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## CONTEMPORARY ARCHITECTURE PARLANTE – FUNCTION, FORM, MEANING

### WSPÓŁCZESNA ARCHITECTURE PARLANTE – FUNKCJA, FORMA, ZNACZENIE

#### Abstract

Buildings can tell different stories. Their narrative can carry a metaphorical message – intentional or not, it can serve as a symbol of the city – an icon, or it can be about the approach to the history of the past and then relates strongly to decisions about the conservation of architecture as a monument. It can also communicate directly, which was mainly the domain of postmodern creations. It is also difficult to deny the influence of architectural narrative on emotions and the construction of everyday and festive moods – architecture affects the context (spatial and social) and the environment also modifies it in return. The article focuses on discussing the narrative nature of objects on selected examples.

*Keywords: architectural narrative, architectural symbolism, buildings, city*

#### Streszczenie

Budynki potrafią opowiadać różne historie. Ich narracja może nieść przesłanie metaforyczne – intencjonalne lub nie, może pełnić funkcję symbolu miasta – ikony, może też dotyczyć podejścia do przeszłości i ma wówczas silny związek z decyzjami dotyczącymi konserwacji architektury jako zabytku. Może również komunikować wprost, co było domeną postmodernistycznych kreacji. Trudno także odmówić narracji architektonicznej wpływu na emocje i budowanie codziennych i odświętnych nastrojów – architektura wpływa na kontekst (przestrzenny i społeczny), a otoczenie także zwrótnie ją modyfikuje. Artykuł koncentruje się na omówieniu narracyjnego charakteru obiektów na wybranych przykładach.

*Słowa kluczowe: narracja architektoniczna, symbolika architektoniczna, budynki, miasto*

## 1. METAPHORIC MESSAGE

Architecture can be studied in two aspects: material (relating to style) and non-material (relating to spiritual content), conveyed through shape<sup>1</sup>. Metaphor gives meaning to all forms – including architectural ones. There are many ways to interpret the formal means found in the built environment. In the perception of metaphorical meaning, apart from the form itself, the spatial, temporal and circumstantial context is also important.

Many creators, including contemporary architecture, refer to a wide range of references, pretexts and motivations in order to consciously give an architectural form an intangible

<sup>1</sup> M. Charciarek, *O metaforze w architekturze współczesnej*, PhD thesis, Wydział Architektury Politechniki Krakowskiej, Kraków 1999, Biblioteka Cyfrowa Politechniki Krakowskiej, <https://repozytorium.biblos.pk.edu.pl/redu/resources/26998> (access: 1.07.2023).

layer. Marcin Charciarek, among others, writes about the importance of comparison-similarity in the perception of metaphor. In his dissertation, he describes the issue of metaphor extensively. He points out that in architecture, interpretation towards a metaphor takes place by associating one form with another or by confronting the form with the name of the object or with a broadly understood physical or ideological context.

He argues that modernism's creation of a new, artificial and unfixed language of forms devoid of references to society's knowledge and worldview contributed to its failure and the simultaneous popularity of postmodernism, its opposite in this respect<sup>2</sup>.

Non-material comparisons concerning the association of one object with another were used, for example, by Robert Konieczny designing his own house and calling it the 'Ark'. The references to the biblical Noah's Ark relate primarily to the functional aspect of ensuring the safety of immediate family members. The metaphorical message is also revealing within the framework of man's coexistence with nature, balancing between isolation and integration of these two interdependent worlds.

Krzysztof Nawratek<sup>3</sup>, among others, writes about metaphysical values in urban space. Discussing Polish sacral architecture, he draws particular attention to the significance of the "Ark of the Lord" – a church building realised in Nowa Huta – from the formal point of view, the organisation of the internal space and the way it was made, treating it as a model case. While the body of the building, evoking associations with, among others, Le Corbusier's Ronchamp chapel, is not surprising in its innovativeness, the decision to design its expressive, irrationalist form in the specific context of Nowa Huta's socialist architecture is.

