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Faces and determinants of contemporary architectural spacetime

Introduction

The topic of this article is concerned with contemporary architectural space understood in its physical as well as psychological sense. A special emphasis is placed on analyzing a number of phenomena shaping this space, which are connected with the fourth dimension of this space, namely, time.

The choice of the subject was inspired by the study entitled *Order of Space* by Professor Bolesław Szmidt [9], which also contains the source of the accepted term *architectural space*. *Architectural space* signifies a space modified by man in order to adapt it to human needs. After taking into account the dimension of time this term acquired new wording as *architectural spacetime*. The aforementioned book, which constituted one of the most important native studies in the domain of theory of architecture, was published thirty years ago. Those thirty years was a period of dynamic general civilization changes which also occurred in Poland. They have had a great impact on the architectural space and everything connected with it. The other source of my inspiration is contained in the studies

of the psychologist Professor Augustyn Bańka, especially in one of his latest publications entitled *Architecture of psychological life space: behavioural bases of designing* [2]. This work is a source of terms which shall be used further in our considerations. One of the most important names which will be used is the notion of *psychological space of life*¹.

The spacetime of our life is the *spacetime of the earth* which refers to the limited space of the ecosystem of our planet and the relatively short time of existence of our civilisation within its framework. It has a dual character. On the one hand, it has a physical dimension and on the other hand a psychological one being a reflection of the former in our minds. Its character, therefore, is anthropogenic and anthropocentric – thus, in its essence it is a psychological (mental) spacetime of life. A physical and psychological space of life consists of two major notions within the framework of which the architectural spacetime is defined.

¹ In this article apart from this term, also other notions are used taken from this source [2] such as *mental order*, *mental space* as well as *physical and psychological architectural space*.

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Physical and psychological architectural spacetime

Spacetime is one of the basic concepts in contemporary physics. It was introduced in 1909 by Hermann Minkowski in connection with the research on the theory of relativity. The four dimensions of this space correspond to time and the three dimensions of physical space. One year later Howard Hinton in his study *The Fourth Dimension* wrote [5]: “[...] birth, development, life and death of organisms

of living creatures are phases in which four-dimensional bodies go through our space”. Relations between time and space are also the subject of interest of philosophy of anthropology and psychology.

“Mind is nothing but an image of the world in which time and space fuse together, emotion is mixed with cognition and freedom with determination. [...] Space is a basic

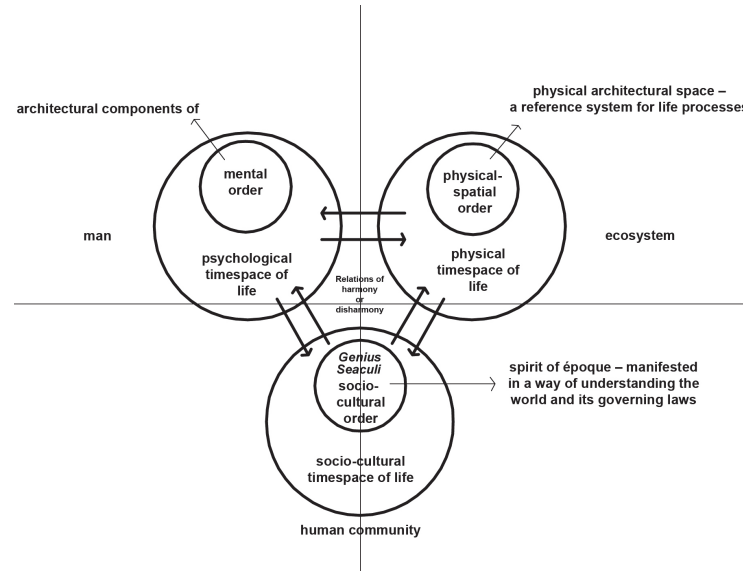


Fig. 1. Physical and psychological architectural spacetime – components and relations (ed. by Z. Pelczarski, 2010)

Il. 1. Fizyczna i psychologiczna czasoprzestrzeń architektoniczna – komponenty i relacje (oprac. Z. Pelczarski, 2010)

psychological and architectural category. [...] Architecture, as a consequence, exists both in the form of physical space and in the non-material form of human behaviours in the psychological space of life” [2, pp. 6, 11].

