

## THE WAY OF EXPECTED FULFILLMENT. ON FLEXIBILITY OR THE SECOND MODERNITY IN ARCHITECTURE

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**Abstract.** The first and the second modernity. Two visions of Architecture: solid and flexible. Two visions of reality. The geometric perspective and the mechanistic vision. The first modernity. Columns, floor slabs, the way of shaping the projection of a building 'liberated' from reinforced construction technology. Historically assimilated fabrics of rooms: walls, floors. Functional dispositions organizing explicitly and strictly the way of being; providing the sequence of performed activities and even their character. The space for bathrooms, bedrooms, anterooms, vestibules – described and understood, shaped and separated by those fabrics of rooms. And the second modernity: the marking of the saved space, flexibility and ambiguity and their purpose. Virtuality, subtlety and delicacy of space translated in this way. Other materials and means of dividing this space or the suggestion for such division. Light, water, color, smell and texture instead of concrete, dry or brick walls. Transparency instead of imperviousness. Flexibility instead of immobilization. What is, then, the present-day, post-panoptic modernity? In Architecture, it refers to the 'second modernity', to Bauman's 'liquid modernity', which uses all accessible technological means. The architecture of second modernity leaves the 'architectural panopticum' for the benefit of the architecture of freedom. It means different shaping of social mechanisms, different urban planning and different shapes of spaces. Such modernity means treating the already designed space as open for designing, as intended for an endless search for a definition of its purpose, for constant determining its quality in future. Such modernity means assigning equivocal nature to space by the planned possibility of flexible and permanent transformations, by designing the possibility to choose and to use the space in many ways. Modernity is designing a frame for situations, which are the result of that space, and which exist in that space; modernity is also making a prediction about those situations and inspiration for them.

**Key words:** flexibility, second modernity, architecture, visions of architecture

1. I am what surrounds me  
(Wallace Stevens)

In what does modernity manifest itself? Modernity stimulates and changes life, influences it and makes it new and different. *Modern* means suitable for new times, the times that are now and the times to come; perhaps even more for the times to come. We grow in the sea of moments.

...I am the angel of reality,  
Seen for a moment standing in the door<sup>1</sup>...

The history of human thought does not have a unidirectional character or linear way of development and progress which would aim at a more complete and more perfect presentation and description of the essence, base and foundation of the metaphysical *arché*, the substance of being, the reality, the human nature and the truth<sup>2</sup>. Modernity would be typical of abolishing, transgressing and rejecting the worn out and superannuated descriptions of reality in the name of creating new descriptions which will be more perfect, more actual and more adequate<sup>3</sup>.

Architecture performs, architecture defines, architecture determines.

Architecture defines and determines space.

The perception of space always happens in time and is contemporary with time while the picture of the world with all the spatial and time relations created in the mind is determined by culture<sup>4</sup>.

Antoni Kępiński, a Polish physician, thinker of humanism and philosopher said that: a requirement of a human mind is probably to have a uniform and cohesive vision of the world around. The lack of such a vision brings fear and schizophrenia<sup>5</sup>.

One of the basic functions of an artist is to help a layman to order his cultural *universum*<sup>6</sup>.

Architecture means building; building walls, roofs, stairs, and columns; or it may only mean drawing lines, planes and solid figures. Architecture is something more. This 'something' determines the reason for certain human behavior. This something fills the imagination of a resident, a passer-by or a traveler<sup>7</sup>.

A conscious architect is then a sense-producer<sup>8</sup> and architecture is a spatial means of communication where the *cavea* and *arena* constantly transfer information. Architecture is an element in the system of human communication, an element in the performance. The most popular performance, directed at a common, *vulgar* observer. Architecture, in this context, is similar in nature to a TV

<sup>1</sup> S. Wallace, *Angel Surrounded by Paysans*, 1949.

<sup>2</sup> Vattimo Gianni, *Koniec nowoczesności*, Universitas, Kraków 2006.

<sup>3</sup> Ibidem.

<sup>4</sup> A. Słoń, *Przestrzeń w czasie*, Rubikon, 1 (5) 1999. ISSN 1505-1161. 2nd quarter 1999.