The church was built by the parishioners carrying a double message – the making of the church as a building and the church as a community<sup>4</sup>. This double meaning is particularly evident in the way the external walls are finished. They consist of small stones brought by parishioners as souvenirs from trips to different parts of Poland. A theological metaphor is evident here, reflecting the people of which the church is made. The seven entrance doors referring to the seven sacraments also carry a symbolic meaning. In addition, the interior design highlights the 'democratic' nature of the church (in contrast to that created in the Socialist Realist trend). This impression is created by the lack of existence of a dominant space above the other zones in the church and the lack of a clear main entrance to the building. The interior is also not united by the presbytery. Elements such as the tabernacle or the cross with the figure of Christ are ungrouped, breaking up the space, ridding it of hierarchy. Despite the lack of a strong form managing the space inside the church, it is clearly separated from the rest of the world, which is supposed to foster a sense of community of the faithful. "The Ark of the Lord" is an example of a narrative object because of its context, its method of building and the physical setting that this sacred space has.

## 2. NARRATIVE IN CHARACTERS AND COLOUR

Architecture can be seen as a specific information structure with a literal or non-literal message. A communication is effective when both participants in the realisation of the message

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<sup>2</sup> C. Jencks, *Architektura postmodernistyczna*, Arkady, Warszawa 1987, p. 113.

<sup>3</sup> K. Nawratek, *Ideologie w przestrzeni. Próby demistyfikacji*, Universitas, Kraków 2005.

<sup>4</sup> *Ibidem*, p. 131.

– the creator and the viewer – attribute the same or similar connotations to the form. A communication addressed to the environment can also take a more literal than metaphorical form in architecture – e.g. typographic. An example of the literal use of lettering in architecture is the visual information of cities, individual buildings or parts of them. This type of narrative is strongly related to the characteristics of the environment on an urban or architectural scale, assimilating with it. The lettering or graphic signs indicating the function of an object, placed on its façade, are also a direct source of information. It is not uncommon for buildings to communicate with their surroundings by means of a colour scheme and design characteristic of the brand behind them. Every large company has extensive manuals informing about materials, proportions, fonts and type of lighting to provide architectural uniformity of the places associated with the concern. It is important to identify the logo with certain architectural solutions, regardless of the location of branch. Self-service supermarkets, gastronomic premises, car dealerships, hotels and many others, which are designed according to strictly defined guidelines, are usually devoid of any individual features or adaptation to the existing context, except for the selection of their floor space. The exceptions to this are commercialisations of buildings located in attractive, inner-city and historic locations, where their existing function is transformed. In such cases, brand policy gives way to the provisions of landscape resolutions forcing tenants to adapt to the imposed restrictions. The historic location motivates the creation of a special, toned visual identity, the selection of lighting consistent with the interior design, the use of antique furniture, original floors or their restoration, and the placement of information concerning the history of the place. The interiors of objects are often decorated with large, archival photographs of the buildings in which they are currently located. An example of this approach is the placement of shops of the Jeronimo Martins stores in the revitalised area of the former Izrael Poznański factory complex (Manufaktura), where the flashy colours of the market logotype have been replaced with its monochromatic counterpart, and the external finishing materials are devoid of the chain's corporate colours, preserving the authenticity of the former canteen for factory employees. The company has similar experiences in Warsaw, in the building of the former Femina cinema and on Nowy Świat Street, in Kraków on the Old Town Square, and in the area of railway stations: Poznań Główny, Kraków Główny, Warszawa Centralna, Warszawa Wschodnia, Wrocław Główny and the historic centres of smaller cities.

Piotr Broniewicz writes about creating a brand through architecture<sup>5</sup>. He claims that objects themselves can be an advertisement for companies. One way of creating the specificity of a company is to use specified architectural solutions that provide a good background for displaying a given logo. The architecture itself can be closely associated with a particular concern. Sometimes in the form of minor accents, at other times as whole concepts<sup>6</sup>. Architectural offices design buildings on commission for large corporations. Examples of this include projects for the Prada brand in Tokyo and Vitra in Weil am Rhein by the Swiss architectural studio Herzog and De Meuron. The form of each of them results from different contextual conditions and the purpose of the object, but the element that unites them is iconicity. It is difficult to deny the recognisability of a Prada store located in a high-density inner-city area, realised in a setting of low-rise buildings. The decision to build a narrow,

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<sup>5</sup> P. Broniewicz, *Kreowanie marki za pomocą architektury*, "Przestrzeń, Urbanistyka, Architektura" 2017, no. 2, pp. 179–188.

