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WHAT HAS THE AVANT-GARDE OF ARCHITECTURE BECOME TODAY?

CZYM STAŁA SIĘ WSPÓŁCZEŚNIE AWANGARDA ARCHITEKTURY?

Abstract

Architect's works serve many years. We experiment within narrow limits. Investors avoid risk. If the creator finds a patron who will take a risk, he must take into account the regulations or restrictions resulting from materials or construction techniques. There are few experiments. Innovative buildings rarely predict the future. Fritz Wichert wrote: "New people create new buildings, new buildings create New people." Contemporary architecture is too close to be properly analyzed. Today, the "mainstream" has become a cliché, and a creative act worth its place should be experimental and innovative. In a hundred years' time people will look and think: *Not bad for those times, as far as original goes*. The culture of modernity is creativity, optionality and economy. A successful artist-entrepreneur becomes an example.

Keywords: avant-garde, architecture, design, architect's creativity

Streszczenie

Utwory architekta służą wiele lat. Eksperymentujemy w wąskich granicach. Inwestorzy unikają ryzyka. Jeśli twórca znajdzie patrona, który zaryzykuje, musi liczyć się z przepisami lub z ograniczeniami wynikającymi z materiałów czy technik budowlanych. Eksperymentów jest niewiele. Innowacyjne budynki rzadko przewidują przyszłość. Fritz Wichert pisał: „Nowi ludzie tworzą nowe budynki, nowe budynki tworzą nowych ludzi”. Współczesna architektura jest zbyt bliska, by ją właściwie analizować. Dzisiaj „mainstream” stał się sztaampą, a akt twórczy wart swojego miejsca powinien być eksperymentalny i nowatorski. Za sto lat ludzie spojrzą i pomyślą: Jak na tamte czasy nieźle, jak oryginalnie. Kultura nowoczesności to kreatywność, opcjonalność i ekonomia. Wzorem staje się odnoszący sukces artysta-przedsiębiorca.

Słowa kluczowe: awangarda, architektura, projektowanie, twórczość architekta

1. INTRODUCTION

At the start, let us define the contemporary priorities related to the creativity of architects. The nature of the works in the era of the modern flow of technology and the growing expectations of the society becomes a response to the desires of the mass client. Creators adapt to the construction market. Our decisions are influenced too much by the producers' lobby. Is there a place, then, for architects who want to implement a very individually understood art? We can call those promoting innovative in the sense of the implementation of an unconventional form and functional system, discussing the current fashion, avant-garde. We define

them as: firstly, a group of people whose creativity or activity in some field is innovative and unconventional; secondly, all artists operating in the diversified tendencies of the art of the 20th and 21st centuries and characterized by radical innovation. We should also establish what the traditional concept of avant-garde in art is: "From French [Fr. avant-garde]. The name of the entirety of internally different trends in the art of the twentieth century, especially in its second and third decades ('classical' avant-garde), characterized by radical innovation, inclination to experiment and consciousness of the future"¹. We are sure that the avant-garde in our profession will always include elite artistic circles striving to revise the traditional understanding of art and the manner of its implementation. It will certainly also define a formal approach to the reconciliation process and the entire area of design problems, available or optimal design. It will be the art of a modern view of designing the world. The avant-garde will always accompany us, because we always experience a deep crisis of world culture. Social contrasts, differences in the level of social awareness, the development of science and technology. Thanks to these alienations and the openness of avant-garde artists, we find new ways of existence of our architectural creativity. This offers further opportunities to transform societies towards future novelty as a permanent phenomenon related to human nature, containing the unknown. As Grzegorz Sztabiński says in the introduction to ART INQUIRY Volume XIX (XXVIII) in *Avant-Garde and Avant-Gardes*: "Looking from the current perspective, do the characteristics of the avant-garde distinguished by those scholars point to the historical character of the phenomenon, or can it be assumed that avant-garde is evolving with time?"² Avant-garde architects issued manifestos to attract wider masses. Their elitism was not contradictory to the promotion of new views, new art in order to achieve a transformation of the surrounding space. The face of the avant-garde, especially the progressive one, aims to create a new order within its vision. Such creation is an expression of the beliefs presented in the theoretical and practical justifications of creative activities. A popular slogan of the avant-garde from the beginning of the 20th century, still valid today, is *art-life-action*. Architects want to continue to change the world by influencing society. We have both populism and elitism here. Artists struggle with cultural crises by adapting their works to external conditions. The revolt against tradition is characteristic, so that it has nothing to do with historical perception. They are fascinated by new technology. The concept of the avant-garde can also be applied to the entire artistic reality, to those tendencies which turned out to be fundamental to the aesthetic experience of a given period. It is a response to the widespread awareness of the crisis of culture and an attempt to adapt art to social and economic conditions.

