1. INTRODUCTION

Architecture is an art of shaping space, of sculpting volumes and giving shape to empty spaces. It is an engineering art which deals with multi-dimensional structures, but undoubtedly, it is also an art which is concerned with the creation of beauty and endowing a certain charm to everyday, useful objects. It is an art, that is, by definition creative and more over one that has a fleeting and transient character, but at the same time, it is totally dependent on the law of supply and demand; it arises in response to a concrete order, in the form of a service, even when its vision is realized on the spur of the moment. The ultimate acceptance of its appearance and the success of architectural design in everyday use, are conditioned by the comfortable furnishings and profound psychological – analytical knowledge of the designers, as well as their ability to anticipate with a high degree of precision the needs and directions of future development of the particular walk of life for which they are being created. Yet, what is most important is that it is created for the living and that its most important goal is the sustenance of people’s lives. Architecture arises for the people, for their protection and growth. When deprived of the human presence, architecture – dies out.
2. DESCRIPTION/RESULTS OF COMPARATIVE ANALYSIS OF ARCHITECTURE AND ART (selected aspects)

By treating architecture as an art of creating objects, we have learnt to order and categorize its works according to styles, epochs, categories, sizes uses, etc. We catalog and draw up inventories of the most important architectural realizations, in accordance with their importance for culture, their prestige, usefulness, innovativeness of construction, technological advancement, degree of automation, energy consumption, intelligence (smart buildings). We designate “architectural milestones” – buildings which have changed the course of architectural design and scope of architectural research. Finally, we describe the norms and canons of beauty for the newly created architecture. Yet what constitutes a genuine challenge for architects themselves, as well as for critics of art and art historians, are the contemporary times which bring a multi-directional, accelerated development of civilization and the consequences which are associated with it, such as: ambiguity, differences in reception and consequently misunderstandings.

Architecture is like fashion in clothes: some people find it delightful; others are shocked or disgusted by it. It is functional to some and it does not satisfy others, whose expectations it does not fulfill; it does not tolerate habits; it seems either too transparent, or too claustrophobic, poorly – appointed, or conversely, uneconomical in use etc. In turn when average, it does not arouse any deeper emotions; it remains unnoticed and is regarded as no more than a commodity mass on the real estate market. What truly conditions its presence in the chronicle of events as well as in social memory – is its image, charm, its ability to arouse feelings and emotions, its iconic character, symbolic message – in a word, the visible layer of architecture which exerts an impact on the sensuality of the recipients.

In our contemporary times, the majority of the newly erected buildings have a universal – global character. Architects, and particularly star – architects design their buildings all over the world; they are invited to places which are differently affected by the local specificity, where they are expected to come up with extraordinary design projects, characteristic of their specific design technique. Thanks to globalization, regional architecture has lost its dominant position; it has lost its local authenticity. The process of transplanting cultural patterns is taking place almost without limitations. And although thanks to local geographical or material conditionings, the normalized buildings do acquire certain specific features in the new places, yet wherever they do emerge they leave certain recognizable traces of the culture of the era of universalism.

By imposing new values, particularly on vast areas of the earth (globalism), every kind of activity, calls for balancing its effects with opposing values – in order to preserve the local equilibrium. After reaching alarming, or only disquieting dimensions in one extremity, it is only just that the pendulum should swing in the opposite direction, if one is to maintain the ideal state of equilibrium. Therefore the globalization and standardization of architecture must be simultaneously or else gradually accompanied by ethnocentric valuation – that is by a process of adjustment to the local context and culture. Even if the achievements in the sphere of culture and technology make architecture look more and more uniform and similar all over the world, it is precisely the geographical specificity of the region, or else ethnic specificity that lead to a recognizable distinctness of places or urban spaces which are inseparably assigned to the individual structures on the Earth.

The element which is always identified with the assignment of a building to the context of the place is the view from the window which is framed by the opening in its wall.