<sup>6</sup> *Ibidem*.

tall building resulted in a sculptural but easily recognizable shape. Depending on the angle of view, it changes from a crystal into a prototypical house or a form resembling a woman's handbag. The building itself, which is a collection of unusual shapes, preceded by a foreground in the form of a square, became highly exposed due to the height and formal contrast. The diamond-shaped glass panes provide views of the city from inside. From the outside, the building is seen as a strong form in the surrounding landscape<sup>7</sup>.

Iconic buildings designed by star-architects such as Zaha Hadid, Frank Gehry, Norman Foster, Daniel Libeskind and others operate on a similar principle. Although the architecture created by them is not always created as a needs to a specific brand, it is a brand in itself. It generates interest and attracts people to the places where it is created. There is a phenomenon known as the "Bilbao effect"<sup>8</sup>, which is defined as the marketing success of the city or the dynamic development of the city based on one significant iconic object. The history of the implementation the Guggenheim Museum in Bilbao, Spain, designed by architect Frank Gehry, has changed the perception of cultural institutions, showing that they can also contribute to the economic development of a city or region by influencing its recognition.

The "Bilbao effect", which has been described many times, has been the trigger for many cities to achieve similar success with spectacular investments. Thanks to this a lot of very interesting developments have been created in Spain – some of them with a stimulating effect on the region. Among the most successful is the Caixa Forum in Madrid, designed by the previously mentioned Herzog and De Meuron studio. The designers themselves write of the realisation as an urban magnet attracting not only art lovers, but all residents of Madrid and beyond. The authors claim that the attraction, in addition to the functional offer of the building, is the architecture itself, whose heavy mass is detached from the ground in apparent defiance of the laws of gravity and, in a real sense, pulls visitors inside<sup>9</sup>. CaixaForum was created using the former power station building. The extension consisted of retaining three above-ground storeys excluding the ground floor. The building gained a new plinth (ground floor) and a superstructure in the form of a block with a different, modern shape, referring to the original structure with finishing materials in the colour of old red bricks. The architects also chose to make reference to the nearest urban context. They reflected the height of the neighbouring buildings in the form of cuts in the façade. The location is privileged – the building is opposite the Prado Museum, but not exposed. The implementation of an urban-architectural solution in the form of lifting the building off the ground (the architects described this solution as a block floating above the square) re-evaluated the surrounding area – increasing visibility towards the Paseo del Prado boulevard, directing traffic towards the capital's three most important art museums (Museo del Prado, Museo Nacional Centro de Arte Reina Sofia and Museo Thyssen-Bornemisza).

The use of lettering in the context of architecture, has always been linked to the function of commemorating events. It has usually concerned testimony associated with people (paying homage) and places.

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<sup>7</sup> About the impact of architectural form on the environment and vice versa writes, among others, J. Gyurkovich; J. Gyurkovich, *Znaczenie form charakterystycznych dla kształtowania i percepcji przestrzeni*, Politechnika Krakowska, Kraków 1999.

<sup>8</sup> The term comes from the success of the revitalization process of the Basque city of Bilbao (Spain), an important element of which was realisation of the Guggenheim Museum designed by architect Frank Gehry.

<sup>9</sup> 201 CaixaForum Madrid [in:] Herzog & de Meuron, [www.herzogdemeuron.com/projects/201-caixa-forum-madrid/](http://www.herzogdemeuron.com/projects/201-caixa-forum-madrid/) (access: 28.06.2023).

An interesting example of the use of typography today is the ‘Reflecting Absence’ memorial, as a part of a new master plan for the area destroyed by the September 11 terrorist attack in New York by Studio Libeskind. The design for the memorial dedicated to the victims was created as a collaboration between architect Michael Arad and landscape architect Peter Walker.

The monument occupied a central part of the public space of the new World Trade Center and is intended to express a material sign of remembrance for the victims of the attacks. The design repeats the outline of the Twin Towers, in the place of which two fountains have been created in the form of hollow, deep holes in the ground. From their edges, water flows into a core, the bottom of which cannot be seen from street level. On the perimeter there are plates with the names of the victims of the attacks cut out. It is a touching and symbolic image. Part of ‘Reflecting Absence’ is also greenery. The planting of 400 white oak trees is meant to resemble the sacred groves that served as sites for religious ceremonies in ancient times. The expectation of the New York authorities was that the memorial should be dedicated both to the tragedy and to the city’s response to it. Therefore, in addition to the impression of depth of sorrow, the sun reflected in the water and the trees rustling in the wind are an affirmation of life.

