

AGATA GAŚOWSKA-KRAMARZ

ORCID: 0000-0003-3332-2535

Silesian University of Technology, Poland

UNREALIZED ALIENATIONS

NIEZREALIZOWANE ALIENACJE

Abstract

Creating own image of the world is as long as the trace of human presence, communicated directly and seemingly not for utility purposes. The hand from Altamira visible on the wall is not an image but an imprint, a sign, a separate new language of expression. The article touches on the aspect of searching new solutions with the rejection of cultural heritage in the context of the influence and conscious meaning of unrealized visions resulting from futurism, expressionism, surrealism and constructivism. The features of avant-garde trends classified by Stefan Morawski were confronted with avant-garde unrealized visions of the future based on the architecture of Arat Isozaka, Ron Herron, Peter Eisenman and Michael Graves or Rem Koolhaas, prompting reflection on the ideals and visions of modern avant-garde architecture.

Keywords: avant-garde of architecture, visions of the future, living space

Streszczenie

Tworzenie własnego obrazu świata liczy tyle wieków co ślad obecności człowieka, przekazywany bezpośrednio i na pozór nie w celach użytkowych. Widniejąca na ścianie ręka z Altamiry nie stanowi wizerunku, lecz odcisk, znak, odrębny nowy język wyrazu. Artykuł porusza aspekt poszukiwania nowych rozwiązań z odrzuceniem dorobku kulturowego w kontekście wpływu i świadomego znaczenia wywieranego przez niezrealizowane wizje będące wynikiem futuryzmu, ekspresjonizmu, surrealizmu i konstrukttywizmu. Cechy przysługujące kierunkom awangardy sklasyfikowane przez Stefana Morawskiego zostały skonfrontowane z awangardowymi niezrealizowanymi wizjami przyszłości w oparciu o architekturę Arata Isozaki, Rona Herrona, Petera Eisenmana i Michaela Gravesa czy Rema Koolhaasa, składając ku przemyśleniom nad ideałami i wizjami nowoczesnej awangardy architektury.

Słowa kluczowe: awangarda architektury, wizje przyszłości, przestrzeń zamieszkiwania

Experience is an all-encompassing term for the various ways in which an individual learns and constructs reality. The ways are different: from the more direct, passive senses of smell, taste and touch, to active visual perception and an indirect way of symbolizing¹.

Michael Oakeshott

1. INTRODUCTION

Reality does not exist, the lack of maps and territory, the difference between what is real and what is imagined has disappeared, there are only hyper-real signs claiming to be reality,

¹ M. Oakeshott, *Experience and Its Modes*, Great Britain at the University Press, Cambridge 1933, p. 10.

alienation takes place, the title alienation reflects the emerging reality, products of social cooperation of people appearing as reality opposite to artists whose works are created uncontrollably, as the fruit of individual aspirations, a charming whim, a quirk². Such activities, in the mind of architects, became determinants and directions of new shaping of space. The article deals with the aspect of searching for new solutions in the context of the influence and conscious meaning of subjectively selected unrealized visions of Arat Isozaki, Ron Herron, Peter Eisenman and Michael Graves, and Rem Koolhaas. Avant-garde artists whose thoughts showed detachment from remembered signs, showing futuristic, surreal and constructivist visions. Unrealized alienations were analyzed in the context of the features of all avant-garde trends described by Stefan Morawski. According to Morawski, modern civilization gave rise to the opposition between nature and culture, society and the individual, pragmatic and technical values and moral values, which in turn led to the dissemination of culture³. Through their work, avant-garde artists showed rejection of the aesthetic categories dominating in culture. Their projects were marked by total distancing and suspension from the present culture, thus showing great, often controversial projects, timeless, sometimes unrealized. Subjectively selected avant-garde artists rejected cultural achievements and looked for new, original ideological and artistic solutions, satisfying the need to strive for modernity, moving towards a better life, and revolutionizing architecture.