3. ART OF CREATING ARCHITECTURE
3.1. Architecture is the building material of urban design

Architecture is the building material of urban design while the latter is the outcome of urbanization. Yet all of the activities belonging to the sphere of building and the creation of settlements and cities are symbolically referred to by us by the name „architecture”. The term architecture denotes both a home, an office, a shop, a garage, as well as a theatre, seat of parliament, army barracks and a railway station. The structural element which is common to all types of architecture is the wall which constitutes a safe barrier separating it from the interferences of the outside world. The wall is always accompanied by an opening which gives one a chance to maintain contact with the outside world and to escape from being locked in; the latter also marks out the scope of communication with the other segments of the structure. The opening can be filled in with an exchangeable glazing material with suitably selected properties (illuminating, transparent, swiveling, moveable, colored, one-
sidedly translucent, thermal etc.). The contemporary technology ensures a wide range of materials and ways of filling in an architectural opening. Yet what constitutes a special property of this opening is its ability to “frame” the landscape – the view from the interior. It is a feature which is regulated not only by the specificity of the construction itself which determines the size and shape of the opening, but one which belongs inseparably to the sphere of formal esthetic decisions which make the functioning of the building more efficient and raise the comfort of its use. For what is important for man, as the user of a building is the feeling of comfort which is equivalent to approval and satisfaction, with the existential sense of happiness, regeneration of vital forces and mental health. It is a transient quality, yet one that is equally important as the shelter itself; it is of equal value as the material and technological aspects of architecture and is indispensable for one’s feeling of security, as well as a balanced, complete and harmonious existence of the building substance of our towns and housing estates itself.

3.2. Framing the view

Framing the view is a purely artistic activity which refers to an equal degree to all visual arts, to all arts which make use of the image. The framing of every image refers to the flat, two-dimensional view of every composition and it concerns not only landscape views, but views of every composition – including, in this case, architectural structures. Hence a view from the window will always constitute a frame in the larger context of an urban landscape, an image which could be preserved in a flat, two-dimensional photograph, sketch, drawing or painting. Before our eyes as users of architectural interiors, there appear frames of urban landscape which are always surrounded by the same frame of a particular window opening which we are looking through. By changing our position inside the interior, we are able to see basically the same, sometimes slightly modified views of the surrounding architectural landscape which is immutable in its structure (apart from city traffic). A stable position of the person who is looking out the window, e.g. while sitting, results in a motionless image within the window opening, with the possibility of watching the pedestrians, traffic, the changing of traffic lights, the play of shadows etc.

Similar effects had been attained by James Turrell who experimented with framing views of the sky. James Turrell had based his entire creative philosophy on the observation of space. The space is a void. Such is our first impression and chief association. A void, on the other hand, usually denotes nothingness or emptiness. Such is usually the popular view of outer space. This usually blue and rare matter which is visible, or in fact invisible above our heads when we look up in the direction of outer space, is popularly referred to as the sky. It is an empty space, in which, contrary to appearances, a lot is happening. The distance slows down the speed of the moving objects, but all changes can be more easily recorded once we diminish the size of the framework of our observation. Having established points of reference by means of the framework of the opening, we shall find it easier to observe the changes, not only in the movement of objects, but also in their shapes, colors, hues of the background and various other unexpected phenomena. These movements occur in distances that are impossible to measure by the naked eye, but we shall be able to take note of them as flat images of the frames of wall openings. This was precisely the concept that was taken advantage of by James Turrell in his numerous sculptures-installations-observatories that arose in America and in Europe. The artist experimenting with the so called „ganzfeld effect”, which exerts an impact on the senses and the subconscious of the recipient, creates works of art which take advantage of optical illusions, hallucinations and after-images – as Władysław Strzemiński (Polish painter, art theoretician, creator of Unism, pioneer of the Constructivist avant-garde of the 1920s and 1930s. (“Teoriawidzenia”, Wyd. Literackie, Kraków 1958) had once put it. Without being aware of the depth of the cognitive and philosophical reflection accompanying the activities of this creator and of his native Los Angeles-based group Light&Space, as well as of many other similar artists, we daily use windows in our own homes and frame city space in much the same way as it is done in a Turrell observatory. We do not think about it in the midst of the everyday hustle and bustle. Yet this does not mean that we do not see and appreciate the images framed by our windows.
3.3. The perforation of the walls

The perforation of the walls is equally indispensable to us as the walls themselves. The latter ones are needed by us as a protection of our intimacy, peace and security; they shelter us against the caprices of the weather and the excess of sensations. The perforation ensures relations with the environment; it gives us a sense of reality, lapse of time, time of day and seasons of the year. The walls give us a sense of security, shelter and protection against the vicissitudes of nature, atmosphere, and all sorts of intrusions, but on the other hand, they also give a sense of alienation, enclosure and even derangement as in Thomas Bernhard’s “Kalkwerk”, or else in its stage adaptation and translation by Krystian Lupa one of the most talented Polish contemporary theatre directors (performance in the Stary /Old/ Theatre in Cracow). Even if we close the openings with panes of glass in order to maintain a constant temperature and the same atmosphere of the interior, the images outside the window perceived without interferences, will provide us with the same impressions and sensations. The images of the framed landscape “recorded on the window pane” by means of individual momentary glances and subsequently preserved in our memory, are realized by means of the same laws of two-dimensional picture framing, although they concern the three-dimensional space of the city or a visible section of the sky – fragment of cosmic depth. A flat frame is a record of multi-dimensional space, similarly as a 3D image which is viewed flatly in 2D – without the use of the so called shutter glasses. A series of successive frames constitutes a record which takes into account the lapse of time between the individual shots, that is, a record of movement (4D).