<sup>5</sup> he also said that.... The need for creation, that is, imposing one's vision of the world on the environment, is one of the fundamental features of a human being. – A. Kępiński, *Rytm życia*, Wyd. Literackie, Kraków 2001.

<sup>6</sup> E. T. Hall, *Ukryty wymiar*, Warszawa 2001.

<sup>7</sup> D. Kozłowski, *Transfiguracja form, albo niech szczególnie funkcjonalizm*, Architektura jako sztuka, Kraków 2004.

<sup>8</sup> Despite its political, educational or cultural content, information aims at the flow of sense. The imperative of sense production expressed by constantly repeated imperative of moralizing information: to inform in a better way, to socialize in a better way and to increase cultural level etc. J. Baudrillard, *W cieniu milczącej większości*, Warszawa 2006.

series, news or a newspaper, similar to street posters advertising the coming of a circus or a rock band<sup>9</sup>.

Architecture passes the news from our everyday life, this week's commercials and problems, open for few weeks only; transient reflections and news coming every minute but living only for a while and attractive for a few hours.

Architecture stores news like a library, with all its latest magazines, journals and books. After years they become old journals and old books, cataloged in a magazine and accessible only for those, who want to remember and recall them. Once, they were all present in a frame of the picture of the Architectural Space.

But there is a higher level here.

Architecture is similar to the art of a famous theater, it is like a movie by a recognized director, the latest gallery or a symphony of an established composer. Architecture is a reference for an intellectual level and it becomes the obliging esthetic source, still not free from criticism and debates.

Architecture passes information from the inside in the same way as different moments of one day or different days of one month and seasons of a year create one picture of a period, one content and one record in history. The information included in its content and form, and the information resulting from interpretation by a director. Such information, many times equivocal in details, makes the sense of culture at a particular moment. Such information, however, is understood as a finite set and makes one picture of the whole.

There is also the highest level.

Architecture as the record of an idea and its interpretation or even its beginning. Similar to literature, painting or music.

It is a moment where a new style is born and where architecture inspires, creates, continues and maybe opens the existence of such a style<sup>10</sup>.

Being a medium, architecture functions in the chasm of sense<sup>11</sup>. As such, it can be a daily tabloid full of cheap, flashy information, journalist trash quickly getting old. It can also be an opinion-making periodical or modern literature. It can transfer already interpreted information or it can interpret modern content and be a dictionary for that content.

Architecture can be a book, which opens something completely new; new in a form, new in content, new in its structure or idea. It can begin this 'novelty' in its own domain interpreting it anew, again, after other arts<sup>12</sup>, or it can begin it itself, create something new. It is difficult to predict when 'this something new' is going to appear. It is difficult to forecast a breakthrough. It is even more diffi-

<sup>9</sup> Mass (age) is message. ... masses pass information much better than any other media. Ibidem.

<sup>10</sup> Similar to the painting of Peter Halley or literature and journalism of Michael Foucault and Jean Baudrillard.

<sup>11</sup> Jean Baudrillard writes that masses (that silent majority) absorb and annihilate culture, knowledge, power and society, J. Baudrillard, *W cieniu milczącej większości*, op. cit.

<sup>12</sup> after painting, literature and music; interpreting philosophy.

cult to demand it, demand what we really need; as difficult as it is to make a shopping list.

Thinking of such a list, however, need not be useless. There exists a connection between what we need and what we can obtain depending on our outlook on the world around<sup>13</sup>. Every new thing appears for the first time one day. The same happens with something 'modern'<sup>14</sup>. In this way our predictions cannot miss much what we would like to argue, and finally, fight for<sup>15</sup>.

Can music, painting or literature be modern? What makes them modern?

A Thought. The Thought, which suggests a form and determines content in that form. The result can lead to a total paradigm shift.

Painting, music and literature in their created, individual works and shapes are the names for what appeared earlier – the Thought. They are the content for the Thought, or more precisely, a frame for the content. That is also the case with Architecture.

Architecture performs or can perform dozens of roles. It can be functional and become an element of culture, which passes information within a context<sup>16</sup>. Architecture transfers information in its own internal, applied context<sup>17</sup>. It is 'literature' and writing 'books' for readers who read them without any special need for reading. In most cases they even do not know what they are reading about<sup>18</sup>.

