the book *Du Rythme dans la versification française*, claims that *rhythm in time is what symmetry is in space*.<sup>3</sup> By combining a minimum of two elements, such as void and solid, we get an example of the simplest rhythm. A rhyme is associated with metre, which sets the measures of time and organizes the song. This repetition is based not only on regular elements, but also on the infinitely many possibilities of certain geometric transformations. It is a certain course of events that are more often interrupted by accents (tonic rhythm), sometimes combined with contrasting rhythms (polyrhythmia), creating fascinating works of art. Danuta Wójcik in her book "The Science of Music" divides rhymes into free and steady ones. *Free rhythm is not associated with a specific time signature*<sup>4</sup>, while within the set rhythmic systems we encounter *periodic, variable, motor, measured, dance and marching rhythms*.<sup>5</sup> Based on the theory of music and, known to musicians, accepted division of rhythms, the author translated this musical notation into the language of architecture. An excuse is strongly needed to justify an architectural solution. Igor Fyodorovich Stravinsky wrote about the poetics of architecture and music in the book entitled "Musical Poetics": *If architecture can be »heard« then music can be »seen« and its poetics can be felt*.<sup>6</sup> Strong connections between visual arts and music with architecture show the impressions of E. Mendelsohn. The creative path to architecture leads through the wonderful graphic drawing and sketch drawings of the artist. Erich Mendelsohn from 1914 to 1917 published a series of expressive drawings, monumental designs of the crematorium, train station, film studio with fanciful rhythmic systems of the facade, accompanied by the phenomenon of movement and the game of tension. Bach's music became an excuse to build the form of the Kaufhaus Schocken store in Stuttgart, developed in 1926–1928. Erich Mendelsohn presents the idea of the building in colorful sketches, making it easier for the recipient to understand the building and the impact of music on architecture, which he describes as *harmonic and counterpoint guidance in architecture*.<sup>7</sup> The mentioned expressionism can be found in the next object of Mendelsohn and Serge Chermayef's The De La Warr Pavilion at Bexhill-on-Sea, builded in 1935. The sketches support the reading of the expressionist form of the building as a long rectangular block accented with soft non-geometrical shapes of glazing of a semi-circular bay window. *Mendelsohn's sketches show that these were not visions of ordinary, everyday buildings, but strange formations that seem to rhythmically grow and develop*.<sup>8</sup> Mendelsohn took *the relationship between architecture and music for granted*.<sup>9</sup> Writer Hermann Bahr,

<sup>2</sup> Gombrich E. H. J., *Zmysł porządku o psychologii sztuki dekoracyjnej*, Universitas, Kraków 2009, p. 11.

<sup>3</sup> Ghyka M. C., *Złota liczba. Rytuały i rytmy pitagorejskie w rozwoju cywilizacji zachodniej*, Universitas, Kraków 2014, p. 141.

<sup>4</sup> Wójcik D., *Nauka o muzyce. Wiadomości wstępne, instrumenty, formy i polska muzyka ludowa*, Musica Iagellonica, Kraków 2004, p. 13.

<sup>5</sup> *Ibidem*, p. 14.

<sup>6</sup> Strawiński I. F., *Poetyka muzyczna*, PWM, Kraków 1980, after: Satkiewicz-Parczewska A., *Autorska metoda transpozycji muzyki na architekturę = Novel method of music to architecture transposition*, *Przestrzeń i Forma*, 2013, no. 20, p. 98.

<sup>7</sup> Stephan R. (ed.), *Erich Mendelsohn. Dynamika i funkcja*, Muzeum Architektury, Wrocław 2001, p. 89.

<sup>8</sup> Rasmussen S. E., *Odczuwanie architektury*, Karakter, Kraków 2015, p. 148.

<sup>9</sup> *Ibidem*.

referring to the combination of various fields of art, claims that *expressionist painting is the music of the eyes*.<sup>10</sup> A drawing is a score, code, language, which must be given to performers who then have some freedom of interpretation.