2. INTERPRETATIONS

“Avant-gardism occurs only where there are pioneering (innovative) artistic attempts. Without refreshing the language, manner of expression, and sometimes threads and topics, one cannot talk about the avant-garde; no manifesto, however radical it may be, will ever constitute it in itself”⁴. The avant-gardism defined by Stefan Morawski in this way was delighted with naive art, which is a different alienation, constituting a defense of artistic values, striving to achieve a new vision, arising not by accident, but according to strictly accepted principles, by the beliefs of creators that have their own direction. As features of all avant-garde trends, Morawski mentioned: pioneering, contempt for the canons of the past, treating art as a precursor and animator of social progress, a distanced approach to existing art, theorizing on actions taken and drawing inspiration from science and technology⁵. Morawski believed that avant-garde art, which focuses on one’s own values, places emphasis on the artist’s emancipation from any obligations other than aesthetic elements⁶. Such perception of artists’ activities reveals the

² P. Wilkinson, *Architektura – Wizje niezrealizowane*, Dom Wydawniczy Rebis, Poznań 2019, p. 11.

³ S. Morawski, *Awangardy XX wieku: Stara i nowa*, Wydawnictwo Prasowe RSW Prasa, Warszawa 1975.

⁴ *Ibidem*.

⁵ Z. Bauman, *Ponowoczesność, czyli o niemożliwości awangardy*, [in:] *Teksty Drugie. Teoria literatury, krytyka, interpretacja*, 1994, No. 5/6 (29/30), 171–179, [https://bazhum.muzhp.pl/media/files/Teksty_Drugie_teoria_literatury_krytyka_interpretacja/Teksty_Drugie_teoria_literatury_krytyka_interpretacja-r1994-t-n5_6_\(29_30\)/Teksty_Drugie_teoria_literatury_krytyka_interpretacja-r1994-t-n5_6_\(29_30\)-s171-179/Teksty_Drugie_teoria_literatury_krytyka_interpretacja-r1994-t-n5_6_\(29_30\)-s171-179.pdf](https://bazhum.muzhp.pl/media/files/Teksty_Drugie_teoria_literatury_krytyka_interpretacja/Teksty_Drugie_teoria_literatury_krytyka_interpretacja-r1994-t-n5_6_(29_30)/Teksty_Drugie_teoria_literatury_krytyka_interpretacja-r1994-t-n5_6_(29_30)-s171-179/Teksty_Drugie_teoria_literatury_krytyka_interpretacja-r1994-t-n5_6_(29_30)-s171-179.pdf) (access: 24.06.2022), p. 171.

⁶ P. Przybysz, *Stefana Morawskiego droga do uprawiania estetyki/filozofii sztuki. Podstawowe ustalenia* (cz. 2), *Colloquium*, 2021, No. 3(43).

philosophical influence on art, having its place in symbolism, values and hidden meanings. Shaping space takes place through an attempt to achieve the form of unintended radicalness, existence, being, shaping the literalness of objects, revealing the so-called literality of space. Art begins to be interpreted and ordered in space, in the desert of the reality of the outside world. Art and architecture as an image of the creation of a mental idea is the message of the formed thought. Diversity resulting from social, economic, cultural, technical and technological changes is a characteristic feature of the direction of the development of art and architecture in a given period. The search allows to reveal the philosophical context of the art of architecture, the *architectonics* defined by Immanuel Kant sets out the so-called art of creating systems as the transcendental aesthetics of the image of space in the philosophical understanding of the human idea of the image⁷. Heidegger defined architectural space as the being of being in the context of the entire space that surrounds us, while designing, inseparable from living, becomes the art of creating places of living and being⁸. On the other hand, Aristotle specified space (*place*) as the boundary between the body and the environment⁹. Analyzing, the language of philosophy contains many architectural metaphors, including in the records of Aristotle, Kant or Heidegger, which brings architecture and philosophy closer to the theory of art. Architecture in the context of beauty, according to Alberti, is an art of building that relies entirely on drawing and execution. At this point, it is worth quoting the Albertian literary idea in the treatise on painting, the so-called *invenzione*, confronting architecture as a means of the aforementioned *invenzione*, as the meaning of a story about architecture, which is the medium of communication and the shaping of space, influencing the behavior of people in the designed structure¹⁰. The Aristotle's trichotomous division of modes of life and activities *Theory*, *Action*, and *Creativity* reveal a new meaning in the form of the beauty of theory, the beauty of action and the beauty of creativity¹¹. Referring to the three levels of awareness of feeling and space design defined by G. Nawrot, it is worth quoting B. Tschumi, who uses the statement that there is no architecture without a concept, overarching idea, diagram, which give a building coherence and identity¹². Moreover, the concept and context are inextricable and often contradictory. A concept may negate or ignore the surrounding circumstances, while the context may blur or weaken the precision of an architectural idea. The multidimensionality of the perception of the art of architecture is the result of a particularly tense relationship between architecture and philosophy. Architecture arouses reactions in man, reaching the body and forcing a response, according to Schopenhauer, *it is like frozen music*, being an unconscious metaphysical exercise of the soul, repeated in the definitions would become philosophy¹³.

