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MAGNIFICENT LIE OF ARCHITECTURE – POSTMODERNISM IN ARCHITECTURE OF CRACOW

WSPANIAŁE KŁAMSTWO ARCHITEKTURY – POSTMODERNIZM W ARCHITEKTURZE KRAKOWA

Abstract:

Deliberations on art of postmodern architecture were undertaken on the example of Dariusz Kozłowski's works realized in Cracow: *Higher Theological Seminary of the Congregation of Resurrection* (design 1984–1988, implementation 1985–1993), *Alchemists' House* (design 1988, implementation 1989–1990) and *Villa Bateau-Bateau* (design and implementation 1991). *Magnificent Lie of Art* is embedded in the architectural heritage of Cracow in a particular way, cocreating the originality of architecture of the post-functional era. The value of this architecture is confirmed by numerous publications in prominent publishers. The works realized in Cracow coincided with the political transformation in Poland, which should encourage deeper reflection.

Keywords: architectural form and composition, threads of significance in the architecture of 20th century, postmodernism in architecture

Streszczenie

Rozważania nad sztuką architektury postmodernistycznej w Krakowie podjęto na przykładzie zrealizowanych dzieł Dariusza Kozłowskiego: *Wyższego Seminarium Duchownego Zgromadzenia Księży Zmartwychwstańców* (projekt 1984–1988, realizacja 1985–1993), *Domu Alchemików* (projekt 1988, realizacja 1989–1990) i *Willi Bateau-Bateau* (projekt i realizacja 1991). *Wspaniałe Kłamstwo Sztuki* wpisuje się w sposób szczególnie w architektoniczne dziedzictwo Krakowa, współtworząc oryginalność architektury doby postfunkcjonalistycznej. Rangę tej architektury potwierdzają liczne publikacje w znaczących wydawnictwach. Zrealizowane w Krakowie dzieła zbiegają się w czasie z transformacją ustrojową w Polsce, co zasługuje na refleksję.

Słowa kluczowe: forma i kompozycja architektoniczna, wątki znaczeniowe architektury XX wieku, postmodernizm w architekturze

When inquiring into the essence of architecture, we think of it as art

Dariusz Kozłowski

1. MAGNIFICENT LIE OF ART

Looking back at the history of the art of construction, already in ancient times one can find examples of compositional practice, supported by detailed mathematical calculations, knowledge of perception and perspective principles, used in order to enhance the

impression the architecture was to make on a recipient. Optical corrections of cornices and columns, deliberately tilted vertical and horizontal axes, replacement of straight lines with arches or intentional tilting of a tympanum were aimed at the perfection of proportions and beauty of an architectural work parallel to the Athenian Parthenon. The escalation of the scale of a building or its elements, corrections of composition aimed at creation of unreal perspective views, as well as illusionist wall paintings, determine the architecture of ancient temples, palaces and villas. The phenomenon of the *Magnificent Lie of Art* is present in architecture of modern times: Renaissance, Mannerism and, above all, Baroque. One of the examples of the sophisticated compositional practice on the front elevation and in the interior is an outstanding work of Tylman van Gamaren – University Collegiate Church of St. Anne in Cracow. Whereas the divergent composition of the colonnade in front of the St. Peter's Basilica in Rome by Gianni Lorenzo Bernini is an example of compositional corrections at urban scale. Architecture of the 19th century did not manage to create a new style, in search of inspiration it turns to the past – historicism and eclecticism, treating historical styles as testimony and language of particular periods, taking on hallmarks of a palette of equal articulation possibilities. The 20th century is a triumph of the Great Avant-garde, Modern Movement and International Style, thus distancing architecture from aesthetic achievements of the past. However, in the second half of the last century, architecture abandons functionalism and distant universalism and becomes full of individualism of *Great Artists*, drawing from both – the achievements of modernism and tradition as well as history of the art of construction. "Post-functional architecture in search of a language turned to the mythical past: 'tradition', 'history' and useless 'classicism,'" says Dariusz Kozłowski.

The semantics of the city and building space were explored with a penchant, the forgotten meaning of architecture was recalled. The forms of the past were reshaped, deformed. Never before have the prototypes been so devastated. Disintegration of forms created a new quality of elements and composition – blurring the obviousness of the inspiration object and the new work of art.¹

Charles Jencks emphasises the phenomenon of double-coding in postmodern architecture. It occurs both in the aesthetic sphere and on the ground of two extremely different types of recipients – architects and critics as well as the general public – users and passers-by.

"Now I know that art is not truth. Art is a lie which allows us to come closer to the truth, at least to the truth which is recognizable to us."² According to Dariusz Kozłowski, the famous statement of Pablo Picasso is still valid. Agreeing with Picasso's statement, one should dwell on the meaning of the French artist's thought. It is commonly believed that the term "lie" has a pejorative meaning. In the context of art its meaning may be just real: art lies! Does anybody here want to deceive someone? Memory of the artistic achievements of artists in the times of Nazi and communist totalitarianism continues. It was the art of lie. Picasso did not think about this kind of lie of art. The lie of art – it may sound like an artistic provocation,

¹ D. Kozłowski, *Poszukiwania konwencji architektury – architektura końca epoki [In search for the architectural convention – Architecture of the end of an era]*, Czasopismo Techniczne. Architektura, 1998, vol. 95, no. 1A, pp. 42–43.