## 2. AN OUTLINE OF THE HISTORY OF RHYTHM – AN ELEMENT OF CREATION OF ARCHITECTURAL FORM

The fundamental elements of the world experienced by the people are periodicity, repetition and, of course, rhythm. By perception, you can understand that the world is ruled according to the certain order, it has its rhythmic continuity: day and night sequences, seasons, moon phases, through heartbeat, breathing. By hitting two skulls of hunted animals, stones against each other, clapping or shouting, the extraction of rhythmic sounds was already known about 50,000 BC. The rhythm of the Slavic people's life was determined by nature, and the rhythm of time was measured in accordance to life cycles that took place in nature, the best proof of which is that the most important Slavic holidays were associated with the aftermath of the seasons and the solstices. Objects from the original period builded several thousand years BC associated with ceremonies that pay tribute to nature, they showed the simplest compositions of repetitive elements, creating rhythmic systems. Rhythmics in the composition of the works of architecture of Ancient Greece and Rome resulted primarily from the harmonious play of ideal proportions, which were shown by colonnades, subordinated to specific canons, as well as the smallest architectural detail, giving the impression of perfect, sublime and extremely beautiful works of art. In the Middle Ages, the role of rhythm in composition still played a crucial role, determined strictly by construction. The cult of number three was closely related to the mathematical rite of number and proportion, since it *is impossible for two elements to form a beautiful structure without a third. There must be a ligament between them that connects them*.<sup>11</sup> The odd and often three-way division dominated the medieval and gothic rhythm. The rhythm of Renaissance architecture appears in a horizontal form, contrary to vertical medieval rhythm. This rhythm can be read in storey divisions and in architectural details. Leonardo da Vinci in his *Vitruvian Man* created a canon, based on the study of the human body, which inscribes the figure of a man into a circle and a square, where the center was the navel. The Baroque era in the world of rhythmization brought a revolutionary transformation. It was distinguished by its monumental expression, rich form and ornamentation, as well as increased contrasts. Wavy lines, polylines, broken lines, various curves and free rhythm played first fiddle over straight lines and simple steady rhythmic systems. Neoclassicism developed through the principle of contrast with the Baroque output. In both architectural and musical composition, the phenomenon of rhythm is again accompanied by such epithets as: rational, regular, symmetrical, steady, proportional, which indicates a return to classical aesthetics. The rhythm in the architecture of the turn of the 19th and 20th centuries has undergone many transformations to soon become *a completely new quality composing a contemporary work of art in its various transformations and style trends*.<sup>12</sup> The phenomenon of rhythm in this period

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<sup>10</sup> Baranowski T., *Estetyka ekspresjonizmu w muzyce XX wieku*, Elan, Białystok 2006, p. 12.

<sup>11</sup> Ghyka M. C., *op. cit.*, p. 38.

<sup>12</sup> Satkiewicz-Parczewska A., *Rytm w Architekturze jako główny element kompozycji na tle analogii z muzyką*, Wydawnictwo Uczelniane Politechniki Szczecińskiej, Szczecin 1993, p. 52.

was dominated by ornaments, strongly emphasized in Art Nouveau and extensive decoration. The 20th century rejected all existing rules, entering a new era of the architecture of ideas and forms that brought great works of art. *Architecture today exists outside of art styles. She is distinguished by her utility among other plays. Contemporary architecture still remains within the circle of functionalist doctrines.*<sup>13</sup> Le Corbusier's work belongs to the world of rhythmization. His facades *play rhythmically, juxtaposed with colorful, varied planes and cut with steel angles and bolts.*<sup>14</sup> Le Corbusier transferred the studies on the rhythm and the golden ratio principle to the dimensions of the man standing with his arm raised – Modulor. The multiplication of this unit led to the creation of infinitely many rhythmic combinations in one architectural work. Brutalism architects strongly emphasized the dynamic play of rhythmic elements in their works. Some architects were aware of their detachment from the generally accepted, creative path to architecture, which is why functional architecture has adopted the name international style. Modernist ideal of unity of form and function, supported, among others through Maria Botta, Tadao Ando, Richard Meier and Oswald Neutra, found a number of polemical voices in relation to the theoretical assumptions of this architecture. In the 1960s, society began to express its dissatisfaction through various anti-modernist manifestations. Freedom of expression and *the art of diversity and imagination*,<sup>15</sup> were opposed to the purist aesthetics of, then, modern international style. They were followers of postmodernism, represented by James Stirling, Michael Graves, Riccardo Bofill and Hans Hollein, led by Robert Venturi and Denise Scott-Braun. Dariusz Kozłowski is representing Polish creativity, belonging to the architecture of postmodernism. In the book “Theories and manifestos of modern architecture”, Charles Jencks lists four principles of postmodern architecture: *1. Multilayeredness is preferred to uniformity, imagination over fantasy. 2. “Complexity and contradiction” are preferred to excessive simplicity and “minimalism”. 3. Theories of Complexity and Chaos are considered more important for the study of nature than linear dynamics; this means that “more natural” is non-linear than linear. 4. Memory and history are inseparable components of DNA, language, style and city and are positive catalysts for innovation.*<sup>16</sup> This phenomenal current has transformed into deconstructivism and expressionism, represented by Frank O. Gehry, Zaha Hadid, Peter Eisenman and Daniel Libeskind. Expressionist tendencies in architecture are closely related to rhythms created as a result of the interpenetration of non-geometrical forms, with soft or sharp shapes, and the phenomenon of broken forms. Nowadays, *the most common*<sup>17</sup> architecture does not have one leading theory of architecture and a tendency in art. However, there is a desire for originality, and Antonio Monestirola's thought: *contemporary architecture has not finished its search; she created different languages but did not combine them in style,*<sup>18</sup> is justified and still valid.