Architecture co-creates a spatial-temporal environment of life. As such, it constitutes a physical and psychological frame of reference for living processes of each of us. It has a dual nature. The first one is determined by “[...] physical and spatial order transformed from mental order, while the second one [...] by mental order emanating from the realised physical architectural form” [2, p. 8].

The third element that co-defines the architectural space is social and cultural spacetime of life. It is an environment in which social relations are formed and culture is created as a result of creative and cognitive activity of a human community the members of which hand down their experiences, skills and knowledge to the next generations. It is a space of the most dynamic current changes which are referred to as *civilisation acceleration*.

In each of these three spacetimes of life – physical, socio-cultural and psychological, there is a certain state of order that can be determined as physical-spatial order, socio-cultural order and psychological order respectively (Fig. 1). Between each type of spacetime of life we can observe permanent mutual impingements of a feedback character. As a consequence, at each stage of the civilisa-

tion development, the system of these three domains tends to achieve a state of balance, i.e. a state of harmonic relations between the order of each system. Changes occurring within the range of one spacetime lead, sooner or later, to changes in the remaining ones. A growing speed of the civilisation development forces adequate transformations in mental structures of people who are its passive or active participants.

In my opinion, the most important components of mental order of architectural space of life are:

- **archetype models**, which are common for most people, inherited after our ancestors notions, symbols and models of architectural space, its constituents and details along with the meanings and values ascribed to them,

- **need for durability of frame of reference**, which is an architectural environment, our place in spacetime in which, according to Bolesław Szmidt, *our psyche finds its home* [9, p. 370]. We need a sense of stability and certainty that our world shall not disappear or change diametrically forcing us to have to learn it anew,

- **need for cultural identity**, consisting in indispensability of permanent identification with a particular cultural system, mostly a cultural environment in which we were born and brought up. It results both from a biological law of inheriting genes as well as a cultural law of continuity of inheriting achievements of previous generations.

Theses

There is a lot of evidence, however, that a human ability to reconstruct one’s own internal mental order is limited and does not follow faster and faster civilisation transformations. We can reverse this thesis and say that dynamic changes that occur currently in socio-cultural space of life, especially in the sphere of producing and distributing goods within the framework of the market economy, are

characterised by partial or complete arrogance in relation to *status quo* of mental order of an individual human being or in relation to limited possibilities of transforming this order.

This state of affairs leads to disharmony and conflicts between mental order in psychological spacetime of life and physical and spatial order that creates the architectural

spacetime as well as socio-cultural order reflecting mentality and values on which this order is based.

Genius saeculi of the turn of the 21st century – civilisation determinants

Sigfried Giedion in his book *Space, time, architecture. Birth of new tradition* concludes that each historical époque had its own concept of space [4]. This concept was derived from the spirit of a given époque – *genius saeculi*, which is manifested in the way of understanding the world and laws governing its activity, in science, philosophy, art, in economic and social systems as well as in the way of perceiving and feeling the space. *Genius saeculi* of the turn of the 21st century is manifested in many so far unknown complicated phenomena and dynamic civilisation changes which constitute a complex of determinants of the contemporary architectural spacetime. They influence the formation of a new awareness and mentality of contemporary man who more and more frequently uses the notion of spacetime, thus joining into one concept the two notions that used to be separate, i.e. time and space. The most important determinants are the following:

- developed ecological awareness, which results in the acceptance of the sustainable development paradigm, creation of ecological economy and universal awareness of the image of Earth as a living micro-system in the immensity of the Universe,
- achievements in exploration and exploitation of the outer space – since the time the first satellite was launched (1957), more than five thousand various artificial satellites were positioned on circumterrestrial orbits in total,

