

“Modernist architectural space as a work of art”

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Abstract

The basis of my inquiries was the demonstration of common characteristics of architectural space with the strong references to modernism and a work of art as understood by philosopher Roman Ingarden in his book “Przeżycie, dzieło, wartość” (“Experience, work, value”)

As an author, I put forward a thesis on the parallelism of the characteristics of a phenomenologically understood work of art, that has its indeterminacies and with its aesthetic value it further evokes aesthetic experiences. These in turn, according to the psychology of creation by C. G. Jung, constitute an impulse to create. Subsequently I attempt to examine how this mechanism operates in an architectural space, understood as a frame of events in time. The concept of aesthetical value in C. G. Jung's psychological works became an impulse to identify and continue the work of art following phenomenological meaning of it.

One of the main aspects of my dissertation is to show how the contemporary meaning of work of art as an artistic fact follows the same logic.

Modernism of the 1920s and 1930s, which influenced the paradigm of contemporary art and architecture, became the basis for studying the translation of reality into abstract forms, thus giving abstraction an emotional dimension. As a result of this relation between abstract art and emotions we can follow the progress of art from geometrical form till the "event in time". Happening, which was the first artistic form of this kind continued further development of art towards a relation based on the psychology of space perception approaching non-verbal communication.

Kandinski, Malewicz, Strzemiński and their modernistic heritage in Oskar Hansen's interpretation was used by me to prove the thesis of clarification of work of art by ongoing creation under the influence of aesthetical experience followed by its substantiation in form of

judging and rating – acceptance or rejection. In order to trace the mechanism of creation and the relation between the work and the artist, I found it necessary to look at the path followed by artists after the Second World War, how abstract art evolved and what abstraction means nowadays.

It was important for me to show the evolution of art from the creation of ‘arte fact’ to ‘artistic fact’, understood as the creation of the set of relations. Namely, the relationship between artist and work, the relationship between work and viewer, and the relationship between viewer and co-viewer.

Examination of modernism conceived as an abstraction saturated with emotions, implying certain behaviours, animating a group of people to behave towards creation in the context of the psychological aspect of community was the main aim of this doctoral thesis.

For people from different cultures who live in the realities of their own languages and traditions and for whom the abstraction originating in modernism is a universal language that does not require an interpreter

Keywords: abstractive art, modernism, work of art, perception, perception of art, space, museal space

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