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<sup>13</sup> Kozłowski D., *O pięknie architektury (współczesnej)*, PRETEKST, Zeszyty Katedry Architektury Mieszkaniowej, 2003, no. 3, p. 33.

<sup>14</sup> Satkiewicz-Parczewska A., *Rytm...*, *op. cit.*, p. 91.

<sup>15</sup> Piotrowski K., *Perspektywy dla designu przyszłości – od estetyki do anestetyki* [in:] Wojciechowski J. S., Zeidler-Janiszewska A. (eds.), *Formy estetyzacji przestrzeni publicznej*, Instytut Kultury, Warszawa 1998, p. 146.

<sup>16</sup> Jencks Ch., Kropf K., *Teorie i manifesty architektury współczesnej*, 2nd ed., Grupa Sztuka Architektury, Warszawa 2017, p. 152.

<sup>17</sup> Kozłowski T., *Architektura i sztuka*, Wydawnictwo PK, Kraków 2018, p. 202.

<sup>18</sup> Monestiroli A., *Tryglif i Metopa. Dziewięć wykładów o Architekturze*, Politechnika Krakowska, Kraków 2008, p. 59.

### 3. THE ROLE OF RHYTHM – THE ELEMENT OF CREATING ARCHITECTURAL FORM IN POST-MODERNISM

Speaking of established rhythms, one should notice the presence of various deformations, caused by accents, reinforcements. The accent in the literature (Latin *Accentus* = chant) is an emphasis falling on one of the syllables of the spoken word. In music, however, *accents emphasize sounds with a certain position in relation to neighbouring sounds and are as if a point of support for the rhythm*.<sup>19</sup> Similarly in architectural composition, the phenomenon of the accent, its relationship with other elements, as well as with the whole work, emphasizes the experience, affects our senses more strongly and gives the impression of a more complex work, which distinguishes it from the use of the above-mentioned simple rhythm standing in the way of shaping architectural form. In this case, use the words of Matil C. Ghyk: *the intensity or tonic rhythm best reflects the internal psychophysiological rhythm of the poet and has its impact on listener or reader through induction, incantation, on the "normal passage of time"*.<sup>20</sup> The importance of tonic rhythm, though underestimated, appears in the architecture of many masters. The following are examples in which rhythm of forms has been accented by enriching the bodies, broken by another body or strengthened in the corner, and those without regularity are created as a result of the interpenetration of non-geometric forms, with soft or sharp shapes accompanied by a certain regularity.