² D. Kozłowski, M. Misiągiewicz, Theses of the 19th Scientific Conference *Defining the Architectural Space – Truth and Lie of Architecture*, Cracow 2020.

we know: art “lies,” although one may wonder how to understand it, looking at a painting of an impressionist or *Les Demoiselles d’Avignon*? This is the acceptance of the great fiction of literature, painting, opera, music, film... Recipients agree to the lie of art, moreover they expect the fiction. There is an agreement with the artist: if the artistic product is convincing and socially acceptable, it is considered to be – art! We are now far from the state of culture, not so distant in time, when “harmony,” “truth,” “order,” “beauty,” “perfection”³ were commonly regarded as essential features of art. Dariusz Kozłowski adopts the term *Magnificent Lie of Art*, the term on the verge of oxymoron, in order to remove the trace of doubt as to the intention of the creator and the research of the theoretician. Here the attempt to discover the *Magnificent Lie of Art* was made among Dariusz Kozłowski’s, his friends’ and coworkers’ designs and buildings in Cracow.

2. THE PLACE OF THE WAY OF FOUR GATES. MONASTERY

The greatest work of Polish postmodernism – *the Higher Theological Seminary of the Congregation of Resurrection*, was erected in Cracow between 1985 and 1993, on Pawlickiego 1 street, by design of Dariusz Kozłowski, Wacław Stefański and Maria Misiągiewicz.

The place inspired the search of the architectural form and composition of the monastery buildings, marking the metaphorical *Way of Spirit*, in which the *Axis Civilization – Nature* connects the Cracow Market Square with the terrain flattening at the foot of Skalki Twardowskiego. “The idea of the metaphorical Way of Spirit with Four Gates is based on the archetype of ‘the quaternity,’” Dariusz Kozłowski explains, “enumeration of the four seasons, four stages of human development – childhood, adolescence, maturity corresponds with the concept..., recalling the stages of transformation of human life – from dilemmas of aesthetics to unambiguity of ethics.”⁴ *The Way of Four Gates* is the realization of the architectural concept – noted in a form of a poem, pen sketches and acrylic painting and finally in the architectural design made between 1984 and 1988.

Monastery. The metaphor of a monastery, created by the reinterpretation of the historical past, became a pretext of the architecture of the *Higher Theological Seminary of the Congregation of Resurrection* in Cracow. “The post-functional use of history, peering into the Museum of Imagination, making use of languages of the past and sometimes the use of it, creates pictures in a different way than before,” underlines Dariusz Kozłowski. “The difference is established by different approach – now the past is the medium, not the goal.”⁵ *The Way of Four Gates* is marked by traditional monastery buildings: *The House of Professors and Alumni*, *The Chapel*, *The Refectory*, *The House of Nuns*, *The Gate*. *Magnificent Lie of Art* is discovered in deformed, processed architectural codes, placed in altered, multidimensional contexts, thereby gaining new semantic meaning.

³ A. Digiorgio, *Schiller i klasycyzm. Piękno, sztuka i edukacja* [Schiller and the Classicism. Beauty, Art and Education], Hachette Polska, Warszawa 2020, p. 17.

⁴ D. Kozłowski, *Projekty i budynki 1982–1992. Figuratywność i rozpad formy w architekturze doby postfunkcjonalistycznej* [Designs and Buildings 1982–1992. Figurativeness and disintegration of form in post-functional architecture], Wydział Architektury Politechniki Krakowskiej, Kraków 1992, p. 31.

⁵ *Ibidem*.

2.1 GATES – THE SPACE RECORD

The name can be a pretext for art, including architecture. *The Way of Four Gates* is sequentially marked by: *The Gate of Initiation*, *The Gate of Hope*, *The Gate of Knowledge* and *The Gate of Faith*. *The Gates* are an axis of the design concept, defining the architectural space, articulating the meanings referring to the next stages of the metaphorical journey. “The poetics of the Gates in the Road of Spirits is based on the symbolic formation,” Dariusz Kozłowski explains, writing his poem *The Way of Four Gates*, the author describes the architectural idea of the seminary.⁶

The Gate of Initiation – (Gate I)
border of the universe
the endless arcades
destruction of the wall

The Gate of Initiation was designed as a crack in the concrete monastery wall, which arcade rhythm has split, showing the source, which exists only in the author’s mind. *The Initiation Gate* leads into the *Court of Desires* – the ambiguous space, which is a starting point also for misleading directions and “false gates” – *the House of Nuns* (nowadays Polish Province of the Congregation of Resurrection) and the gate buildings: the gate, the locutory, the guest rooms, the refectory, the infirmary.

The Gate of Hope –
the choice is made
the tear in the yard wall
The Great Portico surrounded with columns

The Gate of Hope is set by the entrance portico, placed between dramatically torn, doubled wall of *the House of Professors and Alumni*. The soaring proportions of the *Gate of Hope*, also called *the Gate of Youth*, were topped with concrete cuboid “tympanon,” tilted and avant-corpsed against the building elevation, plastered in a mysterious pink colour. The main portico accented with “columns” in a form of semi-circular pilasters and the abstract form of copings affect the recipient through conciseness of geometry and the texture of concrete. The inclined plane of the reinforced concrete coping accentuates the entrance, shimmering in different shades of grey. A small triangular window cuts the concrete plane, bringing to mind a keystone of a portico.

The Gate of Knowledge –
the portico without any coping
the stone mastabah
the stairs
the stairs
towards the brightness
the shadiness of the Chapel
and
the coldness of the library

⁶ D. Kozłowski, *The Way of Four Gates (Droga Czterech Bram)*, a part of the poem, Kraków 1984 [in:] *ibidem*, pp. 62–64.

