

NINA JUZWA

ORCID: 0000-0001-9627-0782

Lodz University of Technology, Poland

ARCHITECTURE – THE BEAUTIFUL ART OF BUILDING

ARCHITEKTURA – PIĘKNO SZTUKI BUDOWANIA

Abstract

Olga Tokarczuk, Nobel Prize winner, reckons that the time of pandemic in 2020–2021 changed the world and our importance in it. This difference repeated in various dimensions enables the return to the past less and less possible; we wouldn't fit to the past, neither our bodies nor our psyche.¹ The author does not undertake going back to old contents, she looks for other ones and she calls this search for new meaning 'going aside.' Believing that the world is not a sum of incidents but a coincidence of senses, ideas, concepts and stories, which determine our existence, and which shape us, she sees the meaning in subordination of experiences and passing them on to the next generations. The thought turned out to be important for the project of the art of creating beauty in architecture...² Architecture is a discipline, which exists on borderland of engineering and rationality, yet it is also close to the dreams about utility and beautifully created thing. The relationship between architecture and construction influences the ambiguity of response to the closeness of art and architecture. Moreover, the idea of beauty associated with art makes the unravelling the importance of art in architecture not easy. Architecture is also an element of postindustrial society. It takes place in the imagination of common recipients of architecture, expectations of investors and in the increasing number of designing conditions.

The statement focuses on the attempt to answer some doubts. Architecture shown in the examples of buildings is the background for these considerations. The buildings are: Neues Museum in Berlin, Centre for Meeting of Cultures in Lublin and the building of the Complex of State Music Schools in Warsaw.

Keywords: architecture, art, continuation, meaning

Streszczenie

Noblistka Olga Tokarczuk sądzi, że czas pandemii 2020–2021 zmienił świat i nasze w świecie znaczenie. Ta inność powtarzająca się w różnych wymiarach sprawia, że powrót do przeszłości wydaje się coraz mniej możliwy; nie zmieścilibyśmy się w przeszłości. Ani nasze ciała, ani nasza psychika³. Nie podejmując się powrotu do dawnych, autorka szuka treści innych, a poszukiwania nowego sensu nazywa „odejściem w bok”. Wierząc, że świat nie jest sumą zdarzeń, ale spletem sensów, idei, pojęć i opowieści, które determinują nasze istnienie i które nas kształtują, widzi znaczenie w porządkowaniu doświadczeń i w przekazywaniu ich kolejnym pokoleniom. Myśl okazała się ważna dla projektu o sztuce budowania piękna w architekturze...⁴ Jest architektura dziedziną, która stoi na pograniczu techniki i racjonalności, ale równie bliska jest marzeniom o użyteczności i pięknie rzeczy zbudowanej. Związek architektury z budowaniem wpływa na niejednoznaczność odpowiedzi na bliskość sztuki i architektury. A związane ze sztuką pojęcie piękna – powoduje, że rozwiklanie znaczenia sztuki w architekturze nie staje się bardziej proste. Jest także architektura elementem postprzemysłowego społeczeństwa. Rozgrywa to się w wyobrażeniach zwykłych odbiorców architektury, w oczekiwaniach inwestorów, jak również we wzrastającej liczbie uwarunkowań projektowych.

¹ O. Tokarczuk, *Czuły narrator*. Wydawnictwo Literackie, Kraków 2020, p. 23.

² *Ibidem*, pp. 24–25.

³ *Ibidem*, p. 23.

⁴ *Ibidem*, pp. 24–25.

Wypowiedź skupia się na próbie odpowiedzi na część postawionych wątpliwości. Tem dla rozważań jest architektura ukazana na przykładach budynków. Są to: Nowe Muzeum w Berlinie, Spotkanie Kultur w Lublinie i Sala i budynek ZP Szkół Muzycznych w Warszawie.