"Alchemists' House", a residential building with an extensive studio, occupied by the "Hean" Cosmetics Factory in Krakow, designed by Dariusz Kozłowski, implemented in 1989–1990, shows its uniqueness and novelty in a certain approach to architecture. Architecture creates an intimate development of the production hall, offices, laboratory and concierge building, creating a game of opposites and theatricality of forms. The two owners of the "Alchemists" were an excuse to search for an idea where the first object is a simple, economical form, and the second almost provocative, by a magnificent sculpture of large-format lips, clinker external walls with rhythm of windows, falsely suggesting a multi-storey building, crowned with four obelisks, evoking thoughts about factory chimneys. This is the wonderful architecture of the House of Alchemists, whose outstanding but underestimated importance for the world of architecture is emphasized by one of the principles of the postmodern movement: *all architecture is created and perceived through codes, hence the languages and architectural styles and symbolism of architecture, hence the double coding of architecture within both professional algorithms and social*.<sup>21</sup> Perhaps Charles Jencks dreamed of such architecture, saying: *I am for a wealth of meanings instead of their clarity, for their hidden and explicit function. I prefer 'both' to 'either-or', black, white and gray instead of black and white. Good architecture is characterized by many levels of meaning and key point combinations: its space and elements are legible and possible to implement in many ways at the same time. [...] More is not less*.<sup>22</sup> The creative path to the architecture of the "House of Alchemists", in the world of rhythmization, leads through compositional arrangements, sensuality of concrete matter, play of colors, textures, forms, to a poetic, ambiguous and multilayered structure whose outstanding but underrated importance is emphasized by the author himself: *Architecture travels into the land of ambiguity, inconsistency,*

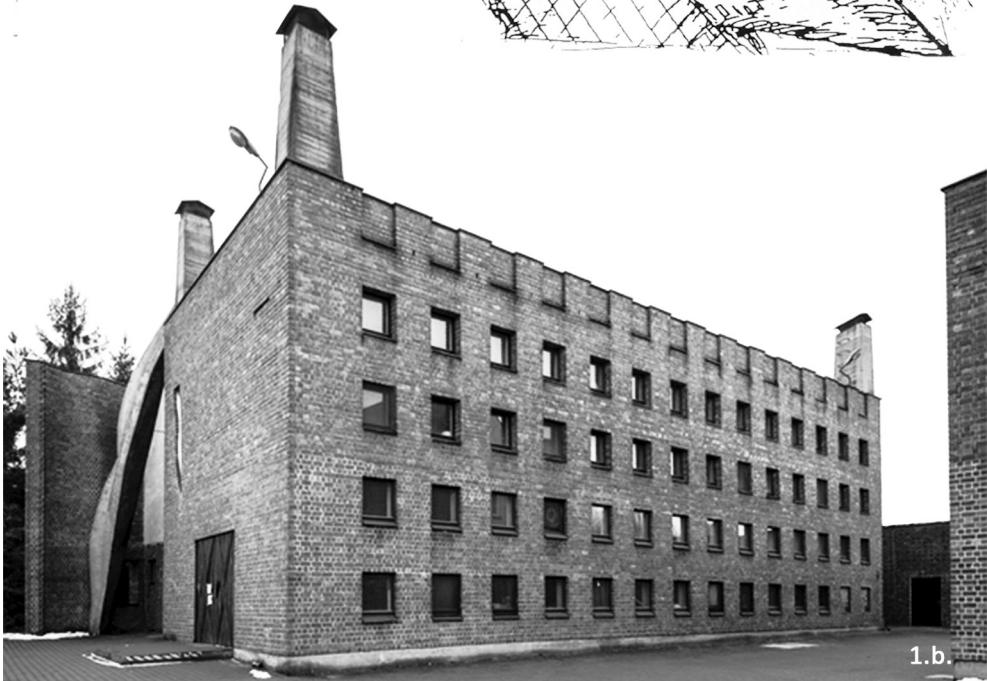
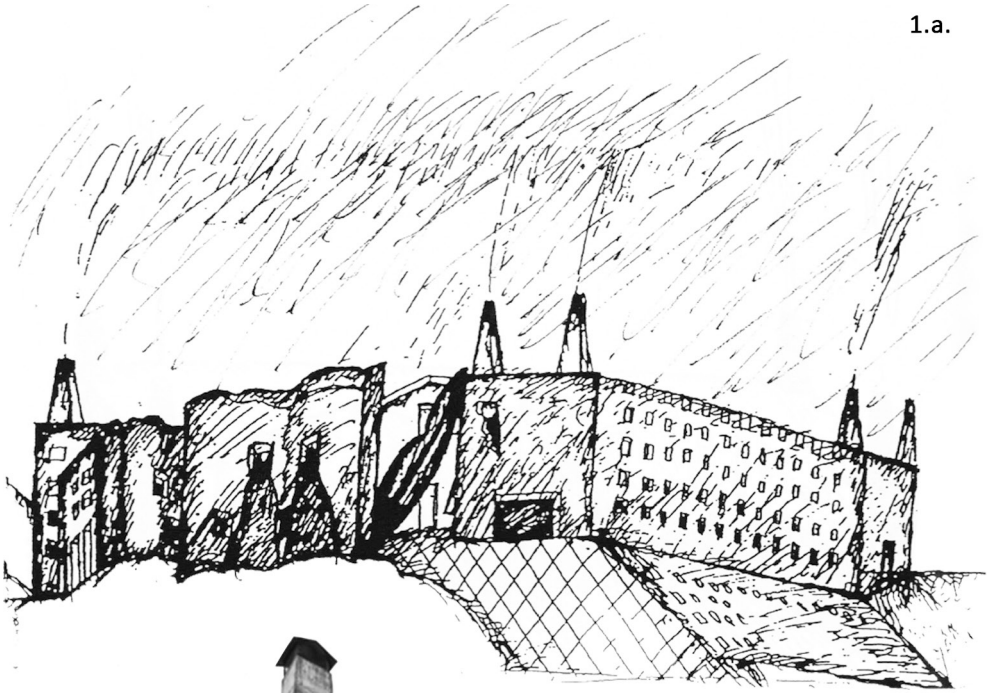
<sup>19</sup> Wesolowski F., *Zasady muzyki*, PWM, Kraków 1998, p. 35.