⁷ I. Kant, *Krytyka czystego rozumu*, <https://wolnelektury.pl/katalog/lektura/krytyka-czystego-rozumu.html> (access: 24.06.2022).

⁸ M. Heidegger, *Bycie i czas*, Wydawnictwo Naukowe PWN, Warszawa 2004.

⁹ Arystoteles, *Fizyka; O niebie; O powstaniu i niszczeniu; Meteorologia; O świecie; Metafizyka*, Wydawnictwo Naukowe PWN, Warszawa 2009.

¹⁰ G. Nawrot, *Invenzione – współczesna narracja w konstruowaniu przestrzeni architektonicznej*, [in:] Z. Bujniewicz (ed.), *W poszukiwaniu struktury przestrzeni*, Wydawnictwo Politechniki Śląskiej, Gliwice 2019, pp. 47–70.

¹¹ G. Nawrot, *Architektura – sen o miejscu dla pięknych zdarzeń*, [in:] Czasopismo Techniczne, Architektura, 2007, 6-A.

¹² B. Tschumi, *Event-cities 3. Concept vs. Context vs. Content*, The Massachusetts Institute of Technology Press, Cambridge–London 2004.

¹³ G.J. Wierzińska, *Architektura spotyka filozofię*, [in:] Architektura. Murator, 30.07.2015 https://architektura.muratorplus.pl/krytyka/architektura-spotyka-filozofie_4933.html (access: 24.06.2022).

3. RESEARCH METHOD

The method of logical argumentation was adopted for the research. The interpretation of reality was carried out on selected examples in order to understand the existing conditions. The conducted analysis allowed to determine the meaning and sense of the obtained data. The research techniques were used by the author's logical interpretation, descriptions and explanations¹⁴.

4. RESEARCH

The subjective selection of examples allowed for a closer look at the unrealized avant-garde concept of the artists who left a mark like a hand on the wall of Altamira, constituting not an image but an imprint, a separate new language of expression, provoking and leaving a reflective attitude towards the surrounding world. The discussed examples, like the first abstract *watercolor* by Kandinsky or *Portrait of Kaneveyleyler* Picasso¹⁵, show various assumptions, currently, despite being created in the same period, going against the prevailing formulas, formally contradictory, they show an unexpected similarity of the depth of aspirations and the scope of exploration. The chosen examples with their idea move the aspect inhabited towards futurism, constructivism and even a kind of surrealism shaping the space of inhabiting the future.

1. THE SEARCH (OF UNREALIZED ALIENATION)

The Overhead Clusters of Arata Isozaki, are the answer to the problem of rapidly expanding (Japanese) cities. A futuristic vision based on the principle of metabolists presented structures based on a high central core, with the possibility of expansion up and sideways. The form of clusters resembles giant trees housing residential modules. The concept also assumed the possibility of duplicating powerful cores with the possibility of combining residential units as the needs of an evolving city grew. The project of *Overhead Clusters* was an attempt to define space in the new perspective of intensively developing cities¹⁶.