3.4. Unity of Arts

How does the activity of a creator of architecture differ from that of a creator of observation platform installations/arrangements? The only difference is the motivation behind the artistic activity of the two types of artists. One art arises in response to social demand, thanks to the commissioning party and the sponsors; its goal is to ensure comfortable lodgings to the future users; whereas the other one is inspired by creative freedom and unbridled invention of the artist and serves the society by providing it with food for thought, higher values, flights of the intellect or maybe even illumination and arousal of inventiveness. One is material and tangible, the other one is totally free and illusive in its character. But in the above-quoted comparison, they do not differ substantially as regards their impact. Both resort to the same means of expression and they do so in a com-
serve do not alter the fact that the view from the window is a value in itself which exerts an immense influence on the commercial and over-all value of a given place. The view from the window documents the surroundings; it constitutes a sort of passport and main point of reference to the proprietor which authenticates a given place. A beautiful view – means a higher market value. The view from the window informs us about the real-life situation: time of day, weather conditions, on-going events; it constitutes a sort of “information-board” concerning the space that surrounds us. For, otherwise, enclosed by isolated walls, we would quickly lose our orientation in time and space. Our biological equilibrium would be disturbed. A window-opening which joins an enclosed shelter with the real world outside, constitutes an area of contact with reality. The image reflected on the window pane gives us a sense of reality and constitutes a proof of our existence. Such is also the reason why we hang paintings and works of art in our interiors. The latter provide us with images-views of another space, as it was, frozen in frames and selected by us for contemplation. These views may be associated with mental (spiritual) or else real – life space; they may concern familiar, favorite or else fantastic, dreamt of reality – treated as a desired stepping stone from the tiring everyday surroundings. They may be real photo frames of a natural landscape, city panorama, or a fragment of an urban or architectural interior, a gesture or event caught in a frame, or a recollection of a close person preserved in the form of a portrait. But they may also be frames with spaces that are difficult to identify, such as fragments of the sky, abstract arrangements of shapes, colors and stains – images arousing associations and feelings, images exerting an influence on the subconscious, or provoking us to focus our thoughts on specific themes. The subconscious interprets the abstract images in accordance with the preserved patterns which are often quite different in the case of different onlookers. This is precisely what the phenomenon of abstraction is based on: arbitrariness and at the same time a limitation of reception; a freedom of interpretation which corresponds to the flexibility of perception (imagination). On such images, the urban structure appears to be like a sculpting medium, like a modeling foam or plasticine that may be formed in accordance with the laws of artistic formation.
4. AESTHETICS AND ECOLOGY OF URBAN DESIGN

4.1. The aesthetical urban design

The aesthetical urban design, the aesthetic ecology of the city as well as the phenomenon of an ecological city – described by philosophers (as well as sociologists and art historians) – concerns precisely the perceptive sphere of urban design [1]. It concerns the aspect of functionality and function as a form of beauty. This latter aspect concerns not only the visual values which bring a sense of aesthetic satisfaction to the viewers, but also an over – all, poly – sensoric acceptance and sense of order, including elements of social relations, that is certain non-material elements associated with: movement, communication and dependence. An ecological city is an aesthetic city, as the range of issues relating to this problem extends to the entirety of issues associated with the urbanization that strives for equilibrium and harmony, that is, existence within a stable structure. A stable city structure is nothing else but a configuration of dependencies which continue to complement and balance each other. Thus, for instance, detecting false divisions, e.g. group interests of businessmen or investors, instantly triggers off preventive or corrective measures. Additionally, taking into consideration the short – term effect of ad hoc solutions and their long-term consequences, one should look upon an ecological city as an eco-system in time and space. A man is an element of every ecological change and at the same time a participant of the ecosystem continuum.