2. AVANT-GARDE IN THE INTERWAR PERIOD

Let us analyze the priorities of the avant-garde in the interwar period in Poland, in newly liberated countries, as well as in Europe and the world. In order to define the contemporary perception of the avant-garde as a phenomenon in art, let us evaluate the situation in the interwar period in this respect. In the first decade of the 20th century until the years of the

¹ <https://encyklopedia.pwn.pl/haslo/awangarda;3872720.html> (access: 18.06.2022).

² G. Sztabiński, *ART INQUIRY RECHERCHES SUR LES ARTS. Introduction: Avant-Garde and Avantgardes*, volume XIX (XXVIII), Łódzkie Towarzystwo Naukowe, Łódź 2017, p. 8

First World War, an important role was played by: German expressionism, Italian futurism, as well as cubism, neoplasticism and suprematism. These trends, although mainly related to the fine arts and literary creation, also influenced the first avant-garde phenomena in architecture. The desire to abandon classicist forms slowly emerged in the understanding of a new view on forms. Even in the years of the First World War, Dadaism was sprouting, leading to surrealism in the twenties. We are dealing with developing constructivism in Russia. The creators presented the expression of expression through technology and inventions. The years 1917 and 1918 were the times when Polish art followed the same directions as Europe. The role of art in society was re-examined. Art, including architecture, slowly ceased to be treated as a sphere of national tradition and expanded to the area of experiments in terms of understanding form and style. A new attitude towards nature and the surrounding reality is born. This is the period of the earliest experiments with a form that shapes the body of a building. There was a simultaneous viewing of fragments of reality from various observation points. Polish architects, although less radical than the Cubists, did not renounce color. They focused on the complete structure of the work. By multiplying geometric shapes, they created compositional arrangements with expressive articulation. Through the chiaroscuro contrast and the contour, the geometrized forms are compared to sculptural cuts. The avant-garde built social utopias, consciously competing in the continuation of the cultural tradition. The International Exhibition of Decorative Arts in Paris in 1925 turned out to be a success. The exhibited works were an affirmation of Polish identity. An optimistic vision of searching for objective values dominated. The General National Exhibition was held in Poznań in 1929, summing up the achievements of the first decade. The artist identified there should strive for purity and strictness of forms. The structure of the architectural works was to reflect the simplicity and logic of machine building. Constructivists, in turn, postulated the use of new industrial material. The concept of beauty has replaced the concept of the social utility of art. In this architecture, of course, art has been assigned a modeling role in relation to all forms. During this period, the Bauhaus school was established in Germany. Its role in the avant-garde understanding of the coexistence of functional and creative parts in the architecture of the building opened the field for extensive activities of the interwar avant-garde also in Poland. These are the years when architecture was treated very autonomously. Modernists, who can be classified as the creative avant-garde, created works of stylistic compactness and expressive homogeneity. In the interwar period, according to the aesthetic assumptions of various artistic groups, nativeness, familiarity and folklore should contribute to the modern national style. In line with changes in Europe and the world. Since avant-garde is modernist, we can consider this trend as innovative and eccentric enough to fill the notion of avant-garde. Joanna Olenderek in an article about the architecture of the Lodz interwar period in the *MIRACLE OF UNITY* of 2019 volume describing interwar Polish art says:

As researchers rightly claim, the years 1918–1939, especially in the history of Poland, constitute an excellent, closed period of analysis,... a time of creating, after years of captivity, an independent state existence... Among many fields of science, knowledge about the art of shaping space is also useful, and even indispensable, when creating a complete picture of the Second Polish Republic – *Ars sine scientia nihil est*³.

³ J. Olenderek, *Łódzki cud jedności w obliczu niepodległości* [in:] K. Wojtczak (ed.), *Cud jedności. Architektura i plastyka dwudziestolecia międzywojennego*, Nadbałtyckie Centrum Kultury, Gdańsk 2019, p. 187.

The architects of the countries liberated to independence tried to prove their role as the creators of the “national” avant-garde, so necessary for the success of the regained freedoms. Before the war, many avant-garde artists emigrated to America. The center of art and avant-garde activities moved overseas during the war. The term neo-avant-garde came into play. This is an analogy to such trends as, for example, Dadaism or conceptual art. In the post-war years, avant-garde artists focused their activities on new directions, such as: happening, environment or performance, they tried and try the originality of their works, also in architectural manifestos.

3. CONTEMPORARY UNDERSTANDING OF THE AVANT-GARDE

Today we re-evaluate the term avant-garde. Currently, even the most beautiful structure is not responsible for the avant-garde character of the building. The utility of the building and its durability are also not related to the avant-garde, although generally they have never been associated with it; maybe only in the interwar period. We don't have to remember its shape, we've freed ourselves from it for good. The new avant-garde breaks away from the existing canons, and that's a good thing. Nor is it looking for harmony. If we want to have a good avant-garde, we must think abstractly. Breaking away from the canon seems to be the only and correct way to create avant-garde. The figurative language of history should be rejected. In line with the slogan: *more architecture in architecture*, Tomasz Kozłowski in his work on the avant-garde writes: “We want architecture that gives more. Architecture that bleeds, gets tired, falls over and breaks as far as I am concerned. Architecture that sparkles, stings, tears and breaks when stretched (Coop Himmelblau, 1980, p. 2)”⁴. In general, as creators, for the sake of art, we must abandon commercialism. Nowadays, architects who want to be considered avant-garde, give up the functionalist approach to design, add a kind of ironic look, sometimes a joke, to the game with the user. We can encounter rescaling, the use of functionally surprising textures or surprising work with light. The entire facility and its surroundings are to be an artistic provocation. As Tomasz Kozłowski continues: “Renato Poggioli, describing avant-garde movements, emphasizes several of its goals: activism, antagonism, nihilism and agonism (Poggioli, R., 1982)” The modern world, wrote Charles Jencks, needs only advertising. We should look at the architectural avant-garde of the present century through a specific intellectual filter that allows us to treat it as a unique art. Art for which it is worth creating, absolutely freeing yourself from the aspirations of investors. For experimental architects, this is a difficult task related to the need to find a suitable investor. Every architect wants to create a masterpiece of world importance and, through this creative act, find himself in the group of avant-garde creators. In Studies entitled *There was once postmodernism*, the author Ryszard Leder writes about the future referring to Husserl: “The essence of what is expected is that it is something that will be perceived”. He continues: “Let us note then: at this point it is not perceived. It is presented in a different way”. Husserl adds: “It is obvious that when something expected happens, that is, becomes something now present, the state of expectation itself will pass” *What is expected must be presented in a different way than the present and different from the past*. It is obvious that this idea also applies to the essence of the avant-garde. Originality has become the overriding condition for being at the forefront of avant-garde designers. Only if