Different in form but related in meaning is the project for a dynamic mural using the sun, entitled ‘Time Changes Everything’ on a building in the Lodhi Colony area of Delhi, India. By means of signs placed perpendicularly on the wall, when illuminated by the sun, cast shadows are created that form words related to human emotions. In this way, the mural’s creator, urban artist DAKU, presented a metaphor for the transience and changeability associated with the passage of time.

In architecture, typefaces are not only limited to the graphic presentation of a design idea, but also to the composition of facades or the aforementioned visual identity designs for buildings. One of the largest online architectural platforms has even created a list of the font models most favoured by architects<sup>10</sup>.

The Dutch architectural firm MVRDV approached the design of the facade with a sense of humour and freedom, designing a building called WERK12 near Munich’s East Station. The façade of the multifunctional building is decorated with five-metre high verbal exclamation marks from German comic strips, such as: “WOW”, “OH”, and “AAHHH”. The inscriptions have been placed on the glazed façade so that their readability remains undisturbed. The bold letters attract attention, and the conversational nature of these expressions refers to the local graffiti culture and at the same time uses the signage functioning in the existing location. Jacob van Rijs – founder of MVRDV – sums up the idea as follows: “With our project we wanted to respect and celebrate this history, while at the same time laying the foundation for the next chapter. WERK12 is on the one hand stylish and cool, but on the other hand it doesn’t take itself so seriously – it’s not afraid to say ‘PUH’ to passers-by!”<sup>11</sup>

An example of the humorous use of typographic elements in shaping the facade of a residential building is the ‘Hello House’ in Melbourne, Australia. Designed by OFF! Architecture responds to the clients’ desire for their home to be a significant part of where they live. Artist Rose Nolan, who worked on the concept, suggested ‘why not just say Hello?’ The spectacular

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<sup>10</sup> E. Souza, *10 Fonts For Architects* [in:] ArchDaily, 27.11.2019, <https://www.archdaily.com/881233/10-fonts-for-architects> (access 28.06.2023).

<sup>11</sup> Iype J., *WERK12 by MVRDV ‘wows’ Munich with expressive artsy elevations* [in:] stir world, 21.10.2019, <https://www.stirworld.com/see-news-werk12-by-mvrdv-wows-munich-with-expressive-artsy-elevations> (access: 28.06.2023).

façade, with a modern detail in the form of a brick-built word 'Hello', adds variety to the massing and historic fabric of the city's suburbs, communicating with its surroundings and local community in an unusual way.

### 3. ARCHITECTURE THAT NO LONGER EXISTS IS SPEAKING

Commemorative value has been one of the original characteristics of objects to be preserved by societies around the world. Methods of action concerning relics of the past can take many forms, some more, others less interfering with the architectural and urban fabric, protecting the content of monuments from forgetting and 'telling' their story.

The presentation of a monument should stimulate the imagination and facilitate the recall of memories. Reconstruction is one of the methods of presenting monuments, especially those that have remained to our times in the form of relics. Its educational significance is very high, mainly for tourists who are not attracted by detailed descriptions on information boards. People need to see and understand an object in order to appreciate its value and relevance to the present. Reconstruction can be carried out in a different way. One of the most common forms used in the presentation of monuments is the addition of a transparent board containing a perspective drawing in such a way that a person looking through it can see a view of the relic with a line-drawn reconstruction of the missing contemporary parts. New technologies make it easier for the narration to take on a dynamic form, including the possibility of presenting several versions of a possible reconstruction of a given object, or adapting the type of narration to people's different perceptual abilities, age, etc<sup>12</sup>. Monuments, as tourist attractions, often become the primary purpose of people's visits to a given place.