4.2. Ecological Energy

What seems to be of key importance today, are the energy problems of cities, of industry in general and car industry in particular. But one can already see certain solutions which will ultimately secure energy supply for the passive buildings as well as the self – charging electronic and electrical devices – if only after the discovery of Perovskites (from Martyna Bednarska-Ćwiek’s interview with Olga Malinkiewicz, entitled Perowskity in: “Futu” 01 (19), December 2014/January 2015, ISSN 2299-7598, p.10-11). The latter are nothing else but a super – fine layer of flexible, transparent and very light photovoltaic cells that can be applied onto textiles and paper; they can also be sprayed onto architectural surfaces and clothes. The above photovoltaic cells are easily obtainable from cheap components in the course of a chemical process conducted in low temperatures of less than 30°C. (In November 2014, at the 6th World Conference on Photovoltaic Energy Conversion in Kyoto, Japan, the achievement of a single-junction perovskite solar cell with a power-conversion efficiency of 24% was mentioned without further details). A perovskite is a light-absorbing substance which occurs but rarely in the form of a natural (organic-nonorganic) mineral. It was discovered by a young Polish physicist Olga Malinkiewicz (European Photonics 21 Award in 2014, foundress of a Polish, Wroclaw – based company Saule Technologies for the production of photovoltaic cells and for conducting academic research devoted to the issue of obtaining solar energy) for use in the solar cells (the existing ones are produced on the basis of silicon). “Perovskites” constitute a breakthrough in the way of converting solar light into electrical energy; it is a cheap and easy technology which is much less complicated than the production of another Polish invention, namely: “graphene”. But combined with one another, the two inventions could constitute a genuine global breakthrough in the sphere of energy production. Graphene, a two-dimensional layer of carbon with semi-conductor properties, produced in sheets, is the invention of Włodzimierz Strupiński (Professors Geim and Novoselov received the Nobel Prize in the year 2010 for the creation of a so called freestanding graphene, that is, a single small graphene flake. W. Strupiński, who was their co-worker, had invented the technology of large-scale graphene production). Technological innovations treated as countermeasures [6] to activities that violate the status of ecological equilibrium, must go hand in hand with changes in social awareness; for it is the latter one that provides the necessary support of the mass recipient. Popularizing the content and significance of scientific innovations and discoveries is equally important for ecological equilibrium as the awareness of culture, tradition, history, contemporary art and global communication. It is just as important as the process of becoming acquainted with the consequences of civilization and the cognitive curiosity associated with the introduction of innovations. A lack of understanding of the latest developments leads to rejection and protest; ignorance and lack of awareness arouse fear. In turn, full understanding gives a chance to reach acceptance, support and effective implementation of savings; it also leads to a change of habits, as well as to global improvement of status quo (and what is particularly important, an improvement of the condition of the Polish economy).
4.3. Unity of humanistic and Technological Interests
Finally, ecology and aesthetic values should be treated as a whole, without separating the utilitarian aspects from issues associated with the beauty of the environment. An ecological equilibrium is equivalent to harmony of landscape, climate, nature and urbanization. Urbanization, treated as the effect of our activities and urban design understood as an art of planning, may also be measured by categories associated with beauty and aesthetics. The majority of the population lives in cities. It is also the majority that opts out for an urban lifestyle. At present efforts are being made to introduce greater intensification of the already existing urban tissue, in an attempt to fight against the phenomenon of the so called urban sprawl that destroys nature. The industrial areas that take advantage of natural resources are being reduced. A truly frugal economy relies more and more heavily on small, local enterprises. The exploited resources are subjected to post-treatment, recovery, processing, revitalization and rehabilitation. In fashion, we have got retro and vintage styles; in design, we come across attempts to combine the modern with elements of the past epochs; in architecture – we come across trends which highlight the historical monuments and old motifs by means of juxtaposing them with fading out, uncompetitive, modern-day technological architectural tissue. After the era of the cult of the disposability, there has come a time of „fixing”, “patching-up” and “repairing” – a time of extending the lifetime of the existing objects. It seems that the only condition of full acceptance of the new, frugal lifestyle is functionality and the high esthetic value of the obtained objects. The esthetics which are adjusted to the new dimension of life allow one to accept the limitations of freedoms, in exchange for a minimization of the costs and an increase of the attractiveness and variety of forms of urban life.