The Gate of Knowledge which closes the secluded *Court of Youth* is made up of the cylindrical “columns-towers,” housing staircases with amphitheatrical stairs, placed between the chapel and the library. The “mastabah” made of reinforced concrete implies associations with ancient theatre, leading towards the endless sky and eternity...

*The Gate of Faith –
the vertical of the Resurrection Column
the horizon level of the rock against the blue
The Cross – which exists in thought
The Gate visible for the ones who know
the passage which may be seen by the ones who believe
further away only faith, brightness, eternity...*

The Gate of Faith remains immaterial, as it is established by the imaginary trace of the verticality of a campanile – *the Resurrection Column* and the level of the horizon marked by the outline of Skałki Twardowskiego. Dariusz Kozłowski indicates the key to interpretation of the *Gate of Faith*, which is a thought of Cyprian Kamil Norwid: “Christianity – through the crossing of the horizontal earthly line with the celestial line, perpendicular, fallen from heaven, this is the mystery of the cross...”⁷ The transcendental character of the *Gate of Faith* shows in a poetic way *the mystery of the cross*, which in the eyes of *those who believe*, unveils *the Emmaus Mystery* – the culmination of meaning of the *Higher Theological Seminary of the Congregation of Resurrection* in Cracow.

2.2 FOLLOWING FICTIONS: MONASTERY WALL – SCENOGRAPHIC CURTAINS – THEATRICAL DECORATIONS – RUINS OF THE PAST

The Monastery Wall demonstrates its uselessness... it does not close the monastic space, but it accentuates formally the composition from north-east and north-west. The symbolic wall has taken the monumental – arcade form, based on the geometry of the right angle. The “arcade-colonnade” form enables the connection between the monastic and outside space, which symbolizes the freedom of the way choice. The traditional meanings carried by the monastery wall are reduced by its fragmentation and opening, and enhanced by aesthetic qualities of raw concrete – the plastic purport of coarse surfaces, sometimes “fuffled” with nails remaining after a formwork. The rhythm of the arcades is disturbed by dramatically broken pillar – the motive of ruins in architecture. “A ruin, here usually made of reinforced concrete, also creates this unreal vibe and mood of the artificial world of architecture,” writes Tomasz Kozłowski,

the monastery wall: demonstrating, through the thickness and height, the bulk of real reinforced concrete; at the same time hiding something and revealing something in the gaps in the partition. The coarse cast, demonstrating the traces of sloppy boarding, is showing at the same time the astonishing nobility of the broken remains of the “broken” support, showing the gilded (supposed to be gilded) fissure mating the artificial nature of the material.⁸

⁷ C.K. Norwid, *Promethidion-Epilogue. Pisma wszystkie* [*Promethidion-Epilogue. The Complete Works*], Warszawa 1971, vol. 3, p. 464, quoted after: *ibidem*, p. 38.

⁸ T. Kozłowski, *Wątki dekompozycyjne we współczesnej przestrzeni architektonicznej* [*Decompositional*

The architecture of the *Higher Theological Seminary of the Congregation of Resurrection* “hides behind” the scenographic curtains, it is mysterious and ambiguous. The north and south elevation of the *House of Professors and Alumni* is decomposed in a theatrical way, breaking up the form – the outer layers of the elevation were separated from the main structure of the building, which therefore decided on its “adherence” to the space of the monastery courtyards. “One way is to use a specific layer philosophy,” Dariusz Kozłowski explains, “separating elements of the syntax of the language of architecture into autonomous elements and leaving them like that, in order to achieve the effect of ‘scenography.’ It is a procedure which fits into the category of form destruction.”⁹ The outer plane of entrance elevation of the *House of Professors and Alumni* manifests its simultaneous “adherence” to the body of the monastery building and to the *Court of Desires* – the composition consists of applied layer and a background. Just as theatrical decoration, it is read through inconsistency of shapes – the rows of semi-circular holes in horizontal cornice, brings to mind an *arcaded frieze*. The outer plane reveals the proper wall of the building – the symbolic interior of the monastery. The theatrical character of the doubled elevation of the monastery building was supplemented by somehow pink colour, appearing under the bluish grey of the “decoration.” The symbolic tear of the outer layer was highlighted by the “torn” parts of the raw concrete, emerging from the plastered plane – an illusionist compositional trick, which can be read as a poetic motive of “ruins”, revealed by a fake, yet non-existent in reality, reinforced concrete structure.

Proclaiming fiction as a play and the great lie as a pretext is a way to create things. Adopting such a concept presupposes that art should be seen through the fogged glass of awareness, that therefore we are watching – the world of art, the artificial world, the world in a mask.¹⁰

The Court of Youth is a “postmodern cloister,” showing the solid of the “stone mastabah,” growing out of ground, however in the first concept it was supposed to emerge from a pond modeled in concrete. The motive of the *theatrical decorations* or the *ruins of the past* was introduced once again in the southwest corner of the courtyard. “The ruin brings some kind of semantic nostalgia for the past,” stresses Tomasz Kozłowski, “ruins are perfect as a “scenography” for a confabulation of a poetic, mysterious or terrifying history.”¹¹ From the side of the *Court of Youth*, the doubled elevation of the *House of Professors and Alumni* is created by the reinforced concrete plane of the transpicious wall, descending stepwise like a part of a “gallery,” working through the gray colour and texture of raw concrete and growing vine on the background of the pink plastered wall of the building. “We are talking about picturesque beauty of ruins. Stiffness of the tectonic form is breached here,” writes Henrich Wölfflin, “together with wall crushing and formation of scratches and holes, where plants bloom and life is born, like a storm or flames penetrate surface of a building.”¹² The

Plots in the Contemporary Architectural Space], PhD thesis under the supervision of Prof. Maria Misiągiewicz, at the Architecture Faculty of the Cracow University of Technology, Kraków 2004, pp. 51–52.