Reconstruction can also be material character. A popular example of reconstructing architecture that no longer exists in a symbolic form is the installation from 1976, which shows the silhouette of Benjamin Franklin's house from the 18th century. The project was created to celebrate the 200th anniversary of Independence Day and involved finding a form for a monument and museum to commemorate Franklin's contribution to the founding of the United States and to educate future generations. The main challenge was to create a distinctive structure that would refer to the history of the place in an imaginative way. In the early 1970s, the National Park Service engaged the architectural firm of Venturi and Rauch to design and build the complex. The architects decided to place the main exhibition area underground and create two steel 'ghosts' structures on the surface – representing Franklin's original house and the adjacent print shop, leaving the garden as an open space. Robert Venturi's installation symbolically reproduces the contours of the non-existing building. Visitors can also see the few archaeological remains of the house discovered during earlier research. Quotes from letters Franklin wrote to his wife during the construction of the house are carved into the cobblestones. The composition of white steel frames is a kind of spatial sculpture in the public space of the city carrying an intentional notice of the site's past and its significance for the history of the United States.

An analogous example of the approach to the reconstruction process is a project combining architecture with art, by the artist-sculptor Eduardo Tresordi. The intervention in the

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<sup>12</sup> J. Sroczyńska, *Prezentacja interpretacyjna zabytków architektury w ochronie dziedzictwa kulturowego*, Wydawnictwo Politechniki Krakowskiej, Kraków 2018, p. 308.

monument includes the making of the unpreserved body of an early Christian basilica from the 4th century in Siponto, Puglia. The designer decided on a full reconstruction created using a material characteristic of this artist's workshop – ash-coloured wire mesh. The creation of the model was preceded by a study of historical materials and research work carried out on site. Art historians and archaeologists were also invited to collaborate and created a working model of the reconstruction based on the results of their research. The shape interpreted by the scientists was transformed by the designer in an artistic way, preserving the dimensions, proportions and basic structural systems. In his composition, he did not give priority to reproducing all the details of the decoration, presenting only the most characteristic, simplified elements of the Romanesque mass. The wire reconstruction was placed on the original walls of the church<sup>13</sup>. The installation gives the opportunity to evoke the silhouette (general shape and dimensions) of a temple that was completely destroyed in an earthquake. The architecture subjected to such a reconstruction evokes the history of its past from the outside as well as from the inside.

#### 4. BUILDINGS SYMBOLISM

When architectural forms become carriers of content – in plan, façade and decoration – they are symbolic<sup>14</sup>. Not only the three-dimensional form of a building, but also the plan can communicate through its shape. Although the awareness of the particular proportions of the projection is not as clear to the recipient as the impressions from the perception of the spatial object. The European tradition of harmony in architecture based on the principles of geometry comes from the philosophy and teachings developed in ancient Greece. The Greeks' belief that the universe is made of simple geometric figures and solids led to similar principles of spatial organisation being applied to design. From that time the figures such as the circle, square or equilateral triangle had the most symbolic meaning. As symmetrical and balanced, they took on a mystical meaning, associated with the divine. Since prehistoric times, the circle has been considered the most perfect form. Due to the association of this shape with the cosmic order of the planets, the Sun or the forces of nature, it acquired a special symbolic meaning. It was used in plans for houses, tombs and sacred buildings. The square and the cross plan developed on its base and all central buildings expressed heavenly harmony. The square symbolises the absolute, the universe, the four elements, the four sides of the world, the four parts of the whole, uniformity, order. According to Kazimir Malevich, the straight line and the ideal square, which does not occur anywhere in nature, are symbols of man's domination over chaos. According to the Pythagoreans, the triangle was the basis of all things and the source of all creation<sup>15</sup>. Ideal solids, such as the regular tetrahedron or regular octahedron (cube), can be assembled from equilateral triangles.

Architecture is one of the artificial languages created by human beings. It is materialised information about time, society, political processes of a particular period, which is most

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<sup>13</sup> *Ibidem*, p. 316.

<sup>14</sup> Architecture: Symbols of function [in:] Britannica, <https://www.britannica.com/topic/architecture/Symbols-of-function> (access: 28.06.2023).