⁴ T. Kozłowski, *Avant-garde and contemporary architecture*, “Space & Form” 2020, no. 43, p. 63.

this is a real avant-garde. The idea of searching for a new formal structure of a building is not enough to define its avant-garde. In the second half of the 20th century, there was a growing tendency to constantly expand the area of art. The principle that everything can become art is becoming dominant. This belief is currently the dominant attempt by artists to find themselves in contemporary art where there are practically no limits. In general, the fewer of them the better. The less the more avant-garde. Nevertheless, the dominant trend is still modernism, processed in thousands of varieties and created by architectural ideologists as an outdated trend, although it is not true. We keep creating in this manner, looking for new creators (a bit blindly), who will be able to prove by force new avant-garde discoveries. It is sad when the lack of existing references to the canons of art prevents us from creating avant-garde creations. Opportunists argue that new directions are emerging, bizarrely named, but in fact we are stuck in modernism. Many architects try to build very interesting structures, proving to themselves how creative they are. In truth they keep building in a certain manner. It has nothing to do with the avant-garde. Architecture is in a certain trap of contemporary spatial forms produced by means of computer creation, trying to prove its contribution to the avant-garde. These works are very inspiring, but not avant-garde, for the world and its culture. They only give a sense of a super class space. Modernism is still a direction with great chances of obtaining avant-garde solutions within it. The second direction is parametric architecture for the free shaping of completely new forms. We are at a crossroads. We are looking for solutions for new centuries. Will the new ages really be interested in the avant-garde? The increase in the population of the planet and the need to search for relatively cheap simple solutions do not give any chance for formally innovative solutions. The prevailing conditions make it impossible to create freely. Today, the avant-garde is not needed by anyone, it increases the cost and does not guarantee the survival of the work beyond 25–30 years. There is enough demand, later the building becomes functionally aging and with such a rapid development of technology it may be even shorter. In the middle of the last century, the avant-garde, as well as the wonderfully created design, found an enthusiastic reception by the community of architects all over the world. It develops towards various arts, not only architecture. It becomes both material and immaterial works. This wonderful time gives us so much emotion in its design that we sometimes treat it as an avant-garde, which it is not really. At that time, there are many templates in art, the so-called historical avant-garde. The avant-garde becomes strong thanks to the concept of its effects. It is a tool of an elite paradigm. It is gradually becoming a disciplinary tool. It has its servant role as a model that supports the internal system, the architectural transformation. Redefining it is a process of continuous cognitive and evaluation of the format and position of architecture within global external forces. Social, economic and political forces within the profession. It becomes the engine of changes and differences taking place in architecture. Avant-garde architectures measured in terms of the different social systems in which they are located contribute to the self-definition of creativity. Joseph Beuys said: “Every man is an artist” We all try to be one.

4. ARTIFICIAL INTELLIGENCE

How much can we allow ourselves to experiment today. We currently have many international organizations, such as the ACE, which set the rules of operation. A bit like a computer program and attempts to control us with artificial intelligence. In general, such remote control

of processes in the global world will never lead us to avant-garde thought shots. It will only be a wonderfully instrumented production of correct spaces without this indeterminate miracle and elusive form. ACE tells us about the local nature of creators and architecture, but can an avant-garde arise there, only in the scope of this locality without reference to what is happening in the world? Today it seems impossible without globalization. As architects aware of our role, we should take care to excel in action. Try to know as much as possible about all significant creative events in the existing unlimited space. Let us consider why the art of, for example, Bavaria cannot be avant-garde today? It seems difficult, but possible with such globalized information about our globe. Architecture close to us in the sense of detail or material gives a chance to create avant-garde forms. After all, there are no limits to knowing art and its beauty. The notion that avant-garde means ugly for today's spectators and only appreciated and beautiful in the long run has been adopted. Young adepts of our profession learn over the years complicated programs that do not give real freedom. They are generally created as open, but practically try to lead the creator through elements of artificial intelligence. After these torments of biting into the program, the student no longer has time, at least at the university, for many mutations of design concepts, let alone thinking about avant-garde activities. Perhaps new programs supported by artificial intelligence based on biological processors will give a chance for young architecture. In the essay "Realne" appears through the image published in "Studia" entitled *There was once postmodernism*, the author Andrzej Leder writes: "Thinking – knowledge – is taking a distance from the position of the subject in which the gaze of the image situates us. But without images, this movement is impossible, as Georges Didi-Huberman thought: 'When images disappear, so do words and feelings'".