4.4. Humanization of Technological Issues
“Public spaces”, that is, building complexes and even entire city blocks, accessible to all and joined together by a common flowing space, are at present within the main current of design activity. These spaces are used as a continuous sequence of the program of utilities, offering a variety and multiplicity of services – all under the same roof. At present, whole building complexes, including the historical, adapted or modernized ones – are surrounded by and blended together with the new tissue. The latter one joins together the individual sections, encouraging and creating an opportunity for city dwellers to take advantage of entire chains of services in a free and unpremeditated way. Public spaces are nothing else but generally accessible spaces of urban interiors, including the interiors of the neighboring service architecture. In order to attract and hold the attention of the potential users, a chain of services, e.g. cultural ones is often interspersed with commercial and recreational – regenerative ones: restaurants and snack-bars, recreational spaces with green areas, reading rooms, and even hotels. For contemporary users, who more and more often are made up of over-cautious, inhibited, withdrawn, lonely “singles” and alienated individuals, these are often the only places where they can make contact with the larger community. These places give one a chance to meet others, exchange views, offer or receive assistance, cooperate, come up with the offer of co-working or co-housing. The new aesthetic and comfortable public spaces tend to create city centers that attract city dwellers, as well as crowds of anonymous people; they create iconic, even charismatic places. In opposition to non-places, associated with travel, temporary situations, and generally what we may refer to as the nomadic condition – public spaces aspire to creating “places” of sojourn and return, which justify man’s need to travel, sightsee and get to know others spaces. Contrary to the uniform, practical and sterile “non-places”, the “places” strive towards individualization and humanization.

4.5. Art of Relations
All activities belonging to the sphere of humanization and the humanities, contain the human element which is by nature associated with the aesthetic dimension (the latter one also includes the phenomenon of kitsch and chaos). Consequently, they belong to the sphere of both urban design (architecture and technology) and philosophy (humanities and the arts).

The notion of urban “place” is also related to the idea of a place created by Kantor – a Krakow master-artist [2]. The latter notion does not so much concern a stage place, although it was there that it was, in fact, most poignantly explicated, but it relates to the idea of the existential space of every man – actor. Man occupies this space for as long as he/she is alive and vacates it the moment he/she dies. It is man who creates a “place” by organizing space around him. This space is not an ordinary emptiness-void, but a space which brings out the content and defines a given person. Similarly as silence in music contributes to build-
ing up the melody, empty spaces-openings in sculpture emphasize the character of its shape. In a similar way, the urban space endows a given place with a certain character; it builds up its atmosphere, and the aura created its users. A “Room” (after Wojciech Suchocki Biedny Pokoik Wyrobażni | Modest Room of Imagination | in: Tadeusz Kantor. Interior imaginacji (Tadeusz Kantor. Interior of Imagination) in Kantor’s conception refers to the notion of the scope of space inhabited by individuals who are constantly looking for a way out of a “situation”, as he refers to this condition of tense nervous relationships. The urban “places” also exist thanks to the charisma of persons-users, who repeat and perpetuate the values of the place, by continuing to arrange the very same situational constellations.

4.6. Art of “Situations”
The issue of “situations” in contemporary art (counter-culture, situationists) has also been raised by Nicolas Bourriaud who comments on the significant social changes which have occurred in our contemporary times [3]. It is the latter ones that have exerted an impact on the art of the contemporary artists who often comment on the ills and maladies of changing moods and of the modern society. In an attempt to keep pace with the changing times, art critics no longer evaluate the newly created art in accordance with the old criteria of dazzling beauty, attractiveness or decorativeness. Even the very notion of “innovation” in art which not so long ago used to dazzle the recipients of the notion of living in the fast lane – no longer matches the ambitions of the proponents of the latest artistic achievements. Today’s artists look for „situations” which are conditioned by social transformations. The scale and scope of inspirations in art have moved onto the plane of urban spaces, enlivened by people who create real – life social situations. The latter ones are made up of charismatic or painful “places” in public spaces, that is, within architectural and urban interiors which are enlivened by users creating actions; it is the latter ones that have become the topic of the artists’ creative activity. The artists no longer share the same stylistics or iconography, but more often than not, they are united by a common interest in the nature of communication and the sphere of inter – human relations. A consequence of the onset of the era of visual media is contact itself and the notion of the tangibility of art. “Junk-art” and “poor” theatre (see Jerzy Grotowski, Tadeusz Kantor), seem to shape the contemporary space – time; they transcend the barriers of communication with the mass recipient. The everyday, real experiences and fragmented experiments, the relations created today in real time, as well as the new possibilities offered by life, are becoming the content of art. The new art is often interactive; it invites the viewer to participate and co – create the work of art that is “enacted” in social space – in a concrete situation and in public space.