Słowa kluczowe: architektura, sztuka, kontynuacja, znaczenie

1. INTRODUCTION

The topic of the conference led my statement to the question of the relationship between architecture and art. The first attempt to arrange the meaning of this relationship posed the question: *how much architecture is comprised in art and vice versa how much art is there in architecture?* Answering the first part of the question, we I recall the book *The Art Instinct: Beauty, Pleasure, and Human Evolution*,⁵ the author of which Denis Dutton using the qualities of the work of art, created the criteria which distinguish the work of art, or the quality of experiencing art. In order to answer the second part of the question: *how much art is in architecture*, three buildings will be presented. However distinct, they were created in different spatial reality and present different functionality, they all are the example of continuity of architectural materiality. It is a continuation of architecture usually in altered functionality, yet it is also of continuation of the art of beauty creation.

These are:

- Neues Museum in Berlin, Architect David Chipperfield, 2009,
- Centre for the Dialogue of Cultures, Architect Bolesław Stelmach, 2015,
- Hall and the building of State School of Music in Warsaw, Architect Tomasz Konior, 2020.

The whole is presented in two parts:

- About architecture and art one more time,
- Continuation of the art of construction, three examples.

2. ABOUT ARCHITECTURE ONE MORE TIME

Architecture is certainly one of the most important messages about our life and history. Contrary to the development of contemporary times, which in many disciplines leads towards virtual and digital reality, corporeality of architecture still lasts. Although it is one of the most expensive actions the man had invented,⁶ it still arises and the buildings are more and more expensive.... However, it usually arises from the idea of one man, it needs an effort of many to come into being in real world. This is the basic difference between architecture and art. Moreover, it may only exist when it is needed, when someone pays the bills. And this is another significant difference. Creation of architecture is business which requires cooperation of many groups of people, the quality, which puts the disciplines creating art in the most important place among other disciplines of activity.⁷

⁵ D. Dutton, *Instynkt sztuki. Piękno, zachwyt i ewolucja człowieka*. Copernicus Center Press, Kraków 2021.

⁶ T. Dyckoff, *Epoka spektaklu*, Karakter, Kraków 2018.

⁷ W.F. Hegel, *Hegel's Aesthetics: Lectures Fine Art*, vol. II, Oxford 1975, pp. 82–85, based on T. Dyckoff, *op. cit.*

The art seems to be one of the most complex human activities; it requires talent, well-trained skills as well as conscious and consequent implementation. Aiming at stating their own expression, the creator constantly looks for diversity, difference and dissimilarity of experiences. Thinking about meeting the masterpiece by the recipient, it *escapes* from commonly existing *mainstream*, trying to astonish the recipient by technicolor or extravagance of creating work. Sometimes the author while looking for understanding or expansion of their experiences, surprises by creating impressions, which stand on the other pole of feelings namely expressing the impression of softness, until nobleness spirituality is obtained.

Denis Dutton offers an extremely interesting look at art in the light of biological sciences. Valuing the complexity of the notion itself, he presents interpretation important to philosophy of art and suggests that all activities related to creation and/or experiencing art, be considered as natural incidents, which occur in human life. This outlook is close to studies carried out by neurobiologist Semir Zeki,⁸ who states that the experiencing of beauty is a biological sensation.

Denis Dutton defines qualities, which *distinguish the works of art*, or *define the impression which we experience* meeting the work of art in this way creating *neutral basis for theoretical speculation*, which makes it easier to define what art is. Quoting the author of *The Art Instinct*, let us think about some of the qualities playing important role in architecture.

Proficiency and virtuosity. The creation of the work means mastering proficiency in a certain specialized field. Proficiency, which is the source of pleasure, is one of the most touching aspects of art.

Novelty and creativity. Creativity is the ability to draw attention, and also the competence of an artist to discover new meanings of the topic, or the medium of art. These qualities are the place where artistic individuality does not follow either rules or procedures.

A special place or uniqueness. The works of art and also artistic performances seem to exist outside the real life. They create experiences as if for *themselves*, the quality very well-articulated in the articles of Gadamer. They also recall the words of Ellen Dissanayake who talks about 'giving special character to things and arousing uniqueness,'⁹ which is expressed in various ways.

Expressing individuality. It is usually important in the fields where what belongs to creativity is defined in loose and even unclear way.