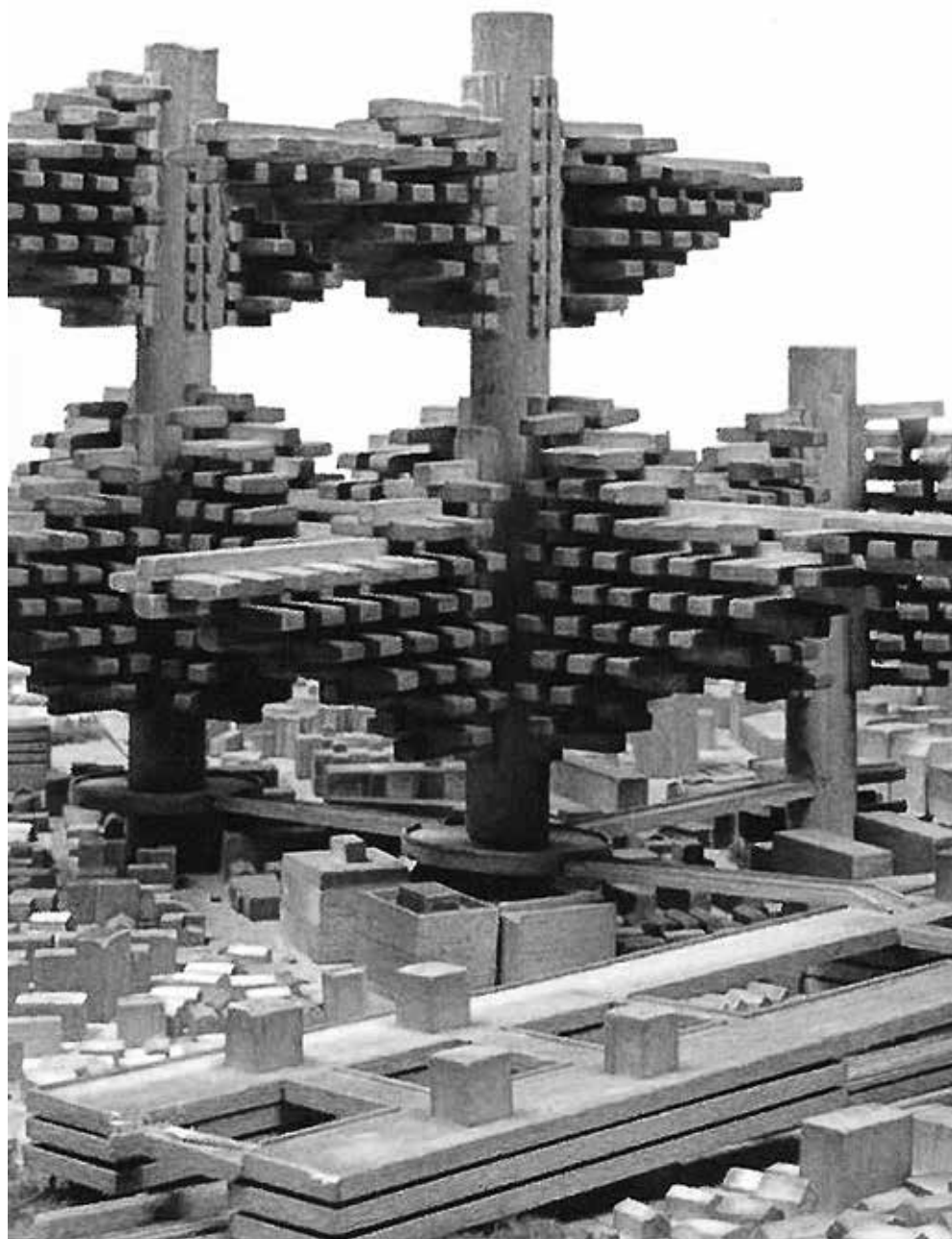
The Walking City of Ron Herron's is an excellent example of architecture inspired by technology, showing a complete departure from the canons of the past and pioneering. The megastructure moving on telescopic steel arms is a pure example of futurism housing capsules into an apartment. The multi-storey thirty meters buildings have been designed so that they can move around and be located freely. Due to its originality, provocative graphics and technical inquisitiveness, the concept has awakened a search in the development of new prefabrication techniques, space adaptability and innovative solutions for super-light structures, and is also a timeless source of inspiration¹⁷.

¹⁴ E. Niezabitowska, *Metody i techniki badawcze w architekturze*, Wydawnictwo Politechniki Śląskiej, Gliwice 2014, p. 186.