Architecture is a frame for events and a frame for a content to be put in that frame, a frame designed for the content. Events, thanks to their character, are by themselves modern because they happen in real time, they happen here and now.

<sup>13</sup> Sen Amartya, *Co się zdarzy* [in:] *Prognozy trzydziestu myślicieli o przyszłości*, Poznań 2006... for Sen Amartya the consecutive steps are, like consecutive positions on a shopping list.

<sup>14</sup> Modern – typical of new times. Słownik Języka Polskiego PWN, Wyd. PWN SA, Warszawa. „Modern”, as something that has not existed yet, something which is to come. Author's footnote.

<sup>15</sup> Sen Amartya, *Co się zdarzy*.

<sup>16</sup> According to Peter Halley, the modern analysis of culture is determined by two tendencies: the Baudrillard's theory of simulacra and the Foucault's theory, where the modern culture is not understood as a space of autonomous signs but as a place where social life is totally controlled by the means of supervision, standardization and normalization. Baudrillard emphasizes the discussion about consumption over the discussion about production; he writes: the 'hard' geometry of a hospital, prison or factory makes room for the 'soft' geometry of the network of highways, computers or video games. P. Halley, *La crise de la geometrie et autres essais*, 1981–1987, ENSB-A; Paris 1992 [in:] *Awangardowe marginesy*, A. Turowski, Instytut Kultury, Warszawa 1998.

<sup>17</sup> In *Virus of the Mind* Richard Brodie writes about the carriers of information – mems, and about the points of psychological susceptibility – *Te-Ta* – Publishing, Łódź 1997.

<sup>18</sup> A contrast to inattention and concentration... this could be expressed as follows: he, who concentrates in front of a work of art, gets closed to it and vice versa: the inattentive community helps a work of art enter its psyche. This is most evident in the case of buildings. Architecture has always been the best example of creation perceived by the community in a state of inattention [in:] W. Benjamin, *Dzieło sztuki w dobie reprodukcji technicznej*, translated by J. Sikorski [in:] *Twórca jako wytwórca*, Poznań 1975.

They are objective in nature and do not influence the nature of architecture. It is the object of architecture that has been designed as a location for those events. The assessment of an architectural object in the categories of the events that take place inside it can only be done in terms of being 'good' or 'bad'. Taking into account its conformity to the designed function we assess mainly its usability.

When considering an object of architecture as *modern* we think, first of all, about the modern character of 'the frame for events'; about what new that frame brings, what new it can create, what new it promotes and about what it is able to inform us<sup>19</sup>.

Can a TV set, a car or a plane be modern? Their models are like pressed graphics where only the first copy is of the greatest value and where every other copy to follow is becoming less and less important and valuable.

Modernity manifests itself in the uniqueness of those first copies, in their bringing something totally new, something that has not been used before. Something that is new in an idea, structure, content, form and interpretation. Technical solutions are subordinate to the idea, structure, content, form and interpretation, and they can present these. An idea, structure, form and interpretation inspire the beginning of a search, which creates them. For the architectural space, the result of such inspiration will lead to completely new engineering solutions. A TV set or a car can be new, can be contemporary. It is however difficult to classify them as modern as far as we buy them as yet another copy of a product to buy. As far as they do not bring anything new, they are like another roll bought for breakfast every morning. What counts is its condition and usability. The most important thing is that it is tasty and fresh<sup>20</sup>.

Can a TV set be modern?

Nowadays, apart from its technical abilities, a single, state-of-the-art TV set can rather be classified as a contemporary element of mass-media devices, as another model. It used to be modern when designed as a completely new device which, when it appeared, influenced the function of reality. Today it resembles the latest issue of a paper understood hardly as modern. It has an inside index which marks the period of being possessed; after that period the TV will be replaced by a new model, a more contemporary and a better one<sup>21</sup>.

<sup>19</sup> Hans Georg Gadamer writes: [...] 'every work leaves a space for a play for everyone who wants to be with it, the space to be filled just by that person. P. Debel, *Granice rozumienia i interpretacji. O hermeneutyce Hansa Georga Gadamera*, Universitas, Kraków 2004.