<sup>20</sup> Ghyka M. C., *op. cit.*, p. 146.

<sup>21</sup> Jencks Ch., Kropf K., *op. cit.*, p. 152.

<sup>22</sup> *Ibidem*, p. 58.

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III. 1a. Kozłowski Dariusz, Alchemists' House, HEAN cosmetics label, Mochnackiego street, Krakow, [in:] Kozłowski D., *Projekty i budynki 1982–1992. Figuratywność i rozpad formy w architekturze dobie postfunkcjonalnej*. 2 Projekty, Kraków 1992

III. 1b. Kozłowski Dariusz, Alchemists' House, HEAN cosmetics label, Krakow], author's graphic design based on photography by Wojciech Mazur [online], [accessed 16.06.2019], [www.dezeen.com](http://www.dezeen.com)

*non-obviousness, hiding behind a thick curtain of the game, stage design and all other curtains, everything that demonstratively demonstrates its artificiality, directing an ironic undertone to the types of arts, their history, and the general state of culture.*<sup>23</sup> The poetics of the “House of Alchemists” brings to mind the words of Walter Gropius: *The goal of creating architecture is to give a significant poetic psychological shape and the practical needs of human living space.*<sup>24</sup> Perhaps this quality of architecture created by Masters, providing extremely emotional experiences, will be a benchmark of the quality of the world of architecture. In a voice, the author of this postmodern work describes this multilayer, filled with multitude of meanings, world embedded in the poetic part of the world of architecture: *The whole is a composition of forms opposing fragmentation, compilation, a multitude of directions and planes, a variety of architectural details hidden behind a wavy wall – the transparency of the layout, the extent of open interiors, legibility of the cuboid massif volume.*<sup>25</sup> It is to be deeply hoped that the architecture of the House of Alchemists, after the unfortunate demolition of the scaled lips, which constituted an important joke, will not be the first step to the transformation and collapse of this work of art, as it was at the time of the death of modernist architecture, caused by blowing up a set of blocks of big plate in St. Louis in 1972.

Rhythmic diversity, composed of many rhythmic combinations and components, can lead to harmony. Within the rhythms, as well as the consequences and alternations of their different types, the consequences of the actions taken by the creator certainly put the created work in the leader’s position. In music, such a phenomenon is referred to as polyrhythmia or polymetry, which in a musical work means a multi-voice construction, *where individual voices may have rhythms similar to each other or completely different, separate.*<sup>26</sup> Different rhythms can be formed in simple systems that can interpenetrate, overlap or have accents and complex ones.