5. RELATIVITY IN ART
Various designer and artistic activities foster the process of identification of urban interiors. Among the most obvious artifacts in this category, one finds monuments which personify places or else remind us of the significance of certain historical events. As long as the latter ones have a local character and their significance is exclusively cognitive – they tend to build up the climate and the distinct character of the place. Yet if the conveyed content hurts the feelings or world views of some of the recipients – they may constitute the object of false pride, the cause of conflicts or else lead to stoking up antagonisms, revolts or even open warfare. An artifact which no doubt is less intrusive than a realization of a sculptor’s artistic vision, is a commemorative plaque, an inscription which documents the events in a descriptive way.

A good example of such a monument whose message conveyed to the global community may be ambiguous in the context of the contemporary sociological changes and the notion of European capitals as the mainstays of world peace, and centers of liberalism and democracy – is the Paris Triumphal Arch. It was founded in honor of the dead by Napoleon and was to commemorate not only the victories of France, but also a whole series of historical events which were associated with the same amount of reasons to be proud of as to be ashamed of. That is precisely how it is perceived from the perspective of the states which were nolens volens embroiled in Napoleon’s imperial policy as well as from the point of view of its economic, political and social consequences. The Triumphal Arch stands right in the very center of Paris; it is visible from a large distance as the keystone of the city’s urban structure. It is a city icon, recognizable all over the world, whose symbolism is not to be underestimated when visiting the lands of the ancient Gaul.

This sensitive “situation” brings to mind the artistic output of another Polish artist and spokesman for the cause of new artistic content within the framework of “vintage” culture. I am specifically referring here to
the visual art of Krzysztof Wodiczko, a well-known designer, sculptor, but mainly animator of numerous artistic events, including projections in which a significant role is played by architecture; these artistic events are organized in different parts of the world, not only in Europe. Wodiczko always speaks out in defense of peace, and is a spokesman for egalitarian, democratic and pro-social causes. By using important architectural highlights as a background for his moving images, he is able to generate audio-visual spectacles which are treated as manifestoes, or one-off, grand-scale protests against evil which takes on various forms of human behavior or state policy; through the above actions Wodiczko tries to find solutions to the problems which continue to plague and harass the contemporary society.

Krzysztof Wodiczko is also the author of a project of an emballage for the Paris Triumphal Arch – a realization consisting in wrapping the Arch with an architectural structure [4] that endows the monument a new, totally different significance. He is also the initiator and founder of the World Institute for the Abolition of Wars, which operates through activities presented in the exhibition and educational space of a network of horizontal and vertical communication lanes surrounding the monument. By leading the viewers along a network of balconies entwining the structure, Wodiczko presents to the onlookers the successive bands of the Arch’s bas-reliefs, literally shedding light on the historical events that are portrayed on them. Within the space of the structures, equipped with various electronic devices, he presents the successive programmed visual actions: virtual moving images which interpret the past so as to ensure international rapprochement and reconciliation for the global future. The scale of the proposed “wrapping” corresponds to the arch’s monumental proportions and the grandeur of the individual sculpted scenes.

The above artistic undertaking also constitutes a continuation and development of the earlier experiment conducted by Christo (the latter being an artistic pseudonym of a couple of artists: a Bulgarian Hristo Javashev and a Moroccan Jeanne-Claude). These two artists had met in Paris and it was here that they began to organize their world actions of grand-scale wrappings of buildings – among others of the Berlin Reichstag. As a cultural remnant and interpretation of past epochs, architectural highlights constitute permanent traces of historical events and as such they also make up a perfect context for the emanation of artistic manifestoes.

6. UNITY OF ARTS (INCLUDING ARCHITECTURE)

Public space also involves auditory sensations: noises, buzz, sounds and music. The sounds become “suspended” – they constitute themselves in time and space. They exist within the space of real-life architecture, that is, within concert halls or urban interiors, but also in the space-architecture of music itself. We talk about the architecture-structure of musical compositions in the same way as we talk about the architecture of paintings or sculptures, altars or literary works. The latter ones also share the same principles of composition. Not infrequently, the music score, particularly in the case of contemporary music, has a pictorial dimension – taking on the form of abstract paintings presented in picture galleries. Music can be seen there in the form of graphic art, paintings or digital video recordings of sound. The music one listens to can also be painted, transposed into shape, color, chiaroscuro, and also into an architectural composition. In her research, architect Aleksandra Satkiewicz-Parczewska from Szczecin specializes precisely in such transpositions of music into architecture and conversely. Whereas the author of the present paper deals with the reverse transposition of painting into architecture; architect Anna Franta specializes in the problem of stage-direction of architecture and urban design; architect Krzysztof Lenartowicz – deals with the issue of the psychology of architecture. There are many sociologists of architecture, also in Poland. In the present day and age, it is difficult to talk about architecture outside the context of other arts and sciences.