⁹ D. Kozłowski, *Projekty i budynki...*, op. cit., p. 39.

¹⁰ D. Kozłowski, M. Misiągiewicz, Theses of the 19th Scientific Conference *Defining the Architectural Space – Truth and Lie of Architecture*, Kraków 2020.

¹¹ T. Kozłowski, *Ruina jako tworzywo architektoniczne* [A Ruin as an Architectural Material] [in:] Kozłowski D., Misiągiewicz M. (eds.), *Definiowanie przestrzeni architektonicznej – architektoniczne tworzywo* [Defining Architectural Space – Architectural Material], Wydawnictwo Politechniki Krakowskiej, Kraków 2006, p. 253.

¹² H. Wölfflin, *Principles of Art History. The Problem of the Development of style in later art* (Podstawowe

poetics and theatricality of the reinforced concrete decoration is constructed by a game of plans, colours, textures, and animated by a play of light and shadow... The east and west elevation of the side wings of the *House of Professors and Alumni* is unusual. The sculptural-ity of the façade is defined by the regular composition created by the “massive colonnade” of bays, which form was inspired by architecture of Claude Nicolas Ledoux, and directly by the shape of columns in the villa of the president of salinas in the ideal city of Arc-et-Senans, near Besançon.

2.3 THE FALSE TEMPLES – THE FALSE VAULTS

The monastery part is surmounted by the terrace buildings: *The East Temple* – inspired by the architecture of the Etruscan tomb, which form overtly manifests its destiny, hiding the lift shaft and *The West Temple* – the postmodern interpretation of the architecture of a side chapel of the Bernardine Church in Radom.¹³ The “false temples” are influential through their unusual aesthetics in a relation to the surprising form, together with the reduced scale and plasticity of raw concrete.

The Chapel, nowadays the seminary *Emmaus* church, is a compositional and significant dominant of the *Higher Theological Seminary of the Congregation of Resurrection*. The temple, which towers above the monastery part, took a form similar to a cube, which walls were carved by protrusions and niches – concrete reliefs “repeating the drawing of the “chapel with a dome” with illusionistic outlines of cornices and rustications pretending to be shortened prospects.”¹⁴ The white plastered walls emphasize the ideal geometry of the temple solid. The architectural sign is the temple crowned by reinforced concrete “roof,” which external planes open towards the sky. “The crowning of the church,” Tomasz Kozłowski writes, “is a massive concrete form, that could be a real roof, yet they are only an imprisonment of a certain space and provide a certain symbolic power.”¹⁵ The formal and significant culmination of the *Way of Spirit* found its crowning in the interior of the church, in the form of reinforced concrete coping, repeating the outer shape of the open “roof,” introducing shaft of light to the temple. The *Magnificent Lie of Art* is seen in an extraordinary form of the church tower, recognizable in the skyline of Cracow.

In the interiors of the monastery the puckish motive of the monastery vault was adopted. “These are shapes casted from reinforced concrete, suggesting associations more or less distant from the image of the real construction, but here they bear nothing,” Tomasz Kozłowski stresses, “on the contrary, being hang on the ceiling, they demonstrate the fictitious character.”¹⁶ In the vestibule of the monastery, attention is captured by a circular reinforced concrete ceiling. The “vaults” of the galleries interact with unusual abstract geometry, colour and texture of raw concrete.

In the library of the House of Nuns the vault was changed into a decomposed negative, resembling of a roofing of a baroque chapel, and in the interior of the domestic chapel of

pojęcia historii sztuki. Problem rozwoju stylu w sztuce nowożytnej), Warsaw 1962, p. 57, quoted after: T. Kozłowski, *Projekty i budynki...*, op. cit., p. 253.

¹³ D. Kozłowski, *Projekty i budynki...*, op. cit., p. 40.

¹⁴ T. Kozłowski, *Czy beton architektoniczny potrzebuje definicji? Does architectural concrete need a definition?*, Pretekst, 2018, no. 8, p. 81.

¹⁵ T. Kozłowski, *Wątki dekompozycyjne...*, op. cit., p. 52.

¹⁶ *Ibidem*, p. 53.

this building it was replaced by a heavy solid of reinforced concrete, called a “cloud” by a simple association.¹⁷

Next to these ceilings and vaults which do not bear anything, in the interiors appear heavy columns which do not support anything, and illuminate something instead, [Dariusz Kozłowski explains]. The roof of the aula is an amphitheatre, and the “roof” of the chapel which does not protect from the rain, opens to the outside.¹⁸

The architectural composition of the seminar consists of a variety of forms and significant motives, which are band by a rich content program. The purpose is an ambiguous space, preventing weariness in the isolated world of the monastic community. The architecture of the *Way of Four Gates* is situated in the postmodern version of *architecture parlante*. The idea and the accepted convention enable seeing the *Way of Four Gates* as a metaphor of a labyrinth. Mysticism included in the architecture of the *Way of Four Gates* is enhanced by the idea, values of the forms and architectural composition, enriched by the sensuality of the concrete matter. “Thanks to its plastic properties, concrete has been considered a thing from beyond the world of architecture,” emphasizes Maria Misiągiewicz, “the poetic transformation of concrete into ‘poured stone,’ accepting any imagination of an architect, became an inseparable attribute of the imagery of contemporary architecture.”¹⁹ The Higher Theological Seminary of the Congregation of Resurrection is a moving, expressive and full of content architecture. “If architecture is to be art,” underlines Dariusz Kozłowski, “if architecture is to be a POETIC thing, and we would like it to be a poetic thing, then it has this element of fiction. So this is the search for this bit of poetry in architecture.”²⁰ *The Magnificent Lie of Architecture* is created by a free composition of regular and deformed geometry of solids and metaphorical figurative motives, shaped in raw concrete.