5. HARMONY

Harmony and falsehood in architecture are the necessary conditions for the emergence of the avant-garde, or only by rejecting them, architects will become avant-garde creators. We need harmony, but with the avant-garde it is neither possible nor acceptable. The golden ratio has inspired artists since ancient times. It is an important canon. Łódź avant-garde artists Kobro and Strzemiński postulated that its space-time rhythm should also be used in the graphic composition of the printed page. They implemented these ideas in building space, using it to organize rhythm or harmony. They were many years ahead of, for example, Corbusier in this search. This division can be found in the construction of many designs, of course in buildings ranging from ancient to modern. First it existed on a plane, now it is the basis of a multidimensional concept of architectural or urban space. It is often rejected and treated as an unnecessary element limiting creativity and freedom. The contemporary avant-garde tries to free itself from these magnificent proportions.

6. PRESTIGE OF ARCHITECTS

Today it is difficult to separate economic components from slow creation. This is the problem of the architects' prestige lost in society. Price lists do not give you a chance to break away from routine, to freely watch the world, to absorb new ideas, to reflect. There is no way to leave the profession temporarily. Artists generally deprived of time distance from their

works do not even try to look for changes in the model. Today's slogan in architecture and spatial policy is: *Time is money*, especially for investors, including state patronage. Building the harmony of a building, an architect's creation as a necessary step on the way to an avant-garde view, is very difficult to achieve. Hence, it is hard to expect anything more than the duplication of mainstream generally acceptable solutions. There is no more room for an individual viewer. Avant-garde architecture of the last century was characterized by great humility towards man and the history of art. It consisted in adjusting the right proportions, scale or size of the work. It was in the service of the client, or perhaps more of the recipients of creativity. Today it seems that after years of the turn of the century, it is heading towards finding man. This allows to perceive it from an individual perspective. Nowadays, the artist ceases to be a demiurge trying to impose his point of view on the viewer. Therefore, it is often misunderstood, rejected, perceived as inconsistent without structural logic. The avant-garde gives us the emotions of novelty or otherness, which is good, but unfortunately only short-lived. It lacks this elusive spirit that affects a person. The statement of Szymon Syrkus is still valid: "Thanks to the standardization and centralization of large industry, we can have: furniture-machine, apartment-machine, city-machine, [...] components of machinery-furniture, machinery-houses and city-machines are factory-manufactured, and the assembly of the whole is composed by the architect" He also described the creators of architecture very accurately. This term is still valid today. If we remove all decorations and covers from the building, we will see a skeleton that will show us how contemporary architecture creates only a game of appearances and how limited the sensitivity of the creator was.

7. TEACHING PROGRAMS

We have a lot to do in the process of educating young adepts of architecture. This requires an individual and completely free curriculum design. Today it is a great necessity to select the most creative students from the student teams, those who are rebellious to the global activities of the construction lobby. Only this way will give us a chance to open new avant-garde directions. To what extent young people are inclined to experiment and think avant-garde? The studies and the program still imposed by the ministry do not provide a chance to show new, ambitious ideas. There is a lack of participation of young people in competitions that promote the avant-garde. Adepts are not interested in thinking in the direction of avant-garde solutions. So far, they are "aping" what is fashionable. Globalization is a tragedy for the environment. No change possible. Only complete dedication gives you a chance to create a new creation in line with the avant-garde response. The young, seduced by the programs, let themselves be carried away by their character that sells out their intentions. On the other hand, parametric architecture is unattainable for many. Yesterday they had only their hands and drawing paper to sketch, the search for proportions today absorbs so many stimuli that they are not able to digest their influence on the shape of the program or the function of an artistic creation.