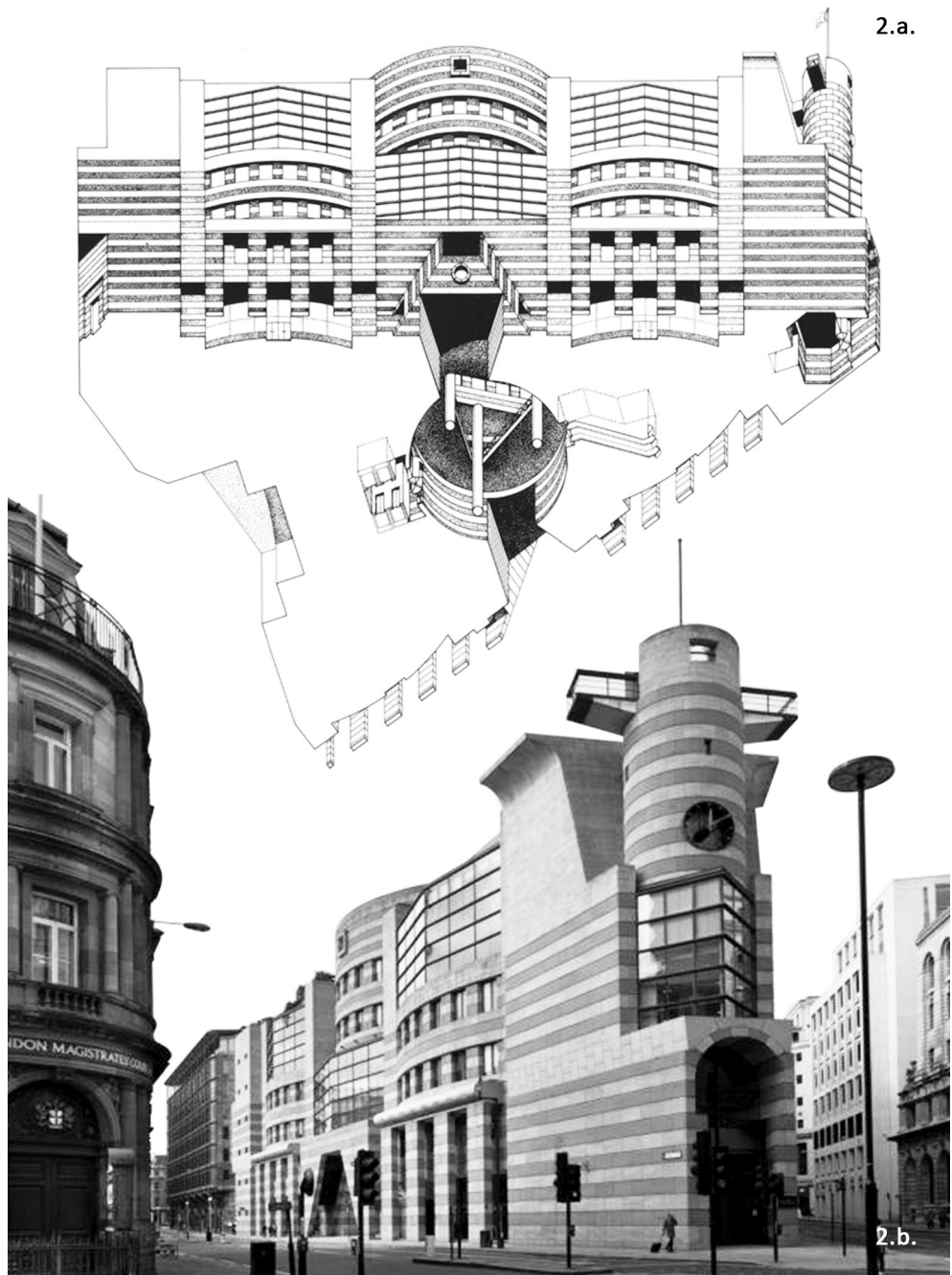
The No 1 Poultry Building in London is the last completed James Stirling’s project, designed with Michael Wilford in 1985–1988 and it is a very significant late work of one of Britain’s leading post-war architects, which expresses a special approach to designing the city’s corner placement. Originally, the building was meant to have a modernist form, a tall, glass-covered, rectangular block, designed by Ludwig Mies van der Rohe, modeled on the Seagram building in New York. However, a new Stirling design was created as an icon of postmodernism with characteristic horizontal facade divisions. Construction, after a series of very controversial planning battles, mainly related to the proposed demolition of Victorian buildings that previously occupied this place, took over 30 years. The work was finished in 1998, after the death of Stirling, under the watchful eye of Michael Wilford, who took over the company and became an unsurpassed example of a commercial postmodern monument. James Stirling was one of the architects who used axonometric techniques in design to show how the building is constructed and how it works. The symmetrical composition in a small corner space of the plot with an acute angle is an example of creating a form built of geometric solids using a variety of materials, colors and unique detail. The varied rhythm of two strongly layered facades, through numerous horizontal stripes, of different colors, leads the viewer’s eyes to the fascinating moment of their contact. This situation is one of the most unusual and captivating corners that reminds of the ship’s bow. James Stirling, considering that the demolition of the Victorian-Gothic building Mappin and