- demographic explosion; its dynamic character can be seen in the fact that during the time from the beginning of the industrial revolution of the 19th century until today the global population grew by 6 billion people and at the end of 2011 the global population reached 7 billion people,
- post-industrial society model, in which information producing and processing became the main domain of activity; it is accompanied by a well-developed service sector, great cities agglomeration growth, transnational corporations, highly developed global land, water and air systems of passenger and goods transport,
- dominance of an economic system based on private ownership of means of production, which is accompanied by phenomena such as privatisation, globalisation and ignoring of cultural and social differences; the system is economically effective, but it generates social problems,
- consumerism, connected with such phenomena as culture of consumption, commercialisation, marketing and advertising; it is a rule of the contemporary goods and services market that usable devices are produced with an exactly determined durability, while the used thing is not to be repaired but requires purchasing its more modern equivalent,
- media civilisation and the accompanying phenomena such as information society, mass media, mass culture, change of perception of space and time,
- great acceleration of the speed of development of new technologies, which according to some analysts and researchers in the 21st century shall be 1000 times greater than in the past age.

Preindustrial architectural spacetime – development as a continuum

Dimension of time is particularly interesting in relation to durability of the architectural space in both of its aspects – physical and mental one. Contemporary man appreciates highly the historical spatial structures which are preserved until today. Man perceives them as *adjusted to his psyche* because he is aware of differences between the contemporary architectural space and the one that existed before the steam engine was invented.

Preindustrial architectural spacetime was formed for thousands of years in an evolutionary stable way, within the framework of the development that lasted throughout generations and occurred by cultural stratification. It was characterised by harmony between the physical and mental space of life, thus ensuring mental order. Some indispensable attributes of architecture were: respect for our ancestors' achievements, admiration for constructors, durability and timelessness. Urban structures used to have a determined, completed spatial form and size defined by the range of sight, bells and pedestrian access, while social relations were limited to a countable group of people.

Throughout centuries there were changes in relations between the duration of a prestigious architectural form

and the length of a human life. In the old times the process of constructing monumental structures took many decades and often exceeded the life of one generation, whereas the existence of an architectural work was extended for many centuries. A building became part of architectural spacetime as its permanent, almost *eternal* component.

The value of an object was determined by traces of another human being inscribed in it and there was often an emotional relation between an object and its user resulting from the respect towards its maker or previous owner. Objects of everyday use, for example, tools were passed from father to son and were used until they were completely worn out. They constituted permanent elements of physical and mental space of life of a given person or family.

Stanisław Niemczyk, one of those few contemporary architects whose attitude towards the past is characterised by accepting creative continuation, once said: *Objects, particularly those favourite ones, are often marked with feelings of their users. I know that there is a history behind each of them. They prolong the existence of their owners* [8].

Post-industrial architectural spacetime – broken continuity

The contemporary post-industrial architectural spacetime is characterized by revolutionary numerous changes of paradigms taking place during the lifetime of one generation. Their speed and range lead to disharmony between physical and mental space of life, thus causing disturbances of mental order. They are facilitated by explicit tendencies to ignore the achievements of the previous generations, the tradition and cultural identity of local communities as well as unlimited spatial frameworks defined by the global range of telematic systems and transportation systems enabling unlimited social relations within the entire global population.

Today, architectural objects have a much shorter life than the generation of their builders. The same man during his lifetime may commune with two or even more buildings that exist in the same place. This gives rise to a number of psychological implications regarding, for instance, a need for stable identification with a place. The construction time of even the biggest and most complicated architectural structures is merely two to five years. It is made possible thanks to advanced building technologies and material-construction solutions as well as a new philosophy of building consisting in designing buildings which have a precisely determined time of functioning. This philosophy is based on assuming that after thirty or forty

years of using a building, it is more sensible to pull it down and erect a new building in its place than subjecting it to an overhaul. These assumptions are commonly used nowadays when designing and producing objects and usable devices. A characteristic example here is the strategy used by the car industry or electronic industry. Technological progress is so fast that these industries are capable of offering, every few months, more and more improved and efficient products which are often based on completely different principles of functioning. A synonym of the contemporary philosophy of the goods and services market is a can made of aluminium – a disposable container which after its content is consumed becomes a waste that is processed to be a new container. Objects of use are designed so that they perform their functions during a precisely limited time on expiry of which they are not to be repaired but treated as a used thing requiring the purchase of a new one. An architect Stanisław Niemczyk names such objects as *slapdash*. For him being *slapdash* means that an object quickly becomes unwanted. He also claims that a low quality of these objects corresponds to a mechanical and hasty speed of production and the materials used whose durability often remains unknown. People do not get used to such objects and they do not respect them [8].