8. CUSTOMERS

An important role in free, avant-garde, seeking creativity is the existence of appropriate customers. Generally, there is a shortage of customers willing to stay in avant-garde spaces.

You cannot count on absolutely open orders without the pressure of time and cost. It does not give a chance for really free creation. Today, customers and society do not need the avant-garde, unless it is the use of alternative materials. Investors do not understand that time gives an appropriate margin for well-thought-out solutions. All new ideas have to be discussed by the creator, they need time to fill the forms with thoughts and look for good, great, avant-garde solutions. This haste, even when creating your home, gives only illusory economy, which does not translate into durability or perfection of solutions. It is important to educate the broadest possible mass of society. Education in art, forms, structures, the history of architecture and respect for creators can restore a lost balance. This harmony of clients and designers will give us wonderful moments of communing with architecture, including the avant-garde. The client's weakness relates to the limited possibilities of covering the costs of financing the so-called "Architect's whim". And this overwhelming influence of popular catalogs, destroying the customers' residual tastes.

Another problem is the lack of architectural competitions seeking projects open to the action of avant-garde artists. They must be a scrap of the edge, a niche fragment of our environment, and maybe that's good for independent creation. There are no competitions open to all architects, many of them implement their avant-garde ideas in the studio only. There is no free market, the corruption of orders causes the promotion of the same routine and cash over and over again. Competitions are shows of one and the same. Conceptual ideological competitions are just the starting point for an avant-garde work. They are the most needed to attract and select the intellectually greatest architects and their potential. They show all the weaknesses of the competition and set the appropriate level of competition to obtain the maximum effect.

9. ACE ACTIVITIES

ACE and its white book are trying to provide guidelines for our environment in terms of directions and approach to design. It is hard to expect a globally established form of activity to give us the avant-garde. The old lobby does not allow the new young people to emerge. Although ACE is trying to solve the problem, it is only a white book of wishes and dreams about the correct operation and openness of the market. The new ACE activities unfortunately no longer see the need for the avant-garde in architecture, such a pan-European "correctness". Old, experienced artists, most willingly falling into routine, try to create many designs, often duplicating the previous ones in order to preserve the celebrity of their creative line. Rarely there are artists who ambitiously seek a kind of perpetual motion machine for an architectural form throughout their professional life. Or, by experimenting on their own, they give us delicious, firm and wonderful forms. In the white book, ACE describes the role of the architect: "Architects must remember their basic skills: preserving value through invention, promoting environmental quality and participating in the creation of urban culture". Later in the chapter entitled *The profession of an architect*: "Remind yourself that the most valuable and distinctive contribution of an architect is the ability to add value through the inventiveness of sketching and researching concepts for an unknown future to combine them with respect and in search of a democratic solution for utility needs" Drawing attention to a certain obligation to search for avant-garde solutions for the future, they do not provide any prescription or even show the direction of such activities.

Can we define today's architecture ourselves? How objectively it is in terms of its avant-garde. Tomasz Kozłowski writes: "Contemporary artists are redefined from an external point of view, but each of them, from an individual, internal point of view, is looking for their own scope of work to be performed; they declare the need to stay in the field of art and normalize their status" The process of normalizing the profession through the globalizing thinking of EU lawmakers who want to direct everyone's brains, thinking and, of course, action. As expected, all of this is done under the constant pressure of the building lobby.