Emotional satisfaction. Dealing with the work of art is usually associated with experiencing emotional state.

Intellectual challenge. The objective of the works of art is to implement our mind into the state of intellectual arousal as well enabling interpretation of sensory impressions.

Imagination. It is the most important determinant or criteria of art on the list. Artistic experience takes place in the 'theatre of imagination,' which is not only beautiful, but also extremely important statement since it significantly separates imagination from practical matters. Moreover, it liberates imagination from logic and rationality.¹⁰

Implementing the criteria mentioned above to architecture, the following should be distinguished: proficiency, creativity, individuality, intellectual challenge and imagination. All

⁸ S. Zeki, *Blaski i cienie pracy mózgu. O miłości, sztuce i pogoni za szczęściem*, Wydawnictwa Uniwersytetu Warszawskiego, Warszawa 2019.

⁹ D. Dutton, *op. cit.*, p. 106.

¹⁰ *Ibidem*, pp. 99–119.

these qualities are strongly associated with art and also architectural creativity, yet imagination seems to be the most crucial one. *Theatre of imagination* which seems to be the most important event in the creation of the work of art, proves its importance in the process of shaping the idea, which becomes the basis for architectural conception.

Nonetheless, in order to create architecture, another one should be added to this list, more pragmatic in character. In their relations they deal with matters of construction, engineering and architectural technologies as well as those coming from social issues or respecting the environment to mention only the more important ones.

According to Plato, master of the old world, art is variably illusionary for it performs ‘imitation of eternal forms,’ while according to Aristotle, art is a connection of general truths and human emotions. Combination imitating human emotions is also present in modern architecture, using computers to express architectural beauty. Building construction depends on creator’s imagination and their technical skills. Very often the qualities related to specially planned building, require interdisciplinary attempts, which as a result develop the creator’s idea in designing unique buildings and influence the innovatory technical solutions.

3. GOOD CONTINUATION, THREE EXAMPLES

1. NEUES MUSEUM IN BERLIN

ARCHITECT: DAVID CHIPPERFIELD, 2009

ORIGINAL DESIGN: 1855

The building in the complex of the Isle of Museums, was created in the years 1843–1855 according to the design of August Stuesser. Constructed to increase the area of the Old Museum, it was the place of storage of one of the biggest collections of Ancient Egypt. The building was regarded as a model of constructing museums. During the II World War it was destroyed in almost 70% in the years 1942–1945. The reconstruction began after the reunion of Germany and the work was carried on by David Chipperfield in the 90s of the 20th century. Opened in 2009, The Neues Museum was considered the best European building, and was awarded Mies van der Rohe prize in 2011.

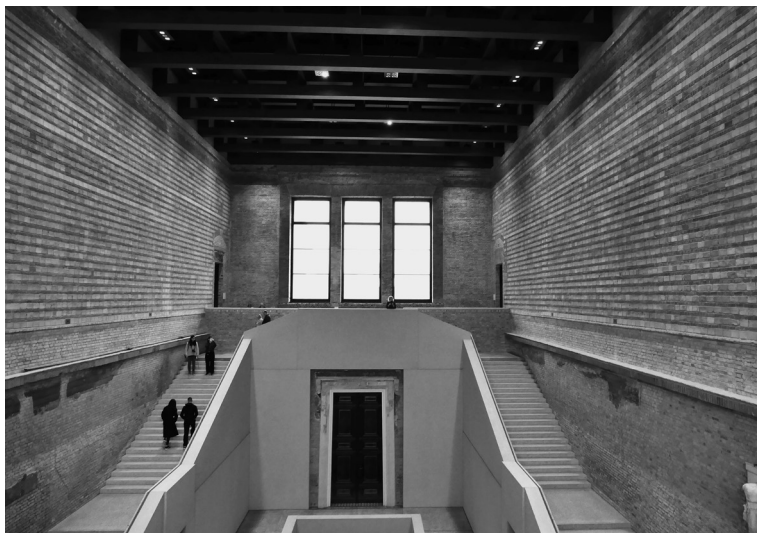
The architect preserved the old character of the façade in the restored building, yet the new interior is simple and empty. Chipperfield did not restore the old, eclectic decorations, but leaving the old structure of the building, completely changed the atmosphere of the interior rooms referring with its character and atmosphere to the rules of minimalism.