The links between architecture and music are also to do with buildings – concert halls, that is, design projects authored by architects. An architect must be sensitive as music is an art which man imbibes with his “entire being” – by means of all of his senses. An architect’s drawing or even a model of a design project, is not yet architecture – says architect Tomasz Konior, the author of the new concert hall of the Polish Radio National Symphony Orchestra in Katowice: architecture “…arises at the junction point of time, matter and life that goes on around us (…) it should therefore release energy and foster relations. Our goal should be life in architecture and not architecture itself.” (from an interview with Barbara Schabowska “Harmonia właściwa muzyce /Harmony Specific to Music/ in: „Ruch Muzyczny” no 3/2015, ISSN 0035-9610 index no 374911, p.35). It is man, for whom
architecture is being created that is of utmost importance. Nonetheless, both in the case of musicians, soloists and virtuosos as well as listeners, it is precisely the concert hall (architecture) that decides about the sound and the quality of the music. The aura of the place and the acoustics of the concert hall build up the quality of the musical experience. In turn, for a stage set designer Joanna Braun (Joanna Braun Przestrzeń muzyki /Music Space, in: “Ruch Muzyczny #” no 3/2015, ISSN 0035-9610 index no 374911, p.37), music constitutes an integral part of theatre space. The atmosphere of the absurd in the theatre is built both by silence, the music of the spheres, and even by the minutest events. In the theatre, the impossible is to become possible. The sound, the image and movement at the service of space-time, endow the scenic reality with metaphysical dimensions.

7. UNITY OF ARCHITECTURE AND HUMANITIES

Experiencing music in a metaphysical way is a philosophical issue which concerns the most human sphere of genuinely holistic intellectual and sensual experiences (according to philosophers such as: George Steiner, Bernard Sève, Roland Barthes). The latter ones are not shaped exclusively by indoctrination and/or the commentaries of critics and scientists, but they constitute authentic experiences of the moment and are dependent directly on one’s individual experiences and deeply ingrained patterns [5]. It is also Polish philosophers, such as e.g. Anna Chęcka-Gotkowicz (philosopher, pianist, author, University of Gdańsk) Ucho i umysł. O doświadczaniu muzyki, /Ear and Mind. On the Experience of Music/, Published by: słowo/obraz terytoria 2013, ISBN 12489664, 360 pages) or Dariusz Czaja (anthropologist of culture, Jagiellonian University in Cracow) Kwintesencje. Pasaże barokowe /Quintessences. Baroque Passages/, Published by: PWM 2015, ISBN 15437532, 360 pages) who write about music which arises in the effect of one’s own experience as listener who identifies himself with the performing musician. By listening to music and through music – we get to know ourselves, by discovering our own deeply concealed feelings in the musician’s performance. „The Other person, whose role is played by the virtuoso, speaks out for the listener, as he is able to express his pain and most importantly grant the listener safe and mediated access to it.” (cit.) Anna Chęcka-Gotkowicz Słuch metafizyczny /Metaphysical Hearing/, in: „Ruch Muzyczny #” nr 3/2015, ISSN 0035-9610 index no 374911, p.93). The metaphysical experience of music and art in general, is not only pre – reflective, but it also has a profound, intuitive psychotherapeutic impact. The experience of architecture has a similar effect.