3. ALCHEMISTS’ HOUSE AND VILLA BATEAU-BATEAU – UNNAMED THING DOES NOT EXIST

The names *Alchemists’ House* and *Villa Bateau-Bateau* help realize poetic threads supplementing architecture, and at the same time, moving recipients’ imagination. Dariusz Kozłowski highlights the significance of names in the metaphorical architecture of the 1980s. They are of confirming, inducing-persuasive, meaning changing, poetic creating, explaining and supplying character.

The Alchemists’ House was built between 1989–1990 on Mochanackiego street in Cracow, according to a 1988 design of Dariusz Kozłowski. The building is a continuation of a neighbouring *HEAN Cosmetics Production Plant*, realized in 1987, according to a design of Dariusz Kozłowski and Andrzej Noworol, creating coherent aesthetic whole. The unusual architecture

¹⁷ *Ibidem*.

¹⁸ D. Kozłowski, *Projekty i budynki...*, op. cit., p. 40.

¹⁹ M. Misiągiewicz, *Racjonalizm i poetyka architektury betonowej* [The Rationalism and the Poetics of Concrete Architecture], *Budownictwo, Technologie, Architektura*, 2011, no. 4, p. 16.

²⁰ P. Pięciak, *W świecie fikcji, opery, wspaniałego kłamstwa i betonu* [In the World of Fiction, Opera, Magnificent Lie and Concrete], an interview with Dariusz Kozłowski, *Budownictwo, Technologie, Architektura*, 2012, no. 1, p. 16.

of the *Alchemists' House* is read through its double-solid connected parts – the composition of the solids placed next to each other, represent opposing formal, semantic and utility values. The building comprises the living space and the production hall – the “‘alchemists’ workshop.” “The external shape of the building allows you to read two different forms: an angular, strong solid with earthy-carmine clinker, topped with four concrete obelisks, leaving a viewer uncertain about their purpose,” explains Dariusz Kozłowski, “and a soft, undulate wall made of the same material, ostentatiously demonstrating its thickness and structure; among them – the hidden filling unrecognizable from the outside.”²¹ The formal meaning of the *Alchemists' House* was based on the juxtaposition of opposing composition elements: the sculpturally decomposed, amorphic living part and the semi-cuboid “alchemists’ workshop.”

The Magnificent Lie of Architecture readable in the name, is discovered as the *Alchemists' House* is being learned. The house was designed on two floors, irregular elongated planes, screened by an undulate wall, which, in spite of a few view cropping windows, isolates the interior from the neighbouring buildings. The “baroque wall” symbolizes ambiguity, changeability, unavailability of the *Alchemists' House*, but at the same time the forces working from the outside and from the inside. The architecture of the “workshop” is of a different character. In the angular solid one can find a motive of industrial architecture. The concrete obelisks accentuating corners of the solid, in spite of its noble form, suggest “factory chimneys”. Rows of square windows lighting the production hall, also imply industrial associations. The rhythmic composition, numerousness and scale of windows determine the monumentality of the north elevation, making an impression of a part of a multi-storey building. The motive of a *borgia style* derived from the past, resembles battlement. The composition of the elevation was also based on the play of opposites. The free composition of windows on the rolling south elevation of the house, was contrasted with the regular composition of the elevation of the production hall. The industrial character of the architecture is emphasized by dominating materials – bricks and road clinker.

Mouth is an unusual amorphous motive, distinguishing the architecture of the *Alchemists' House* from its surrounding, communicating, like the trademark of HEAN cosmetics factory, “alchemic processes” associated with the production of lipsticks. The building-height sculpture semantically merges with the architecture, like a “face” or a “mask,” raising the possibility of subjective interpretation. Plastered elements of walls and concrete “false chimneys – obelisks,” and above all the *Mouth* moulded in polished, pink-coloured artificial stone, harmonizes with plastic qualities carried by ambiguous colour and plastic texture of clinker. “Angular solid, the narrower wall opens into the street, showing the ‘face’ to a passer-by: the gate to the interior – mouth, eyes – shallow reliefs in the clinker wall,” explains Dariusz Kozłowski. The *Mouth* sculpture leaning nonchalantly on the entrance elevation, just until recently was showing the surreal character of the architecture of the *Alchemists' House*, attracting Cracow architecture enthusiasts. Unfortunately, the sculpture fell apart some time ago and has not yet been recreated.

In 1991, Dariusz Kozłowski and Maria Misiągiewicz designed a two family *Villa Bateau-Bateau*, which was realized in the same year on Emaus street, next to Rudawa River and Cracow Błonia. A concrete wall marks the border between a road and an elongated quadrangle plot of land.

²¹ D. Kozłowski, *Projekty i budynki...*, op. cit., p. 77.