Located in the large entrance hall, the central staircase was left in the high space (31 m), however, the old sculptures of caryatids were replaced by the white rail. Meticulously put together from old, retrieved fragments as well as from the new ones, it shows when the construction took place. Moreover, the columns have a markedly highlighted differences of time just like distinctive fragments of old, brick ceilings.

When explaining the idea of constructing the Neues Museum, David Chipperfield says: ‘One cannot act as if nothing has happened, and reconstruct the building as a whole as if it had never been destroyed. It would be easier to create a copy of the building, instead of carefully preserving history.’¹¹ The words of Dariusz Kozłowski: ‘architecture occurs when

¹¹ Neues Museum. David Chipperfield Architects [12.04.2010] [in:] arcspace, <http://www.arcspace.com/architects/david.chipperfield/neues-museum> (access: 17.01.2021).

it moves further than common usability would demand'¹² are the completion and the beauty of this newly built and already existing, old place.



Ill. 1. Neues Museum in Berlin, main staircase, designed by David Chipperfield. Photo by Jakub Świerczawski.

2. THE CENTRE FOR THE MEETING OF CULTURES

ARCHITECT: BOLESŁAW STELMACH, 2015

ORIGINAL DESIGN: 1971

The process of construction of the building also known as 'Theatre under construction' lasted for 40 years. In 1971, the idea was born to create a theatre. At that time the assumption was to build 3 entertainment halls for 2300 people. The construction was often discontinued due to financial problems, yet music theatre and philharmonic hall had existed in this partly ready building for years. And so this unfinished construction marked the city centre in negative way for decades.

In 2009, Boleslaw Stelmach won the competition to create architectural–urban conception For the Centre for Meeting of Cultures.¹³ The project used constructions of the building which were ready in the following stages of unfinished construction. New solutions implement elements of old structure in visible way. Old, demolition bricks and walls were used. New structures are made of reinforced concrete with different texture of finish which was obtained by manual processing. Vertical laths, which are part of multimedia elevation, are placed on it and create the image of the building. Glass performs a crucial role in architecture of the building.

¹² M. Mozga-Górecka, *Zawód architekt*, Dariusz Kozłowski, Architektura-murator, 2014, no. 5, https://architektura-muratorplus.pl/architektura25/zawod-architekt-dariusz-kozowski_3886.html (access: 18.03.2019).

¹³ Manifest [in:] Centrum Spotkania Kultur, <http://www.spotkaniakultur.com/index.php/pl/o-csk> (access: 18.11.2019).



III. 2. Music Hall and State Music Schools in Warsaw, designed by Tomasz Konior Konior Studio.
Source: Konior Studio.

Boleslaw Stelmach talks about the building in the following way:

The conception of the building assumes three layers of different periods of constructing and functioning of the building: Tumulus of Gutenberg in the square outside the entrance refer to the past, multimedia elevations symbolise the present, and hanging gardens on the roofs allow for easy penetration of sunlight into the inside of the building and its emission due to gigantic glass screens.¹⁴

The roof of the building functioning as green public space is highlighted on the elevation by glass passages with panoramic view on the area. This new building houses a modern opera hall for 942 people, chamber hall for 200 people, a cinema hall and ballet room.¹⁵

Multimedia body of the building of the Centre for Meeting of Cultures introduces new, well organised, large public space accessible on the level of building plaza, which through spacious interior, leads to the level of roof. The new form, shaping and tidying the area around the building *creates a place* significant for architectural image of the city.

¹⁴ Centrum Spotkania Kultur w Lublinie [in:] Architektura.info, https://architektura.info/architektura/polska_i_swiat/centrum_spotkania_kultur_w_lublinie (access: 18.11.2019).

¹⁵ *Ibidem*.