10. STANDARD AND AVANT-GARDE

Cliché and avant-garde. (from French *cliché*, from German *stampfe*) "mechanical, pattern duplication of means of artistic expression, giving the work the character of a banal manner; repetition, template" The most famous synonyms of cliché words are: standard, commonness, habit, tradition, monotony, routine, convention, schematic, manner, conventionality, boredom, ordinariness, stencil pattern, typicality, automatism, scheme... this is what we already have at universities and in government orders and in competitions for implementation and design. Where to look for an experiment if not with a state client. Unfortunately, there are no activities promoting above-average solutions there. We will not see young architects there either. They must be "proven" for the implementation to be in line with political intentions. The template is killing creative thought. What we look at more and more often is just that. It is a very unpleasant feeling of the constant disappearance of the noble way of searching, reaching the optimal solution. Solutions that will be perfect in terms of space and creative avant-garde. The EU standards do not provide a chance for exceptional architecture to emerge in Europe. Such a chance is given by orders in the Far East, although only entrusted to well-known artists. There is no magic of architecture, it is a washed-out concept. The experiment cannot take place in a global market where the companies' lobby decides about the use of materials. The concept of modernity is LEROY MERLIN, IKEA and others, such as FURNITURE BODZIO. The magic of art is perceived as a necessity. There is no longer any meditation on its logic and depth. It should give a chance to influence architects' creations and our perception. In the first volume of the monograph of the Tygiel Publishing House, focused on *Challenges and problems of society in the 21st century*, Krzysztof Smoliński in his article entitled *Elements of coherence in the architecture of the 21st century* writes: "The 21st century spectacularly brings about a return to the coherence of local conditions, so obvious at the dawn of architecture. The planes of coherence run in different ways and are perceived in different areas of perception. They appear singly or there is also their stratification"

We still observe a lack of action on the part of the architects' association. There is no promotion of a new absolutely experimental avant-garde architecture. Architects hope to improve the situation when the superstructure becomes richer. There is absolutely a need for open-minded and willing customers to promote this new avant-garde experimental form or structure. We absolutely should organize open competitions. Competitions that give the opportunity to start for everyone willing to experiment, search, etc. Such activities will give us a chance to exchange the existing design lobbies for the benefit of many competing young artists. If we don't do this, we will keep on searching forever. A significant role should be entrusted to the SARP. We must improve the enforcement of legal protection for the completed works. The amendment to the copyright law is necessary to respect architects.

All creators are alone in the market. This only guarantees a cliché in production and the celebrity treatment of the profession. Only temporary profits without the fleeting beauty of timeless creations. We should organize a series of meetings to present and admire the art of architects, otherwise we may completely destroy the architect's position. The profession of a creator of space, creator of the world, our new, beautiful surroundings. Most architects cannot afford to travel and contemplate avant-garde creations. Unfortunately, watching them on the Internet, even in a spatial model, will not replace personal contact with the work of art.

11. CONCLUSION

Closing the stage of considerations on the need and place of the architectural avant-garde, today we need to pay attention to the following phenomena: First: act so as not to inhibit the freedom of creation in any way. Second: Search among talented academic youth for people who present very open ways of thinking. Third: Free yourself from the compulsion to teach a global system of appropriate architecture. Fourth: look for new ways of creating so that the support of artificial intelligence does not guide us, although it must be admitted that the IT lobby is committed to directing our activities. Fifth: build a willingness in the young generation to seek their own creations, independent of the pressures of the environment and society. Contrary to appearances, the avant-garde has a chance to emerge widely in the era of unlimited development of artificial intelligence, new computers with biological processors. The question we should ask ourselves is what role the architect will play. Creativity will move towards genius programmers open to absorbing art and processing it. This seems to be an irreversible situation. A creator entangled in the global system controlling the world will not be able to create outside the system. Perhaps such creativity will not be needed in a hundred years. So, what will the concept of avant-garde be in the coming years with such commercialized activity? Realistically, the average is supposed to be high. Optimistically, it should be said that the future gives us many opportunities to look at new faces, new unusual forms.

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