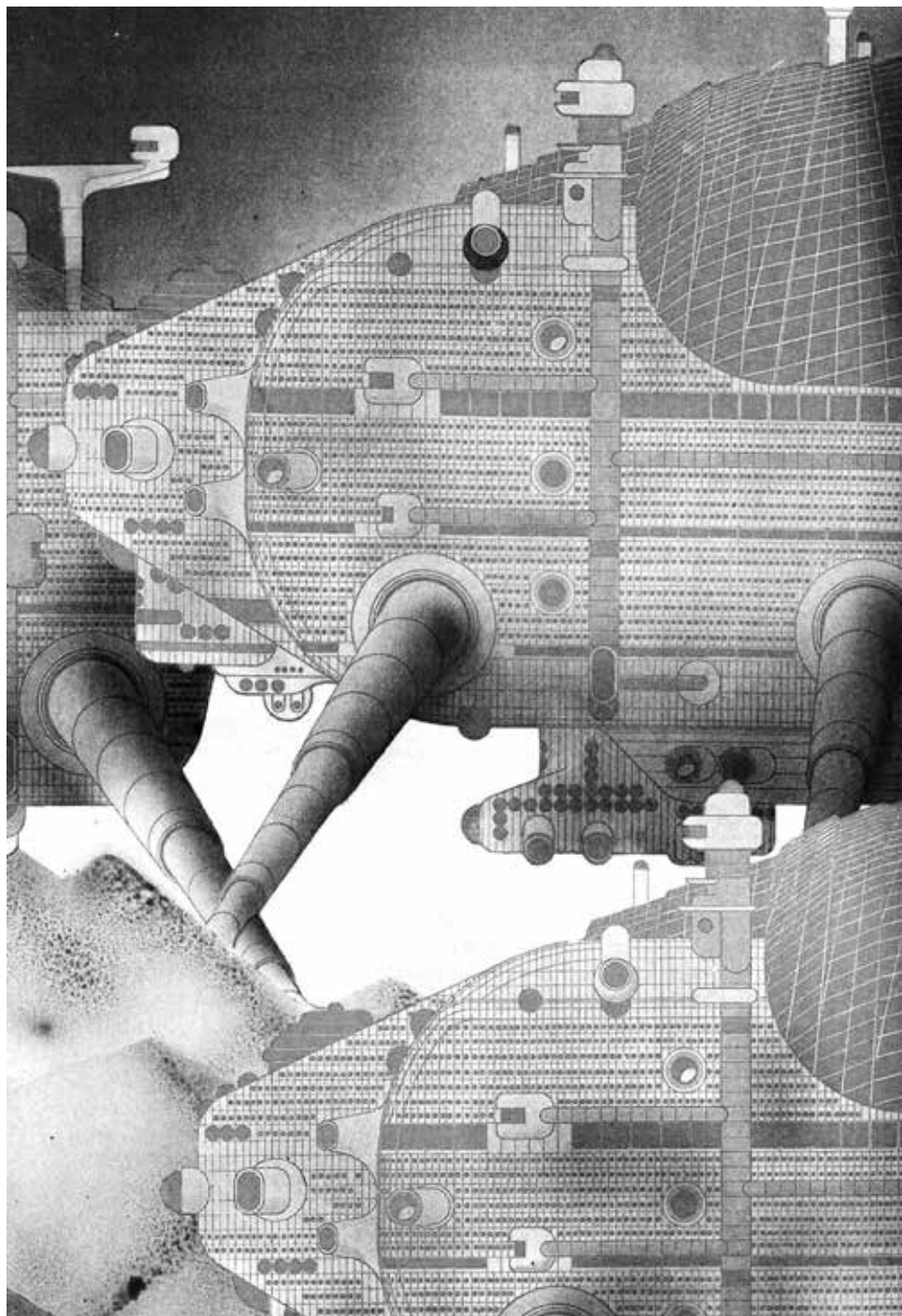
¹⁵ D. Abadie, *Amerykański hiperrealizm*, Arkady, Warszawa 1981, p. 6.

¹⁶ P. Wilkinson, *op. cit.*, p. 202.