<sup>23</sup> Kozłowski D., *7 przypadków architektury*, Czasopismo Techniczne. Architektura, 2005, no. 11-A, p. 61.

<sup>24</sup> Barucki T., *Architekci świata o architekturze*, Kanon, Warszawa 2005, p. 50.

<sup>25</sup> Kozłowski D., *Projekty i budynki 1982–1992. Figuratywność i rozpad formy w architekturze doby postfunkcjonalnej*, Wydział Architektury PK, Kraków 1992, p. 77.

<sup>26</sup> Wesołowski F., *op. cit.*, p. 70.



- III. 2a. Stirling James, No 1 Poultry, London, Schematic drawing-axometry, Olivia Mull [online], [accessed 16.06.2019], [www.dezeen.com](http://www.dezeen.com)
- III. 2b. Stirling James, No. 1 Poultry, London, author's graphic design based on graphics by © Historic England Archive DP131021, [online], [accessed 16.06.2019], [www.heritagecalling.com](http://www.heritagecalling.com)

Webb and his visible clock tower would rob this place of an important accent in this part of the city, offered his own 20th century replacement. It is a tall cylinder, a “clock tower”, in the company of lightly bent concrete blocks on both sides, emerging from a sharp glass wedge, cutting into space, placed on a massive base with a bevelled corner, accenting the entrance to the object with a revolving door and the corner placement in which the building is located. Symmetrical projection and cross-section of the building, with a central longitudinal axis, is built on a 1.5x1.5 meter module, which determines the rhythm and division of the spans of the external and internal facades and floor surfaces. Both facades with a base in the form of a colonnade, rising on two floors, on both sides of the protruding block with a triangular opening, which shows fragments of a large cylinder, piercing the triangular form of the entire foundation. The elevations of the above storeys, grouped in two, show alternately bent concrete segments and V-shaped glass windows, reminiscent of those in the corner. Glass, due to its reflective nature, constantly offers viewers changing images of the sky and neighboring buildings. The No 1 Poultry building is a crucial creation of Stirling's life.

The most complicated rhythms, where *the rhythm-forming creations* in the composition *disappear*<sup>27</sup> and cease to be obligatory are associated with atactic music. *Atactic music includes, among others, Gregorian chant.*<sup>28</sup> Below is an example of a building whose rhythms lacking regularity are created as a result of the interpenetration of non-geometrical forms with soft, sharp shapes accompanied by a certain consistency.