<sup>15</sup> M. Tobolczyk, *Starożytne wzorce harmonii opartej na prostych bryłach geometrycznych w architekturze współczesnej*, "Zeszyty Naukowe Uczelni Vistula" 2018, no. 4, <https://i.vistula.edu.pl/media/docs/2NPP0tovXIR8ZYEVckdtDGaOl.pdf> (access: 27.07.2023).

clearly visible in monumental forms. The first known objects carrying this kind of message were the monumental architecture of ancient eastern civilisations (e.g. pyramids of Ancient Egypt, Babylonian ziggurats, tombs of Chinese emperors), which in symbolic form reflected the principles of political organisation – power, hierarchy, etc<sup>16</sup>. The aesthetics of power were realised in simple but majestic forms. Buildings of the size of pyramids or zikkurats were intended to inspire admiration of power in the simple man, to show his insignificance compared to the limitless power of the state. In the ancient civilisations (Ancient Greece, Ancient Rome), a strong emphasis was also placed on the shaping of city squares (agora in the Athenian Republic), forums (in Rome) as public meeting places. The architecture of modern totalitarian systems refers to similar principles of shaping space – emphasising the disproportion between the authorities and the people. Megabuildings and overscaled urban layouts were intended to convey a sense of superiority of one nation over the others, to evoke admiration and respect towards the state. The impact of design solutions on human emotions and psyche is undeniable. Although it has been used for centuries, it is only nowadays that it is becoming more and more the subject of analysis in the socio-human sciences.

## 5. MORE THAN FUNCTION AND AESTHETICS – EMOTION IN ARCHITECTURE

Architecture is more than aesthetics. As well as being an emotional experience, it is a generator of memories. Architecture is material, concrete, not abstract. Buildings are always created in context, they belong to the environment. P. Zumthor writes about the relationship between architecture and the environment: “Buildings (...) must be able to speak to our feelings and reason in various ways. But our feeling and understanding are grounded in the past. For this reason, a connection of meaning that we create with the building must respect the process of remembering”<sup>17</sup>. He also draws attention to the rooting of a building in its location. In his view, if an architectural object only tells a story of worldly and visionary things, it does not allow a specific place to resonate, it ignores what is local. In his projects, Zumthor does not aim to evoke emotions with his buildings, but he allows such emotions<sup>18</sup>. This position stands in opposition to the design principles of many star-architects, whose realisations in the form of icon buildings intentionally draw attention by cutting themselves off from their surroundings. Contact with them causes interference with the attention process and the generation of human emotions. Examples of architecture that triggers negative moods (sadness, sorrow, despair, longing) include the museum memorials of D. Libeskind (Jewish Museum Berlin, Jewish Museum Copenhagen) or P. Eisenman (Holocaust Memorial Berlin), in which, by means of innovative ways of shaping form, the designers aim to trigger subconscious, automatic, even somatic feelings regardless of the viewer’s knowledge, awareness or memory<sup>19</sup>.

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<sup>16</sup> N. Khoma, *Symbolizm architektoniczny: polityka wyrażona w kamieniu*, “Historia i Polityka” 2016, no. 15(22), pp. 123–130, [https://bazhum.muzhp.pl/media/files/Historia\\_i\\_Polityka/Historia\\_i\\_Polityka-r2016-t-n15\\_\(22\)/Historia\\_i\\_Polityka-r2016-t-n15\\_\(22\)-s123-130/Historia\\_i\\_Polityka-r2016-t-n15\\_\(22\)-s123-130.pdf](https://bazhum.muzhp.pl/media/files/Historia_i_Polityka/Historia_i_Polityka-r2016-t-n15_(22)/Historia_i_Polityka-r2016-t-n15_(22)-s123-130/Historia_i_Polityka-r2016-t-n15_(22)-s123-130.pdf) (access: 27.07.2023).

<sup>17</sup> P. Zumthor, *Myślenie architekturą*, Karakter, Kraków 2010, p. 18.

<sup>18</sup> *Ibidem*, p. 29.

<sup>19</sup> J. Matuszewska, *The expression of deconstruction as a factor that conveys and triggers emotions – on example of museum memorial objects* [in:] T. Kozłowski (ed.), *Defining the architectural space*.

Moods caused by the built environment can also be positive. A joyful narrative referring to happy memories shaped by the world of animated films is created by Disneyland Park. The complex consists of several lands full of attractions. Buildings and characters recognisable from cartoons evoke a carefree world filled with fun.

Architecture is not only great narratives, but also personal stories with a high level of significance. The interpretation of the message is not equally clear to each of the recipients. The meaning of places is most often given subjectively on the basis of our own experiences and individual experiences. Regardless of the author's intentions and the purposefulness of the adopted solutions, we carry the images of architecture that left a mark on us.