8 ARCHITECTURE AS AN IDEOLOGICAL CORE OF INNOVATIVENESS

Yet public space constitutes, above all, a meeting place, an area where everyday users of urban space, and proponents of a hurried, anonymous city lifestyle, look for a moment of respite and relaxation as well as for a more informal atmosphere. That is how after many years of post-communist infamy, the first café-club, known as “Space Forum”, was created in Cracow. The institution of a café-club is a relic of the past epoch, ridiculed by political-doctrinal practices which promoted the idea of opening such cafés, even in the smallest of places, with the goal of spreading mass culture, organizing meetings of the working classes (workers and peasants) with the party activists; the cafe-clubs were to replace the few inns still in existence, which had compromised themselves due to their excessive drinking practices. In their heyday, the café-clubs had to some extent substituted the International Press and Book Clubs (the so called MPIK clubs), common rooms and the now uniformly McDonald’s restaurants. In this way, from a grassroots initiative of four friends, an abandoned building on the bank of the Vistula, with a magnificent, panoramic view of the historic city center, which used to house the “Forum” hotel, has suddenly been brought back to life. Initially the new functions had been located on the ground floor of the building which was rented from a private proprietor; yet with time, they spilled over to the successive areas of the former hotel, offering a growing number of new actions and social initiatives. Thus in accordance with the spirit of the times, the young, energetic and enterprising members of the Cracow community, took control of one of the more important cultural city venues, creating an unpretentious, yet charismatic cult place which constitutes a meeting point for Cracow citizens representing different age groups and life ambitions. The place operates like a private business park, combining local experiences with the model solutions straight from London and Berlin. It has lent its floor space to a number of small offices, workshops, agencies, radio broadcasting stations, several textile companies, designer shops, people
Figure 3. The phenomenon of an architectural structure combining material and fleeting concepts (Frank Owen Gehry, Museum of Modern Art “Fondation Louis Vuitton”, Paris) (author’s photos)
specializing in coaching services, or creators of mobile applications; the place offers a lot of space to the broadly understood creative individuals. The characteristic building, lying in the heart of the city and one of Cracow’s architectural symbols – initially of progress, and subsequently of helplessness and discord with regard to the visions of its functioning, has acquired a completely new life. Thus without central planning and directives coming from above, the enterprise known as the ‘Forum Island’, is able to operate smoothly and efficiently, as it is driven by the energy of partnership in business. This is the alternative side of the city. [7].

Side by side the monuments of Cracow’s Old Town, beside the much cared for history of places preserving the traditional social patterns, there arises the contemporary Cracow, whose social profile is new and very different. Like everywhere else, this new profile is made up of individualists, people who are unhampered by their family, who manifest their differences and identify themselves with one of the numerous subcultures that is closest to their hearts. In spite of the limited possibilities and a relatively narrow group of recipients, they specialize in the creation of mobile applications or in niche art. They derive their inspiration from their own interior, their own personal convictions and hierarchy of values. Among the representatives of this new wave of entrepreneurs, we find minimalists, such as Sylwester Wardęga with his “Mutant Giant Spider Dog” who thanks to their good sense of the market or sometimes quite by accident, become a global discovery. (Sylwester Wardęga’s “Mutant Giant Spider Dog” has been dubbed the most popular video clip of the year 2014. It has been viewed by the total figure of 113 million internet users. In the film, Chica – a dog disguised as a spider runs around the underground stairways and passages scaring the inhabitants of Warsaw; right now, its image has been adopted as the logo of You Tube. The film aroused a lot of controversy, but also a great deal of interest of the world media and has instantly become an internet viral. Only during the first few days since it was posted on the internet, it had been viewed by a few dozen million people.)

9. SUMMING UP: UX ARCHITECTURE

The global popularity or else highly specialist applications (applied, for instance to many needs of the health service) – pave the way to the activity of numerous self-taught enthusiasts and hotheads. After all, the current year 2015 is to be the year of mobile communicators which are supposed to become a new type of social media. Gradually, the content presented in an abbreviated and pictorial form, and understood without linguistic limitations, is ousting or at least competing with the traditional means of information transfer. The manga, avatar, icon, emoticon and emoji – as well as all kinds of pictograms are now in common use and have become comprehensible at a single glance, as a summary of the content, enriched by various connotations as well as an emotional message.

The universal use of the android operating system has led to the creation of a UX (user experience) society. Every UX designer who invents mobile applications is in fact an architect. The way of thinking of both types of designers is analogous, if not identical. Both design communication routes (corridors) within the system (building), in an attempt to ensure an exit (digital one) from every type of situation, without cul-de-sacs and dark alleys. Each of them records two – dimensional the solutions transposed into 3D. In order to try out the navigation of the entire system, some designers construct models, others interactive wireframes. Touch communication, interactions, animations – operate in both professions and are used intuitively by the users of both architectural projects and tablets or cell phones. An interface in an application is the same thing as an elevation in a building. The external view announces the type of function and the friendly character of the interiors. The goal of the designer consists in creating conditions for an intuitive, fast, purposeful and convenient use of the product which should fulfill the tasks imposed on it by its function. That is why the name architecture is so easily applied today to various structures and constellations, complex, multi-dimensional systems or strategies. Whereas the term architect is used in relation to artists, designers, discoverers, animators and initiators of various events which are seemingly unconnected with each other. I stress the word ‘seemingly’ as the above-mentioned activities are joined by the same creative process which is only applied to different professional tasks. All of the above-mentioned creators – artists draw two – dimensional images which are to refer to 3- or more dimensional usable areas.

The drawing which is the domain of painting is the icon of multi-dimensional space that is the domain of all sciences and arts.
ACKNOWLEDGEMENTS


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