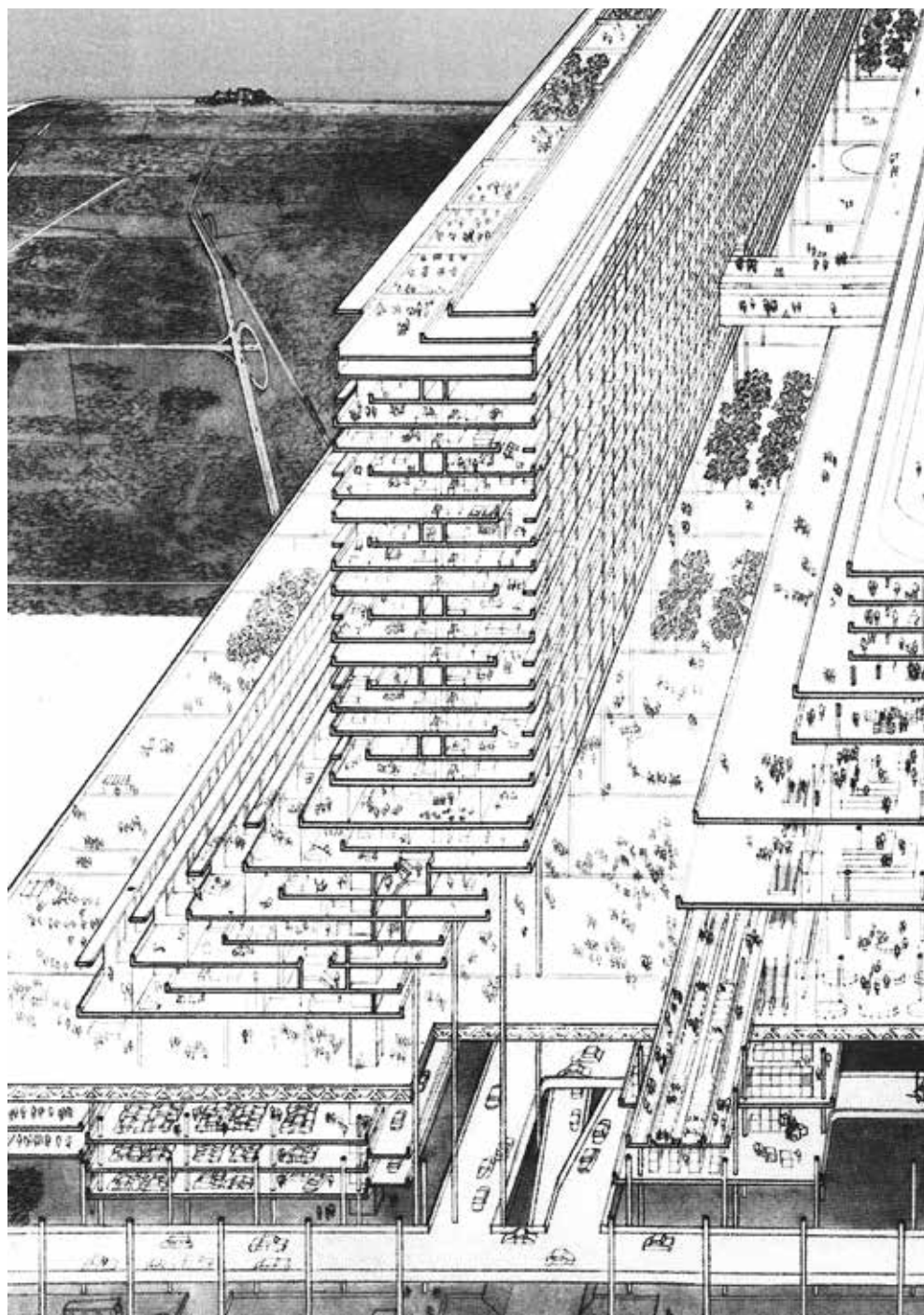
¹⁷ *Ibidem*, p. 206.



III. 1. *The Overhead clusters*, Arat Isozaki. Source: P. Wilkinson, *Architecture – Unrealized Visions*, Rebis Publishing House, Poznań 2019.



III. 2. *The Walking City*, Ron Herron. Source: P. Wilkinson, *Architecture – Unrealized Visions*, Rebis Publishing House, Poznań 2019.



III. 3. *The Jersey Corridor*, Peter Eisenman and Michael Graves. Source: P. Wilkinson, *Architecture – Unrealized Visions*, Rebis Publishing House, Poznań 2019.



Ill. 4. *The Hyperedifice*, Rem Koolhaas. Source: P. Wilkinson, *Architecture – Unrealized Visions*, Rebis Publishing House, Poznań 2019.

The Jersey Corridor of Peter Eisenman and Michael Graves, a master of deconstructivism and a master of postmodernism, was an unconventional plan for a conurbation enclosed in a modernist mega-structure. The futuristic vision of connecting South Amboy with Trenton in New Jersey showed the space of a linear city with two bands of buildings. One zone assumed a residential space, the other a service and industrial space, communication between the ribbons was provided by footbridges, and road transport was led on the ground floor. The innovation of the project consisted in combining concentrated development solutions with fast transport. Eisenman and Graves' vision, probably inspired by the influences of Le Corbusier's style, presents architecture as a precursor of the new reality of the cities of the future¹⁸.