Attitude to the past

In the preamble of our new Constitution [6], which was passed by the National Assembly of the Republic of Poland in 1997, there are important provisions confirming our respect for the past and historical continuity of the cultural development. They are expressed in the following words: “[...] grateful to our ancestors for their work, [...] obliged to transfer to future generations all that is valuable from our millennium heritage”. Also in the first chapter of the Constitution, when we read the words: “the Republic of Poland [...] guards the national legacy and ensures environment protection according to the principle of sustainable development” (Art. 5) as well as “the Republic of Poland provides conditions for popularisation and equal access to goods of culture, which is a source of identity and the Polish nation existence and development” (Art. 6), we can find explicit confirmation of this attitude.

Andrzej Niezabitowski when analysing the presence of historical context in the process of constructing a new building noticed that the old architecture can be perceived as a source of inspiration in the contemporary creative processes [7, pp. 121, 122]. He specified four possible methods of approaching historical heritage by distinguishing the following attitudes:

- **arrogance**, consisting in negation, liquidation, destruction, extermination and erasing elements of history from memory;
- **passive tolerance**, namely, indifference towards the heritage of past centuries, acceptance of its existence

with neglecting any protection, ignorance, condemning a building to a slow technical death;

- **acceptance**, understood as recognising the value of an architectural structure in the cultural environment, legal protection, modernisation, preservation, maintaining its appropriate technical condition;
- **continuation**, which means recognising remarkable values of an old structure in the architectural and urban environment combined with creative cultivation of its components, character and syntax in new structures.

Analysing the Polish contemporary architectural space, we can observe the occurrence of all of the aforementioned attitudes. Unfortunately, despite the lofty provisions of the Constitution with regard to our cultural heritage, attitudes of arrogance and passive tolerance seem to be predominant. With tacit approval of the mass media, acceptance of magistrates and a poor defensive attitude of the architectural and restoration environment, panoramas of our cities are massively deprived of remarkable buildings of post-war modernism. They are replaced by new imported, directly or indirectly, from distant cultural circles architectural implants with glass façades and aluminium panels in RAL 7035 colour (metallic grey). They are perfectly made with their aesthetics equal to LEGO blocks aesthetics. As such they are buildings without souls, far from the archetypes that are encoded in the human psyche.

An example of the attitude of hyper-arrogance, which must be mentioned, is a big scale uncontrolled business of

the so called *large-format* visual advertisement. This foreign element, which was taken over along with economical transformations from the developed capitalist countries, takes place in our country much more impetuously than anywhere else. It consists in using the whole façades of buildings, especially those which are the most visible in the city public space, as carriers for enormous advertising banners. The essence of this phenomenon is best explained by the quotation from the website of one of the companies of this market branch dealing with the so called "large size image campaigns: [...] thanks to the work of our team, the architecture of our roads, towns and villages is successively enriched with all sorts of ADVERTISING SURFACES. It is thanks to us that more and more sophisticated graphic projects of advertisements find their place in specially determined spots and then they are enjoyed by drivers and passers-by who are potential future consumers of what they have seen".

Our towns are turned into such *advertising surfaces*. What's worse, victims of this business are buildings of key importance for the urban arrangement, situated at closures of viewing axes and in other strongly exposed points of the city public space. This constitutes a brutal violation of order and ideological fundamentals, principles, rules, customs, as well as the understanding and experiencing of an urban arrangement. It is also a total lack of respect for the building architecture and urban space values as well as the common good which is the public space. The common good – the public space is devastated as a result of para-

sitic and arrogant activity of this specific market advertising branch towards our common architecture. Advertisers with the use of specialist large-format advertising companies and with the consent of the building owners (who are sure to receive some benefits in exchange) appropriate the public space which belongs to all of us.