The composition was inspired, or maybe just forced, by the size and the shape of the plot, explain the authors, the houses were placed one after the other. On one hand the connection of form was achieved and on the other, the total isolation of the two parts of such a whole.²²

The architectural form of the villa is a result of a composition of two independent solids, joined into one, three-storey high, placed on the north-south axis. *The Magnificent Lie of Architecture* is connected with the adopted idea of the *Boat House* – the representative and theatrical outsider form of the villa and an interior, which brings a feeling of safety and intimacy. However, the form of the *Villa Bateau-Bateau* seems to be homogeneous, two independent living spaces have been designed. In both parts of the villa with the floor area of 410 m², each owner feels independent in their half of the house. Each house has an independent, and at the same time, diverse entrance, drive and scenic space. The interiors of common spaces and the bedrooms open into west and south. “The authors of the design chose: weight, closed form, picturesque simplicity, ambiguity, and, moreover – ‘a magnificent lie,’” underlines Dariusz Kozłowski. “A certain coherent language of forms was used in order to ostentatiously separate the outside representative and obvious coat of the Boat from the inside, which is invisible for a spectator.”²³ In the monumental and theatrical architecture of the villa symbols of constructional and functionally, but, above all else, formally autonomic outside walls were used. Elevation: north, south and west, like theatrical scenography, were composed on two plans. In the middle of the north elevation a niche was cut out, which reveals an outside outline of stairs, enlightened by a semi-circular window. The west elevation was doubled and sculpturally deconstructed in a truly particular way. The first plan is created by an undulant wall, deviated by 30°. Unusual shape and irregular cut-outs of different size make it unique. The second plan was composed on a square projection, and it is seen through elongated strip windows of the living levels. Both plans of the west elevation are connected on the ground floor, creating a terrace. The undulant, cut-out wall frames surrounding scenic views and, at the same time, covers the terrace from the neighbouring building. Also, the south elevation was composed on two plans. In the middle of the outside plane, which was planned on an arch, a two-floor high cut-out was placed. The space between the outside semi-circular plane of the railing and the attic, and the inside glazed wall of the building with a square outline, was designed to fit loggias. Vertical enlightenments of the staircase and rhythmically placed windows constitute the composition of the west elevation.

The outside form is also built by the maritime architectural detail of finishing and railing and the gray colour of the paint covering the entire building. Only here and there the outer shell, accentuating its autonomy, reveals the inner structure. At the same time the “interior” and the “case” implement harmoniously coexisting semantics, related to the need of representation and everyday practical purposes of the house.²⁴

The monochrome colours determine the character of the villa and the ubiquitous grey colour of plaster intensifies the impression of its mysteriousness and sculptural character. Horizontal rhythm of rustications underlines elongated shape of the building’s solid.

²² D. Kozłowski, M. Misiągiewicz, *Willa Bateau-Bateau*, Rezydencje, 1996/1997, no. 2, pp. 64–65.

²³ D. Kozłowski, Bateau-Bateau, willa dwurodzinna, <http://www.dariuszkozowski.arch.pk.edu.pl/projekty/bateau.htm> (access: 7.03.2016).

²⁴ *Ibidem*.

On one hand the connection of form was achieved and on the other, the total isolation of the two parts of such a whole. One of the houses got an intimate character and a view over gardens and remote Kosciuszko Mound, and the other – open view over the Old Cracow and Błonia. The whole villa as a kind of representative form and also an exhibition object got the greenery background.²⁵

This architectonical sculpture, by its presence, marks the place in the city landscape. The architecture of the *Villa Bateau-Bateau* equates an inspiring part of the romantic idea of the *Boat House*, which somehow moored at the banks of Rudawa.

“The value of great works of art is that they allow many interpretations, in the same time without losing their identity,”²⁶ says Christian Norberg-Schulz. The architecture of the *Higher Theological Seminary of the Congregation of Resurrection*, the *Alchemists' House* and *Villa Bateau-Bateau* is embedded in real motivations, made-up pretexts and intellectual overtones, quotes from history and motives derived from imagination. Architecture of Dariusz Kozłowski balances between the extremes: the abstract purport of geometry and figurativeness of significance motives, complexity of human existence and lightness of architectural joke, placing the recipient on the edge of uncertainty, in line with the question “opera series is it or buffa?” “Architecture is ambiguous, intricate, artificial, ironic, extravagant, unreal, allusive and above all – magnificently lying.”²⁷ The viewer remains completely free in the world of *Magic Architecture*, where the poetics of architecture... “enchants architectural forms into things or concepts from the worlds beyond.”²⁸ The architect stands for the formal and significant maze, mystery and ambiguity.

4. MAGIC ARCHITECTURE IN CRACOW

Post-functional architecture hides behind scenographic curtains, it is *double coded*, complex and deceitful, it speaks to different kinds of recipients, on numerous planes. In architecture, Dariusz Kozłowski stands for the formal and material maze, redefining the term of *architecture parlante*. “The most appealing seems to be sophisticated art, embedded in deep contexts and aesthetic ideas,” the architect says, “polysemous, multilayered and complex art, with all the consequences of its ‘artificiality’: fictitiousness, unreality and above all – the Magnificent Lie.”²⁹ Drawing from the imagination sources, the architect uses the language of forms derived from the “past”, which he puts under subjective interpretation, building up new, transformed meanings. “Postmodern architect, just like surreal painter, crystallizes his own spiritual world around available metaphors,” underlines Charles Jencks. “Metaphysics is then expressed by hidden or explicit metaphors shown in form.”³⁰

²⁵ D. Kozłowski, M. Misiągiewicz, *op. cit.*, pp. 64–65.