<sup>20</sup> Gianni Vattimo names the common crisis of an idea as such: "We are no longer modern but instead, we are somehow stuck in modernity, by understanding the limits of the metaphysical language, we are conscious that we do not know any other language. We can only reconstruct, replace and deform that language, conscious that it no longer gives us full and direct access to our existence and essence. G. Vattimo, *Koniec nowoczesności*, op. cit.

<sup>21</sup> In the consumerist society the constant replacement of everything with new things (clothes, tools and buildings) is essential from the physiological perspective at least for the system itself. The newness has nothing to do with impulsive and 'revolutionary' nature of things. It is what makes things follow their natural way. Ibidem.

When, then does the created architectural space become modern, when is Architecture modern?

When it is contemporaneous and new, and brings in new, so far unknown or unused, values - values in an idea, in the idea for itself, in a workshop, technological and technical solutions, which result from that idea. When they are contents for a New Thought.

'Modernity' begins with a Thought and with an Idea. It is just that idea that changes 'different' into 'new', influences this 'new', magnetizes it<sup>22</sup>.

An idea is a machine for thinking<sup>23</sup>. An idea creates. A modern idea is a modern machine, which makes modern the things that constitute it inside, the whole structure of Architecture. At first, an idea is a material to be created and next, it is a binding agent, which justifies a uniform character of the whole and verifies correlations of its elements.

A structure involves cohesion<sup>24</sup> and has a character of a well-ordered system; it consists of correlated elements where every modification in any of its constituents influences others.

Architectural space is a structure created by an idea and by all those things that result from the idea: the technology of shaping the whole<sup>25</sup>, a form for that whole, applied construction and some extra-formal, extra-functional and extra-technical factors<sup>26</sup>. Those factors are complex and interrelated.

The process of designing fulfills the need for making an idea real, for finding its material representation, which can become a medium, a means of communication; the communication just for that idea. Finding and applying new technical solutions<sup>27</sup> is a consequence of fulfilling the need rooted in assumed ideological concepts, where an idea and solutions for the general structure operate as inspiration. New technical solutions are then also the result of the assumed ideological principles<sup>28</sup>.

<sup>22</sup> Masses (the silent majority) can, according to Jean Baudrillard, get magnetized, they do not have energetic potential, they lack desire to fulfill. J. Baudrillard, *W cieniu milczącej większości*, op. cit.

<sup>23</sup> Marcel Duchamp

<sup>24</sup> An architect is an integrated consciousness. Architecture is a medium – author's footnote. Marshall McLuhan writes that 'an artist is an integrated consciousness'. A medium is the transmission of information. M. McLuhan, *Wybór tekstów*, Poznań 2001.

<sup>25</sup> The technology of shaping and modeling the whole, that is, the assumed functional spatial system as the result of its applied requirements. Author's footnote.

<sup>26</sup> for instance the mood of the whole. Author's footnote.

<sup>27</sup> also referring to technology, the assumed form, construction, extra-formal, extra-functional and extra-technological factors. Author's footnote.

<sup>28</sup> The technological use of the nature has been increasing to such a degree that achieving one's aims and developing the ability to use and plan them will make them less and less 'new'. G. Vattimo, *Koniec nowoczesności*, op. cit.

The external esthetic layout is a label, the fastest perceived 'emanation of the performance'<sup>29</sup>. It is like a newly designed car, which catches people's attention with its innovative body<sup>30</sup>. For the majority it is just the body that becomes the only attribute of 'something new'<sup>31</sup>.

Anyway, the act of 'reading' architecture follows the act of 'writing' it and as an act is more resigned, courteous and intellectual<sup>32</sup> but are you, you reader, really sure that you understand its language<sup>33</sup>?

2. We live, as we dream – alone  
(Joseph Conrad "The Heart of Darkness")

Modern architecture. The architecture of modernity. Two seemingly identical conceptualizations, which can, however, be understood differently. It seems, that the former concept is obviously connected to the latter. This connection is not evident for everyone. In the present, common public understanding, those two conceptualizations are interpreted very superficially. The commonly understood 'modern Architecture' interprets the general and everyday nature of the contemporary architecture – the commonness included in glossy magazines, books, illustrated books and in finished objects. Such architecture is what is commonly regarded as the latest merchandise created in the images of taste and consciousness of recipients. Such merchandise should be known to exist with the recipient's taste, which is identical with the taste of its creator. Such architecture is interpreted like the cut of trousers, shoe fashion or the color of curtains; like the latest model of a TV set. Here, the modernity and the style of architecture are beyond reflection, beyond thinking about the reason for their nature. All that counts is that architecture is in vogue and that people identify with it. Architecture is current and therefore 'modern'.