The Hyperedifice of Rem Koolhaas, an unconventional project depicting a building that can accommodate an entire district or city as an animation of social progress proposed for Bangkok. Its shape was guided by the idea of going up, shortening the way from home to work and creating a pleasant space to live. Diversified functions, horizontal boulevards and promenades ensure easy access to the existing parts of the city, moreover, this space was to be a solution for large, rapidly developing agglomerations and a solution to the problem of junk space in large cities¹⁹.

2. THE CONFRONTATIONS (OF UNREALIZED ALIENATIONS)

Human existence is associated with constant unpredictability, each of us is different, everyone likes something different, everyone has different experiences, memories, history. Such inner beauty of human existence proves the lack of uniformity, and man is a strange creation of nature, of this world. Architects, as creators of living space, play with the products of their imaginations. Presented related examples are evidence of a stubborn drive towards modernity, key steps in the professional development of creators, and the impact on later creators. They reject the current styles, creating their own world, without imitating reality. A separate language of expression confirms the features indicated by Morawski that belong to all avant-garde trends. *The Overhead Clusters*, *the Walking City*, *the Jersey Corridor* and *the Hyperedifice* clearly show the pioneering of the concept, a form shaped with contempt for canons from the past, the vision of space as a precursor and animator of progress, distance in the approach to the art of architecture, theoretical approach in activities on the concept and undoubtedly drawing inspiration in science and technology.

5. SUMMARY

Fine arts, also known as plastic arts, include creative activities in the fields of architecture, sculpture, painting, graphics and arts and crafts. Each of these areas is the result of an individual emanation of the author's creative beauty, it is an emotional inseparability between the author and the work. Avant-garde artists conveyed the creations of a mental idea seeking new artistic solutions, introducing diversity resulting from social, economic, cultural, technical and technological changes. The conducted analysis confirmed that the features of

¹⁸ *Ibidem*, p. 212.

¹⁹ *Ibidem*, p. 230.

the avant-garde trends defined by Morawski, such as pioneering, contempt for the canons of the past, treating art as a precursor and animator of social progress, a distanced approach to existing art, theorizing on the activities undertaken and drawing inspiration from science and technology are confirmed in the presented examples. The presented futuristic visions of living space are the result of subjective feelings and interpretations of the dynamic, progressive technical, technological, social and cultural changes, not so much evolutionary as revolutionary. The conducted analysis also revealed that unrealized alienations are the spaces of the future, which will be determined by the individual feelings of people described from the scenic, aesthetic, behavioral and economic view of space. Moreover, in the future there will be created types of space that will build its brand (*Brand Space*) classified by W. Bonenberg: space that evokes fear, anger, disgust or fear, depression, a sense of pleasure, joy, delight (excitement), space that evokes hope (optimism), a space that calms you down, causes boredom, and a space that stimulates curiosity²⁰. The analysis shows the desire to create ideal cities and housing estates and the unconditional striving to implement avant-garde solutions in everyday life. Futuristic cities of the future and estates of the future, inspired by unrealized concepts, become structures that develop their spatial policy towards the protection of spatial values and economic outlook for the future, in which public and private institutions adapt to new, changing conditions of operation in space, new technologies and solutions with attention to spatial order²¹.

References:

- [1] Abadie D., *Amerykański hiperrealizm*, Arkady, Warszawa 1981.
- [2] Arystoteles, *Fizyka; O niebie; O powstaniu i niszczeniu; Meteorologia; O świecie; Metafizyka*, Wydawnictwo Naukowe PWN, Warszawa 2009.
- [3] Bauman Z., *Ponowoczesność, czyli o niemożliwości awangardy*, [in:] *Teksty Drugie. Teoria literatury, krytyka, interpretacja*, 1995, No. 5/6 (29/30), 171–179, [https://bazhum.muzhp.pl/media/files/Teksty_Drugie_teoria_literatury_krytyka_interpretacja/Teksty_Drugie_teoria_literatury_krytyka_interpretacja-r1994-t-n5_6_\(29_30\)/Teksty_Drugie_teoria_literatury_krytyka_interpretacja-r1994-t-n5_6_\(29_30\)-s171-179/Teksty_Drugie_teoria_literatury_krytyka_interpretacja-r1994-t-n5_6_\(29_30\)-s171-179.pdf](https://bazhum.muzhp.pl/media/files/Teksty_Drugie_teoria_literatury_krytyka_interpretacja/Teksty_Drugie_teoria_literatury_krytyka_interpretacja-r1994-t-n5_6_(29_30)/Teksty_Drugie_teoria_literatury_krytyka_interpretacja-r1994-t-n5_6_(29_30)-s171-179/Teksty_Drugie_teoria_literatury_krytyka_interpretacja-r1994-t-n5_6_(29_30)-s171-179.pdf) (access: 24.06.2022).
- [4] Bonenberg W., *Mapy emocjonalne jako metoda diagnozy przestrzeni publicznych – na przykładzie miasta Poznania*, [in:] *Czasopismo Techniczne Politechniki Krakowskiej*, 2010.
- [5] Gzell S., *Wykłady o współczesnej urbanistyce*, Oficyna Wydawnicza Politechniki Warszawskiej, 2015.
- [6] Heidegger M., *Bycie i czas*, Wydawnictwo Naukowe PWN, Warszawa 2004.
- [7] Kant I., *Krytyka czystego rozumu*, <https://wolnelektury.pl/katalog/lektura/krytyka-czystego-rozumu.html> (access: 24.06.2022).
- [8] Morawski S., *Awangardy XX wieku: Stara i nowa*, Wydawnictwo Prasowe RSW Prasa, Warszawa 1975.
- [9] Nawrot G., *Architektura – sen o miejscu dla pięknych zdarzeń*, [in:] *Czasopismo Techniczne, Architektura*, 2007, 6-A, pp. 353–357.

²⁰ W. Bonenberg, *Mapy emocjonalne jako metoda diagnozy przestrzeni publicznych – na przykładzie miasta Poznania*, [in:] *Czasopismo Techniczne Politechniki Krakowskiej*, 2010.

²¹ S. Gzell, *Wykłady o współczesnej urbanistyce*, Oficyna Wydawnicza Politechniki Warszawskiej 2015.

- [10] Nawrot G., *Invenzione – współczesna narracja w konstruowaniu przestrzeni architektonicznej*, [in:] Z. Bujniewicz (ed.), *W poszukiwaniu struktury przestrzeni*, Wydawnictwo Politechniki Śląskiej, Gliwice 2019, pp. 47–70.
- [11] Nawrot G., *O współczesnych formach zamieszkiwania w mieście*, Wydawnictwo Politechniki Śląskiej, Gliwice 2015.
- [12] Niezabitowska E., *Metody i techniki badawcze w architekturze*, Wydawnictwo Politechniki Śląskiej, Gliwice 2014.
- [13] Oakeshott M., *Experience and Its Modes*, Great Britain at the University Press, Cambridge 1933.
- [14] Przybysz P., *Stefana Morawskiego droga do uprawiania estetyki/filozofii sztuki. Podstawowe ustalenia (cz. 2)*, [in:] *Colloquium* 2021, No. 3(43), pp. 165–179.
- [15] Tschumi B., *Event-cities 3. Concept vs. Context vs. Content*, The Massachusetts Institute of Technology Press, Cambridge–London 2004.
- [16] Wierzbńska G.J., *Architektura spotyka filozofię*, [in:] *Architektura Murator*, 30.07.2015, https://architektura.muratorplus.pl/krytyka/architektura-spotyka-filozofie_4933.html (access: 24.06.2022).
- [17] Wilkinson P., *Architektura – Wizje niezrealizowane*, Dom Wydawniczy Rebis, Poznań 2019.

Author's Note

Agata Gąsowska-Kramarz, MSc, Arch.

A graduate of the Faculty of Architecture at the Silesian University of Technology in Gliwice and the Faculty of Civil Engineering at the Opole University of Technology. Building qualifications to design and manage construction works without restrictions in the architectural specialty and specialty of civil engineering. Founder of the proprietary architectural studio. Since 2019, scientifically associated with the Department of Housing and Public Architecture Design at the Faculty of Architecture, Silesian University of Technology in Gliwice.

gasowska.agata@gmail.com