²⁶ C. Norberg-Schulz, *Bycie, przestrzeń i architektura [Existence, Space and Architecture]*, Wydawnictwo Murator, Warszawa 2000, p. 114.

²⁷ Quoted after: K. Kucza-Kuczyński, *Sakralizacja betonu [Sacralization of Concrete]* [in:] D. Kozłowski (ed.), *Architektura betonowa [Concrete Architecture]*, Polski Cement, Kraków 2001, p. 57.

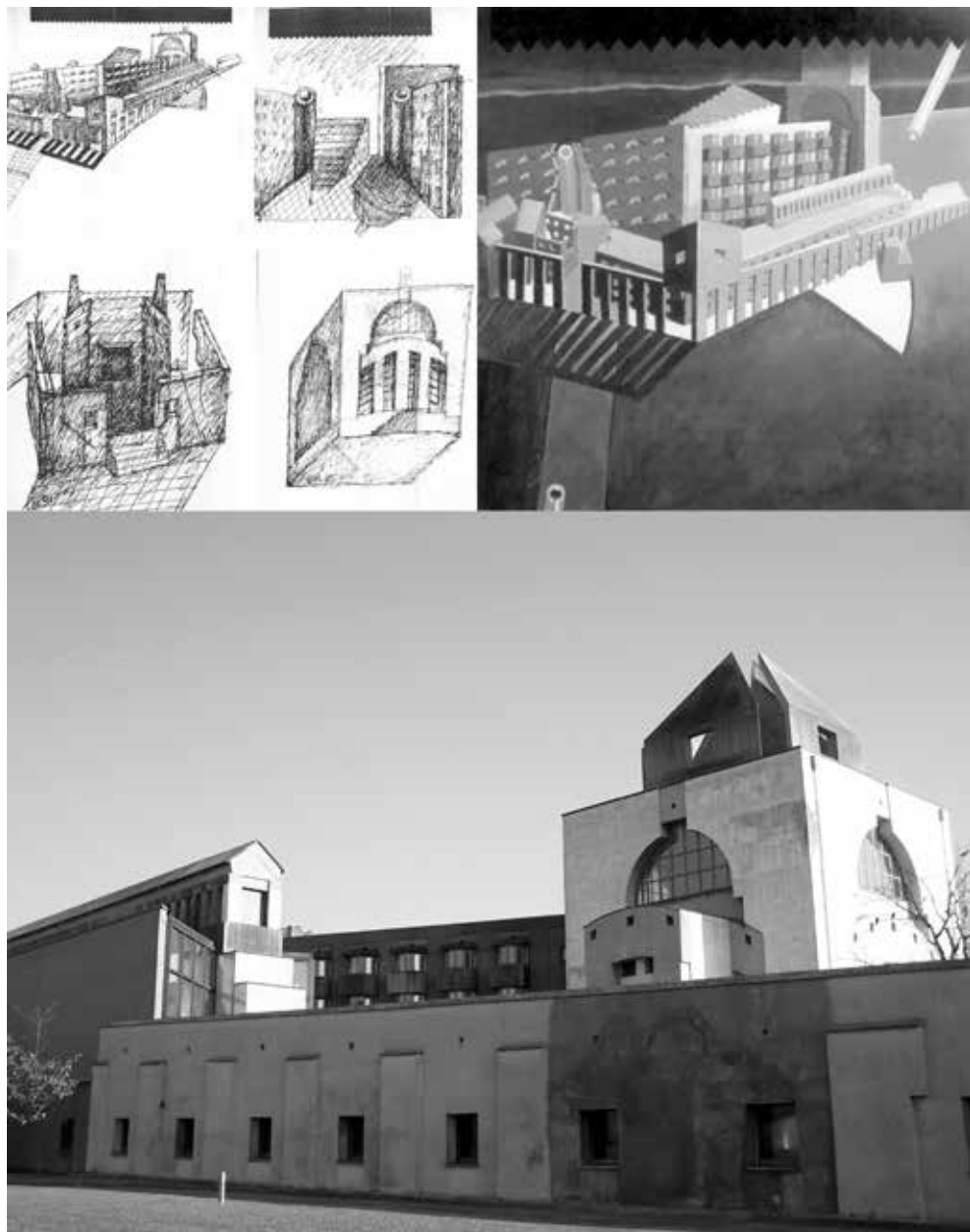
²⁸ D. Kozłowski, *Architektura magiczna [Magic Architecture]*, Zeszyty Katedry Architektury Mieszkanowej, 1994, no. 2, p. 23.

²⁹ Quoted after: M. Misiągiewicz, *Award for Professor*, *Pretekst*, 2012/2013, no. 4, p. 83.

³⁰ C. Jencks, *Architektura postmodernistyczna [The language of post-modern architecture]*, Wydawnictwo Arkady, Warszawa 1987, p. 113.

The Magnificent Lie of Magic Architecture is a part of the architectural heritage of Cracow and works of Dariusz Kozłowski realized in Cracow constitute the architectural legacy of the time of political transformation. In the 1980s in Cracow, the trend of “independent” architecture was developing, and its patronage was taken by the Catholic Church, the first private entrepreneurs and investors. “It is thanks to this dichotomy, resulting from the specificity and complexity of the Polish political situation of that period,” writes Jacek Purchla, “that Cracow became an important centre of postmodern architecture, and Dariusz Kozłowski became the most prominent representative of this trend in Poland.”³¹ The architecture of the *Higher Theological Seminary of the Congregation of Resurrection*, the *Alchemists’ House* and *Villa Bateau-Bateau* require the use of the latest construction technologies in order to restore the aesthetic values which are in line with the original author’s intention, of this valuable for Polish culture works of post-functionalism. In the near future, the works of Dariusz Kozłowski realized in Cracow, should be subject to conservation protection, constituting an important point and a *sign of the times* on the architectural map of the city.