The example introduces the issue of beauty in architecture and recalls the words of historian and art critic Anda Rottenberg. She reckons that beauty is a migrating category both in historic and social sense.

Something which has not been made common, is not regarded as beautiful... Masterpieces which go beyond respected canon are not regarded as beautiful unless they become generalised, then they enter the new canon and finally stop being trendy and become unattractive again. After some time they return as if changed by flow of history.¹⁶

Referring the meaning of this statement to the *Theatre under construction*, which was built in other social and technical reality and which at present became a new architectural reality due to good continuation, it is the example of the beauty of constructing as well as ability of revitalising the place.

3. MUSIC HALL AND STATE MUSIC SCHOOLS IN WARSAW

ARCHITECT: TOMASZ KONIOR, 2020

ORIGINAL DESIGN: 1901

In 2015, Tomasz Konior won the International Contest on the conception of new building for the State Music Schools in Warsaw. The new building is located on the building lot at Rakowiecka Street in a neo-gothic building of an old Orphanage. Designed by Władysław Kozłowski for Warsaw Charity Society in the years 1899–1901, the building became a part of a project. Tomasz Konior says:

the objective was to create a place pulsating with music, surprising by functionality of architecture, harmonically entering already existing conditions, namely neo-gothic building from red brick creates the dialogue between old and new architecture, which is expressed in the structure of the old building and then repeated in the scale and rhythms of the new part so that the dialogue of old and new architecture is repeated again.¹⁷

Continuation is expressed by external cornices, in proportions and the rhythm of windows. Elevations of the new building are the modern interpretation of historic part.

Large, 19th-century building occupies the whole width of lot, and the new created building for music education, which stands parallel to the old one makes a closed form. Roundness of the concert hall is *hidden* in the rectangular housing of the building.

Concert hall is the central place of the conception. It was designed as detached place in the open, circular area of the interior. Amphitheatre formed auditorium houses 320 seats and the stage for 75 musicians. The conception of geometry of the concert hall is based on circular draft of external walls and convex external pendentives. Geometry of the concert hall in the shape of the drawtube made a lot of controversy among architects and acousticians. Due to author's experiences in designing buildings for music and cooperation with Nagata Acoustics,¹⁸ the space of the hall reached excellent, proved by studies acoustic conditions with simultaneous preservation of the idea of 'circular hall'. The preoccupation of Yasuhisa

¹⁶ A. Rottenberg, *Należy sobie zaufać*, interviewed by Ł. Białkowski [in:] *Znak*, 2016, no. 9(736), <https://www.miesiecznik.znak.com.pl/nalez-y-sobie-zaufac/> (access: March 2021).

¹⁷ D. Herman, *Szkoła Muzyczna*, *Architektura-Murator*, 2021, no. 4, pp. 26–36.

¹⁸ The building is the third cooperation of Konior Studio with Yasuhisa Toyota, the president and main designer of Nagata Acoustics, the author of many magnificent concert halls in the world, NOSPR among them, classified in ECHO Group comprising the best European concert halls.

Toyota with the project of School at Rakowiecka proves that dreams and great visions may be achieved. It also confirms the importance of inter-branch cooperation in order to obtain the quality of the planned building.



Ill. 3. The Centre for the Meeting of Cultures, designed by Bolesław Stelmach, 2015. Source: Stelmach i Partnerzy.

Uniqueness of the conception of the hall is expressed by softness of the form as well as the implementation of high-quality natural materials, which provide acoustic and visual values of the interior. Good conditions for music education are present in other chamber halls with seats on the auditorium and chamber with organ and auditorium. The building consists of 132 tutorial rooms and recording studio.

The topic of good continuation is shown in the functionality of the new building. It may be said that although famous 'Miodowa' moved to 'New Miodowa' at Rakowiecka street, the history and tradition of the school deriving from Elsner, Moniuszko and Szymanowski, were preserved in the body of the historic Orphanage and in architecture of the new school as well as in architectural beauty of the building. The project assessed in the world competitions was rewarded with PLANTINUM A' DESIGN AWARD on A' DESIGN AWARD & COMPETITION in 2021.