What is, then, modernity? The modernity of a columnist or a philosopher, the modernity of technological and practical solutions. First of all, modernity is

<sup>29</sup> ... Masses resist the imperative of rational communication in a shocking way. We give them the chance while all they need is the show. No force can bring them back to the importance of content, even to the importance of the code. We give them the transmission, while all they need are marks; they pay idolatrous homage to the play of marks and stereotypes, they idolize every content only to make it decay and vanish in spectacular series. J. Baudrillard, *W cieniu milczącej większości*, op. cit.

<sup>30</sup> The external form of structure, that is the outer form, the external and internal esthetics of the whole. Author's footnote.

<sup>31</sup> In cities the modern Res Architectonica takes the former position, reserved for immense cathedrals. Such a structure is admired, described and visited by pilgrims for the glory of that city, its creator and architecture... see D. Kozłowski, *Transfiguracja form, albo niech szczególnie funkcjonalizm*, Architektura jako sztuka, op. cit.

<sup>32</sup> In every aspect reading follows writing: reading is more resigned, more courteous and more intellectual. J. L. Borges, *Powszechna historia nikczemności*, Warszawa 2006.

<sup>33</sup> You, who read me, are you sure you understand my language..., J. L. Borges, *Biblioteka Babel*, Fikcje, Warszawa 1972.

a philosophical category. Its essence dwells in a Thought. It is rooted in a thought, which can, in a moment, develop an idea for a concept, to multiply it unconsciously into thousands of branches; to multiply it in subsequent expressions of literature, music, painting, technology, architecture and social life. Architecture is another element influenced by a newly formulated Thought. It is a domino, which pushes other dominos. The dominos standing in front of it. It is going to alter social behavior, fashion, design, aesthetics... Philosophy has an existential task to perform consisting in helping us live a better life by achieving personal perfection in the field of self-knowledge, self-criticism and self-control<sup>34</sup>. A thought is the originator of Architecture, similar to philosophy, it has a vital, existential duty to carry out: Architecture should help us live better lives. The surrounding world is what we can imagine and architecture is the world around us<sup>35</sup>. It changes our reality. It is an element of this change of thinking about everything... about our interpretation of this world around. To name architecture is to create. To name is to imprint and mark differences, and to classify.

There exists no direct form of representation in architecture. The use of geometry, drawing lines, perspective or other presentation conventions are not the invisible medium for but a foretoken of architecture; they are not the representation of architecture<sup>36</sup>. Architecture has a number of levels of representation understood as means of communication. All levels represent and communicate the incipient idea born in the mind of an architect at the same time<sup>37</sup>.

That process refers to Vitruvius and Albertirgo and begins with the need for 'substantialisation' of an idea through 'lineamenta', a general drawing-scheme, which can be presented thanks to the art of perspective, acsonometry, the ability to draw plans, projections and sections of architectural figures. Then comes the Albertan 'comensurazione' or 'proportia' that is the skill of establishing relations between elements. Next, there is the possibility to draw a 3D model, which can be complemented with the fourth dimension to suggest the phenomenon of time – an inseparable part of the process of the reception of architecture. And finally, the last stage, a finished building<sup>38</sup>.

When an architect asks a client about his/her expectations, the client can answer only through the categories and concepts generated and presented to him/her earlier by architecture, e.g. a living room, a bathroom, a bedroom etc<sup>39</sup>. All subsequent concepts and categories, will appear on one of the levels of representation created by an architect. Translation or the record of architecture be-

<sup>34</sup> R. Shusterman, *Praktyka filozofii, filozofia praktyki. Pragmatyzm a życie filozoficzne*, Universitas, Kraków 2005.

<sup>35</sup> The world is what I can imagine, A. Schopenhauer, *Die Welt als Wille und Vorstellung*, 1819.

<sup>36</sup> K. Kalitko, *Architektura między materialnością a wirtualnością*, Wyd. Nauk., Poznań 2005.

<sup>37</sup> Ibidem.