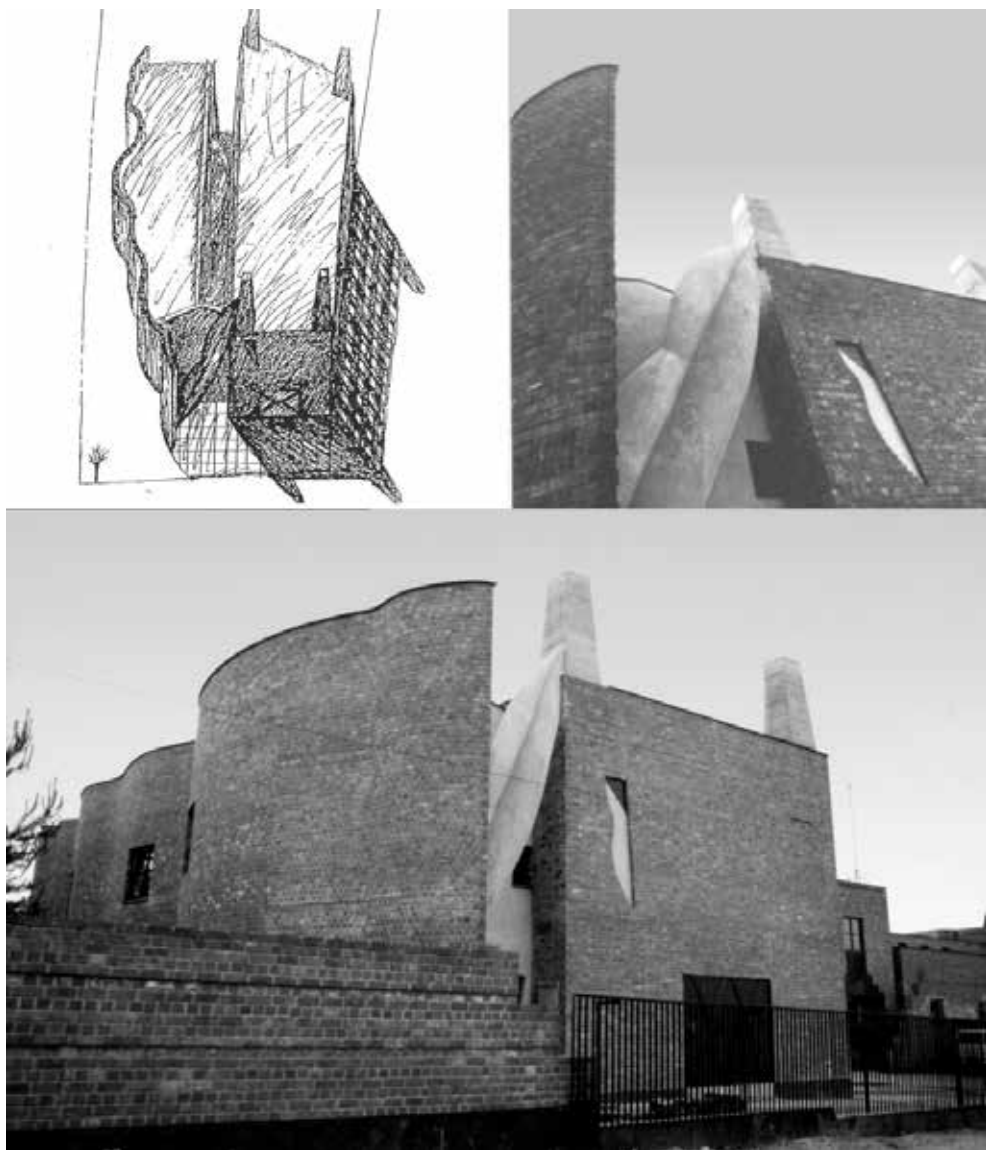
³¹ M. Fabiański, J. Purchla, *Historia architektury Krakowa w zarysie* [*Rough History of Architecture in Cracow*], Wydawnictwo Literackie, Kraków 2001, pp. 109–110.



III. 1. Dariusz Kozłowski, *The Way of Four Gates, The House of Nuns, The Gate of Knowledge*, pen sketches; Dariusz Kozłowski, *The Way of Four Gates, The Higher Theological Seminary in Cracow*, 1988, acrylic 100 x 100 – sources: the archive of Dariusz Kozłowski, www.dariuszkozowski.arch.pk.edu.pl. Dariusz Kozłowski, Waclaw Stefański, Maria Misiągiewicz, *The Higher Theological Seminary*, Cracow, Pawlickiego Street 1, photo: Monika Gał-Walczowska



III. 2. Dariusz Kozłowski, Waław Stefański, Maria Misiągiewicz, *The Higher Theological Seminary*, Cracow, Pawlickiego Street 1, photo: Monika Gała-Walczowska



III. 3. Dariusz Kozłowski, *Alchemists' House*, Cracow, Mochnackiego Street 22, photo: Monika Gała-Walczowska, the archive of Dariusz Kozłowski



III. 4. Dariusz Kozłowski, Maria Misiągiewicz, *Villa Bateau-Bateau*, Cracow, Emaus Street 37, the archive of Dariusz Kozłowski, photo: Monika Gała-Walczowska

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