3. SUMMING-UP

Good continuation expressed in architecture in three presented buildings allows to repeat after Peter Zumthor that:

It's not such an intellectual academic thing a quality in architecture. Atmosphere. Everybody can feel it. It is about making a fine building for a place and for a use... If an ordinary person thinks it's good then it is good. Because people are not stupid.¹⁹

¹⁹ Interview with Edward Lifson: architkturaliterviews.blogspot.com/200,9/12/peter-zumthor-personal-interview-with.him (access: March 2019).

This statement is the word of confidence in one's own point of view and also confirmation of faith in necessity in striving for perfection, which seems to be one of qualities of an architect. This is also proved in the studies of neurobiologists ... *failure constitutes one of the main driving forces of artistic activities, continuous drifting to find living image of one's own aims despite various disappointments...*²⁰ Summing up, if we intend to create the quality of our surroundings then progress and innovation of thoughts in designing as well as beauty of creating architectural image need each other.

I would like to end up the topic of myth in architecture with the thought of Claude Levi-Strauss.²¹ The author comparing the myth to music thinks that myth can be understood like the work of music only by finding out its meaning as a whole. Similarity of this statement is close to architecture.

References:

- [1] Centrum Spotkania Kultur w Lublinie [in:] Architektura.info, https://architektura.info/architektura/polska_i_swiat/centrum_spotkania_kultur_w_lublinie (access: 18.11.2019).
- [2] Dutton D., *Instynkt sztuki. Piękno, zachwyt i ewolucja człowieka*. Copernicus Center Press, Kraków 2021.
- [3] Dyckoff T., *Epoka spektaklu*, Karakter, Kraków 2018.
- [4] Herman D., *Szkola Muzyczna*, Architektura-Murator, 2021, no. 4, pp. 26–36.
- [5] Levi-Strauss C., *Mit i znaczenie*, Narodowe Centrum Kultury, Warszawa 2020.
- [6] Manifest [in:] Centrum Spotkania Kultur, <http://www.spotkaniakultur.com/index.php/pl/o-csk> (access: 18.11.2019).
- [7] Moza-Górecka M., *Zawód architekt*, Dariusz Kozłowski, Architektura-murator, 2014, no. 5, https://architektura-muratorplus.pl/architektura25/zawod-architekt-dariusz-kozowski_3886.html (access: 18.03.2019).
- [8] Neues Museum. David Chipperfield Architects [12.04.2010] [in:] arcspace, <http://www.arcspace.com/architects/david.chipperfield/neues-museum> (access: 17.01.2021).
- [9] Rottenberg A., *Należy sobie zaufać*, interviewed by Ł. Białkowski [in:] Znak, 2016, no. 9(736) <https://www miesiecznik.znak.com.pl/nalezy-sobie-zaufac/> (access: March 2021).
- [10] Tokarczuk O., *Czuły narrator*. Wydawnictwo Literackie, Kraków 2020.
- [11] Zeki S., *Blaski i cienie pracy mózgu. O miłości, sztuce i pogoni za szczęściem*, Wydawnictwa Uniwersytetu Warszawskiego, Warszawa 2019.

Author's Note:

Prof. Nina Juzwa, PhD, DSc, Arch.

Professor at the Lodz University, Chair of the Programme Board of the National Institute of Architecture and Urban Planning, graduate of the Wrocław University of Technology, from 1999 to 2005 Dean of the Faculty of Architecture of the Silesian University of Technology; Honorary Professor of the Silesian University of Technology, she combined work at the Silesian University of Technology with work in design offices in Poland and abroad; member of the Architecture and Urban Planning Committee of the Polish Academy of Sciences. Her motto in life is not to lose her dreams in pursuit of everyday life.
nina.juzwa@p.lodz.pl

²⁰ S. Zeki, *op. cit.*, p. 62.

²¹ C. Lévi-Strauss, *Mit i znaczenie*, Narodowe Centrum Kultury, Warszawa 2020.