The scale of this phenomenon, which has features of an epidemic, justifies the conclusion that architects and town planners have lost control of the city. The number of billboards installed on the territory of Warsaw amounts to about twenty thousand. It is ten times more than in Paris. Similar dynamics with few exceptions can also be observed in other countries of the former Soviet bloc. A particularly interesting exception is Lithuania, especially its capital city Vilnius – a *clean* city, a city free of advertisements.

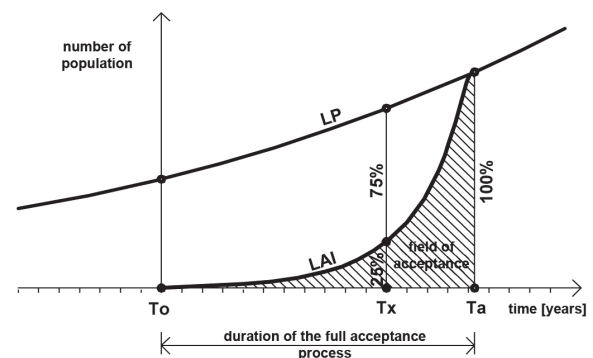
In Poland there are no legal rules which would regulate functioning of exterior advertisements. The degree to which the public space in our towns is devastated requires immediate legal regulations. They ought to be based on precise definitions which determine the essence of public space and what an advertisement is. Appropriation of public space by advertisers who create advertising screens which cover façades of prestigious buildings in this way destroying aesthetic, cultural and symbolic values of this space, is a blatant violation of the constitutional right of citizens to enjoy an adequate level of life as well as the right to freedom of taking advantage of cultural goods which are the source of their identity.

Psychological and physical architectural spacetime – problems of disharmony

Acceptance of new architectural models replacing the old ones which are strongly preserved in the awareness usually requires a long time. A good example illustrating this problem is a workers' estate in Pessac near Bordeaux designed in the 1920s by Le Corbusier [3]. The avant-garde residential architecture, a flagship example of early modernism was not appreciated by the original tenants and as a result they did not want to live in the houses erected especially for them. As a consequence, they were inhabited by other poorer residents who immediately started introducing their own modifications to the original houses according to their individual likes. It took about 60 years for the town authorities of Pessac to include a complex of 50 houses designed by Le Corbusier in the restorer's protection and recognise them as the cultural heritage good. The process of general acceptance of this architectural work also lasted about sixty years. Today the new residents are proud of living there and they restore the houses to their original form at their own expense.

Changes of relations occurring in the social awareness between the mental architectural order based on the archetypes existing before an innovation and the order that was created as a result of accepting this innovation can be illustrated by means of the following hypothetical diagram (Fig. 2). It presents the thesis that during the period between the introduction of an innovation and its full ac-

ceptance by all members of a given population it is divided into two fractions – avant-garde and conservative. Quantitative relations between these two communities change with time. For example, the avant-garde fraction after T_x



Legend:
LAI – innovation acceptance line
LP – population number line
 T_o – innovation introduction time point
 T_a – innovation acceptance time point by the whole population
 T_x – optional acceptance process time point

Fig. 2. Hypothetical graph of the course of mental acceptance of architectural innovation (ed. by Z. Pelczarski, 2010)

II. 2. Hipotetyczny wykres przebiegu mentalnej akceptacji innowacji architektonicznej (oprac. Z. Pelczarski, 2010)

time may constitute 25% while the conservative one 75% of the population. An image of these variables in the relation time is *line of innovation acceptance*. It is a rising line which probably has the shape of half a graph of a function of normal probability distribution, the so called bell-shaped curve or Gaussian curve. This function plays an important role in a statistical description of natural phenomena. It reflects centile distribution of anthropometric parameters values in the scope of the particular population such as, for instance, growth. This curve is characterized by a slow increment of a value (small slope) at the initial phase, then a gentle arch-like transition to a sharper slope (quick value increment). In the final phase, before reaching a peak, the curve gradually acquires a slower value increment. In the case of this particular graph, these values are the size of the population comprising the avant-garde fraction in a specified point in time. The field between the horizontal time axis and the described curve can be called an acceptance field. Its shape reflects a state of readiness (changing with time) of the recipients as a whole to accept an architectural innovation.