## 6. SUMMARY

Due to its material and utilitarian nature, architecture is an integral part of our reality. It is a background for everyday activities as well as special events. We assign meanings to buildings. They inform us, trigger experiences, modify moods, entertain, sadden and teach us. The narrative may be commonly understood in a subconscious way, it may be based on existing knowledge or be culturally dependent, or it may be the result of individual memories or lived stories. The message of architectural realisations can be metaphorical, symbolic or direct.



Ill. 1. Lord's Ark Church, Nowa Huta, Kraków, source: Kościół [in:] Arka Pana – Parafia Matki Bożej Królowej Polski w Krakowie Nowej Hucie, <https://www.arkapana.pl/index.php/kosciol.html> (access: 30.07.2023).



III. 2. The Ark – Robert Konieczny’s own house, Brenna, source: Arka Koniecznego [in:] Robert Konieczny KWK Promes, <https://www.kwkpromes.pl/arka-koniecznego-2/12122> (access: 30.07.2023).



III. 3. CaixaForum building, designers Herzog de Meuron, Madrid, source: 201 CaixaForum Madrid [in:] Herzog & de Meuron, <https://www.herzogdemeuron.com/projects/201-caixaforum-madrid/> (access: 30.07.2023).



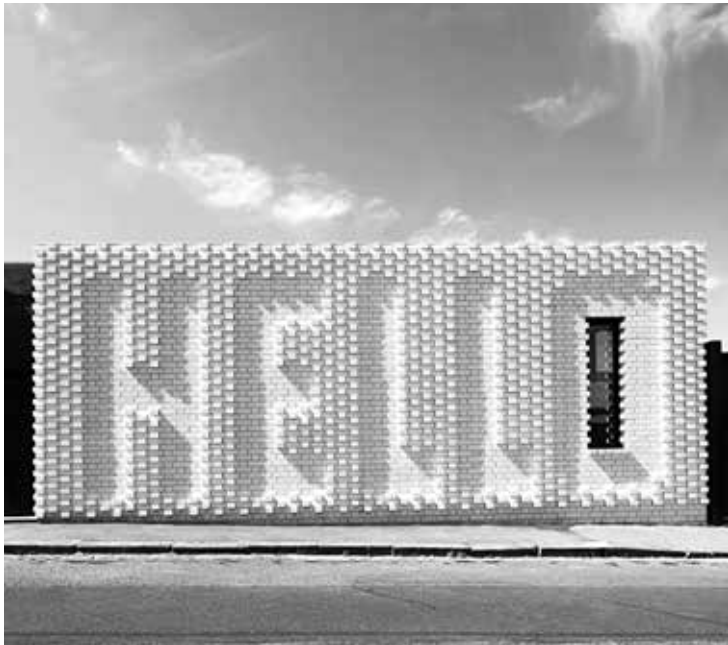
III. 4. Reflecting Absence Monument, designers: Michael Arada Peter Walker, New York, source: *Między abstrakcją a dosłownością*, [in:] *Sztuka architektury*, 13.09.2011, <https://sztuka-architektury.pl/article/845/miedzy-abstrakcja-a-doslownoscia> (access: 30.07.2023).



III. 5. A dynamic mural using the action of the sun, entitled “Time changes everything”, designer: DAKU, Delhi; source: *Un proyecto español de Arquitectura Sostenible premiado por la ONU* [in:] *EcoHabitar*, <https://ecohabitar.org/un-proyecto-espanol-de-arquitectura-sostenible-premiado-por-la-onu/> (access: 30.07.2023).



III. 6. WERK12 building, designers MVRDV, Munich, source: J. Iype, *WERK12 by MVRDV ‘wows’ Munich with expressive artsy elevations* [in:] stir world, 21.10.2019, <https://www.stirworld.com/see-news-werk12-by-mvrdv-wows-munich-with-expressive-artsy-elevations> (access: 30.07.2023).



III. 7. The “Hello House” building, designers: OFF! Architecture, Melbourne, source: G. Chua, *Brick wall typography allows Victorian house by OOF! Architecture to literally say hello* [in:] Architecture & Design, <https://www.architectureanddesign.com.au/news/brick-wall-typography-allows-victorian-house-by-oo> (access: 30.07.2023).

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## **A u t h o r ' s N o t e**

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