In 1988, architect Frank Gehry began working on the Walt Disney Concert Hall in downtown Los Angeles, the headquarters of the philharmonic, which opened in 2003. The rhythm of Walt Disney concert hall exudes a poetic movement, frozen in time, shaped by music. *In order to get to know him, the traveler or spectator sees the whole pictures broken into many parts, just as the architectural form is broken.*<sup>29</sup> Frank Gehry builds things that do not resemble anything that was previously in architecture. *His compositions can be read as a still transposition of unborn elementary solids, fragments of spheres, cylinders, cones ... heading towards each other to touch, entwine and diverge again, build the non-obviousness of the broken space of architecture.*<sup>30</sup> By experimenting with non-obvious space, Frank Gehry explores light, sound, movement, materials and brings many references to non-obvious geometry. There seems to be a mystical element in this work. This non-linear, going beyond non-obvious form, Gehry architecture could be described by one of the principles of the postmodern movement: *Theories of Complexity and Chaos are considered more important for the study of nature than linear dynamics; this means that 'more natural' is non-linear than linear.*<sup>31</sup>

#### 4. SUMMARY

Rhythm is one of the most important forms of shaping composition, both in the form of music, painting and architecture. Historically, the phenomenon of rhythm on a creative path to create an architectural form has always been present in the form of a certain principle of

<sup>27</sup> Satkiewicz-Parczewska A., *Rytm...*, *op. cit.*, p. 84.

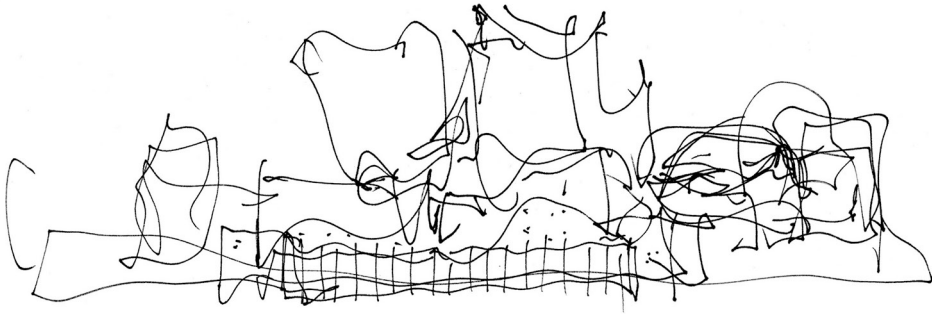
<sup>28</sup> Wesołowski F., *op. cit.*, p. 73.

<sup>29</sup> Kozłowski T., *Tendencje ekspresjonistyczne w architekturze współczesnej*, Wyd. Politechniki Krakowskiej, Kraków 2013, p. 163.

<sup>30</sup> Misiągiewicz M., *Architektoniczna geometria*, Wyd. Politechniki Krakowskiej, Kraków 2005, s. 99.

<sup>31</sup> Jencks Ch., Kropf K., *op. cit.*, p. 152.

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Frank Gehry  
Disney Hall  
007/91.



- III. 3a. Gehry Frank, Sketch of the Walt Disney Concert Hall, Opad, [online], [accessed 16.06.2019], pl.pinterest.com
- III. 3b. Gehry Frank, Walt Disney Concert Hall, Los Angeles, author's graphic design based on photography by Kayte Deiona, [online], [accessed 16.06.2019], www.tripsavvy.com

composing human space. With the development of modernism, a departure from the classical aesthetics of Vitruvius became apparent, and modern concepts of beauty developed in an atmosphere of wars and all kinds of revolutions. The 20th century rejected all existing rules, entering a new era of the architecture of ideas and forms that brought great works of art. In the 1960s, society began to express its dissatisfaction through various anti-modernist manifestations. Freedom of expression and the art of diversity and imagination were contrasted with the purist aesthetics of international style, modern at the time, creating a new trend – postmodernism. The desire to create a unique composition determines the artist to shape the space so that, without uniform repetition, it becomes something liberated. Rhythms created as a result of the interpenetration of non-geometrical forms, soft or sharp, are manifested in the architecture of expressionism and futurism. The creative path to Architecture can be treated with a certain distance, create form, showing a certain structure of action, without revealing intentions, using some kind of *falsehood*, process other matter that pretends to be the first, constantly using common cultural codes and symbols, using the tradition of history, changing her role. *Like any other useful thing, architecture wears out and falls into the past; if the thing belongs to the space of art at the same time, the departure is gentle but always irrevocable. Such a past may mean death, non-being, oblivion, but after some time, usually for incomprehensible reasons, there may be – a resurrection.*<sup>32</sup> It is possible that the bright period associated with the multi-layered, complex, fancy poetics of postmodern architecture will be important in creating a new quality of the world of architecture for the future.

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