Equally complicated, as in modernism, problems of dissonances between the society mental structure and the technical and technological development occurred in the era of the industrial breakthrough. This is perfectly illustrated by the history of erecting the edifice of the Capitol in the United States (1793–1865) [1]. The main feature of the architectural character of the building is undoubtedly its central dome. It was erected in the years 1851–1863 according to the design by Thomas U. Walter and August Shoenborn, under the supervision of Edward Clark, where a significant role played the constructor – military engineer captain Montgomery C. Meigs. It was supposed to replace the original wooden dome which was destroyed in a fire.

The realised dome design, with regard to its architectural form and detail, belongs to neoclassicism. However, as regards engineering, the employed precursor constructional solutions must undoubtedly be classified as belonging to a new building era and consequently a new era of architecture. Between the external and internal shell of the dome there is a skeleton construction made of cast iron in the form of meridional system latticed ribs. The cast iron rib supporting structure has the form of a slender spindle whose basis is made as low as possible because of the accepted constructional assumptions consisting in transferring loads to the thickest walls that remained from the original wooden dome. This is a rational form resulting from static conditions reflecting the economy of the force flow as well as concern about the safety of the building. The described supporting structure was capped by an external form inspired by examples of remarkable European domes. The basic iron cast dome is completely invisible from the outside and inside of the building. It only served as a support frame for the secondary construction, also iron cast, allowing for obtaining the shapes required by the architect, such as a more convex form of the dome in its top part. In a similar way also other elements were added, i.e. cornices, colonnades, pedestals and other details that build rhythms and divisions defining the façade tectonics. In this

way, the architect created a form for which there was a social and political demand at that time because that form corresponded to the archetype model of a public utility monumental building of the highest rank. The architect's actions contradicted the logic resulting from using the new constructional materials when he based his decisions on the imitation of the historical forms which were the effect of totally different building techniques. This ideological conflict, inherent in the physical dimension of the building, was manifested in the mutual relations of the architect and the constructor. For many years they argued fiercely and they publicly in the press defended their opposing views on architecture and construction as well as their individual contribution into the erected structure.

The aforementioned case of the explicit inertia in the acceptance of new solutions can also be observed in the contemporary architecture. Disharmony between the architectural order in psychological and physical space of life is manifested in many aspects. One of them is a common practice employed in technologically advanced buildings, namely, usage of imitations of material solutions that are typical of the past times such as stone, brick, ceramic roofing tile or wood. We can explain this phenomenon by saying that these materials were predominant throughout the entire pre-industrial history for the character of architectural space and they were permanently encoded as archetypical elements.

The archetype of natural building materials and forms resulting from their usage is so strong that users, faced with economic limitations connected with building costs, consciously agree on substitutes of these materials while architects and producers of building materials consciously introduce them. This category comprises widely used nowadays technologies of facings made of thin stone panels 15–20 mm thick which are hung on façades with the help of metal anchors. The most advanced technologies of such stone facings use perpendicular and horizontal metal support frames fixed to the main structure of the building. The new façades made in this way, usually on prestigious buildings are supposed to emphasise the high status of their owners. However, in reality they are nothing more than facing tiles, impressive packaging of unknown durability due to imperfect fixing systems. They are aimed at making an impression of solidity by reference to the deeply preserved archetype of a stone building known from the history of construction industry and architecture. Similar references to the past and ways of satisfying psychological needs of direct and indirect users of the architectural space are employed by producers of metal pressed roof tiles, colloquially called *metal sheet roof tiles*. These tiles, with regard to their form, texture and colour, imitate various types of ceramic roofing tiles used for centuries as roof surface coverings. Another example of the type of phenomena described above is a strong attachment to the traditional form of a detached house. In the United States this form of residence is widespread even in the conditions of maximum crowding together in the framework of the so called developer estates. Included in this category of sociological phenomena is also the

popularity of houses adapted to styles of distant epochs which are accepted by their residents with full knowledge that the effect of their external architectural expression

is obtained in a completely artificial way with the use of methods and principles similar to a theatrical set-design performance.

Summary

Professor Bolesław Szmidt at the end of his essay entitled *Order of Space* includes a characteristic summarising sentence: *A great composition the crown of which is mental order requires a great creative potential, great love for land and man, and it is guaranteed not by our possessions but by what we are* [9, p. 421]. This is one of the most important messages which the author included in his book and it constitutes nothing but, put in other words, the definition of the commonly accepted nowadays sustainable development paradigm. On the whole, *great composition* is a result of the entirety of human actions in one man's life space, in the space of the immediate surroundings as well as in the space of the whole Earth. However, man is only one of the elements of this ecosystem and his actions ought to take into account natural laws governing this system.

Genius saeculi of the turn of the 21st century is manifested in many so far unknown complicated phenomena and dynamic civilisation changes which constitute a complex of determinants of the contemporary architectural spacetime. They influence the formation of a new awareness and mentality of contemporary man who more and more frequently uses the notion of spacetime, thus joining into one concept the two notions that used to be separate, i.e. time and space.

In each of these three spacetimes of life – physical, socio-cultural and psychological, there is a certain state of order that can be determined as physical-spatial order,

socio-cultural order and psychological order respectively. Between each type of spacetime of life we can observe permanent mutual impingements of a feedback character. As a consequence, at each stage of the civilisation development, the system of these three domains tends to achieve a state of balance, i.e. a state of harmonic relations between the order of each system. Changes occurring within the range of one spacetime lead, sooner or later, to changes in the remaining ones. A growing speed of the civilisation development forces adequate transformations in mental structures of people who are its passive or active participants.

There is a lot of evidence, however, that a human ability to reconstruct one's own internal mental order is limited and does not follow faster and faster civilisation transformations. Particularly dynamic changes that occur currently in socio-cultural space of life, especially in the sphere of producing and distributing goods within the framework of the market economy, are characterised by partial or complete arrogance in relation to *status quo* of mental order of an individual human being. This state of affairs leads to disharmony and conflicts between mental order in psychological spacetime of life and physical and spatial order that creates the architectural spacetime as well as socio-cultural order reflecting mentality and values on which this order is based.

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Oblicza i determinanty współczesnej czasoprzestrzeni architektonicznej

Czasoprzestrzeń naszego życia to *czasoprzestrzeń ziemską*, odniesiona do skończonej przestrzeni ekosystemu naszej planety i relatywnie krótkiego czasu istnienia w ramach naszej cywilizacji. Ma ona charakter dualny. Z jednej strony ma wymiar fizyczny, z drugiej psychologiczny, będąc odzwierciedleniem w naszych umysłach tego pierwszego. Ma, zatem charakter antropogeniczny i antropocentryczny – jest, więc w swym istocie psychologiczną (mentalną) czasoprzestrzenią życia. Fizyczna

i psychologiczna przestrzeń życia to dwa główne pojęcia, w ramach których definiuje się czasoprzestrzeń architektoniczną.

Zdolność człowieka do przebudowy swojego wewnętrznego ładu psychicznego jest ograniczona i nie nadąża za coraz szybszymi przemianami cywilizacyjnymi. Tezę tą można też odwrócić, stwierdzając, że dynamiczne zmiany zachodzące współcześnie w społeczno-kulturowej przestrzeni życia, zwłaszcza w sferze wytwarzania i dystrybucji dóbr

w ramach gospodarki rynkowej, cechuje częściowa lub całkowita arogancja w stosunku do *status quo* ładu psychicznego pojedynczego człowieka, a także w stosunku do ograniczonych możliwości szybkich przekształceń tego ładu. Stan powyższy prowadzi to dysharmonii i konfliktów

Key words: architectural spacetime, psychological space of life, mental order

między ładem psychicznym w psychologicznej czasoprzestrzeni życia a ładem fizycznoprzestrzennym, tworzącym czasoprzestrzeń architektoniczną i ładem społeczno-kulturowym, odzwierciedlającym mentalność i wartości, na których ład ten jest oparty.

Słowa kluczowe: czasoprzestrzeń architektoniczna, psychologiczna przestrzeń życia, ład psychiczny