<sup>38</sup> Ibidem.

<sup>39</sup> Ibidem.



comes an interpretation of architecture performed by the architect. Perception stands for reading that record by a user. Information is passed both in the record and in the reading. Both the recording and reading are multilevel.

Modernity in architecture begins when time and space are no longer what they have been so far. Modernity begins in the moment where time and space become separated from the everyday life and from one another to be recognized as separate and independent categories of planning and acting<sup>40</sup>.

The first and the second modernity. Two visions of Architecture: solid and flexible. Two visions of reality. The geometric perspective and the mechanistic vision.

The first modernity. Columns, floor slabs, the way of shaping the projection of a building 'liberated' from reinforced construction technology. Historically assimilated fabrics of rooms: walls, floors. Functional dispositions organizing explicitly and strictly the way of being; providing the sequence of performed activities and even their character. The space for bathrooms, bedrooms, ante-rooms, vestibules – described and understood, shaped and separated by those fabrics of rooms.

And the second modernity: the marking of the saved space, flexibility and ambiguity and their purpose. Virtuality, subtlety and delicacy of space translated in this way. Other materials and means of dividing this space or the suggestion for such division. Light, water, color, smell and texture instead of concrete, dry or brick walls. Transparency instead of imperviousness. Flexibility instead of immobilization.

What is, then, the present-day, post-panoptic<sup>41</sup> modernity? In Architecture, it refers to the 'second modernity', to Bauman's 'liquid modernity', which uses all accessible technological means. The architecture of second modernity<sup>42</sup> leaves the 'architectural panopticum'<sup>43</sup> for the benefit of the architecture of freedom<sup>44</sup>.

<sup>40</sup> Modernity has a number of meanings and its coming and development can be described by a number of categories. One feature of modern life and its modern condition is marked particularly clear as 'the difference that makes the difference', the key property giving roots to all others. The point is in the change of relations between space and time. Modernity begins when time and space are no longer what they have been so far in the long time of the pre-modern age; connected and difficult to distinguish aspects of human experience formulated in a stable and seemingly invariable structure of mutual responsibility see Z. Bauman, *Płynna nowoczesność*, Wyd. Literackie, Kraków 2006. Author's footnote.

<sup>41</sup> The archimethaphor of modern power (the Panopticum), used by Michel Foucault while referring to the project of the Panopticon by Jeremy Bentham. see Z. Bauman, *Płynna nowoczesność*, op. cit.

<sup>42</sup> The second, modern, that is Bauman's 'liquid modernity' as the one that follows the former one symbolized by Ford's factory, unidentified bureaucracy, the Panopticum. Author's footnote.

<sup>43</sup> The way of subordination or 'ordering', based on speed; the access to means of transportation and the resulting freedom of movement. Power and authority, subordination or freedom mean holding domination over time and day and night cycle. Adherence to place, bringing the user under the manage of projection and, resulting from it, the inflexible system of defined space which imposes the cycle of day and night. Author's footnote.

It means different shaping of social mechanisms, different urban planning and different shapes of spaces.

Such modernity means treating the already designed space as open for designing, as intended for an endless search for a definition of its purpose, for constant determining its quality in future. Such modernity means assigning equivocal nature to space by the planned possibility of flexible and permanent transformations, by designing the possibility to choose and to use the space in many ways. Modernity is designing a frame for situations, which are the result of that space, and which exist in that space; modernity is also making a prediction about those situations and inspiration for them.

Motion is inconceivable without time<sup>45</sup> and Architecture is inconceivable without the time when it is created. The architecture of second modernity equals changeability<sup>46</sup>. This changeability is assumed by the concept of velocity, especially acceleration in relation between time and space<sup>47</sup>.

An important moment of humanity is the ability to choose and decide, whereas a machine, as we know, does not have such a feature<sup>48</sup>. An important moment for the architecture of second modernity is its ability to make the created reality an act of will or an act of choice<sup>49</sup>. The end of the Panopticon is the end of mutual engagement of those who control and those who are controlled<sup>50</sup>. It is a different way of perception of space, which is open for constant moving and wandering in it; the space open for looking for fulfillment, which always waits in future. It waits at the end of that road, at the end of that wandering. The space of fluid modernity is the space of awaited fulfillment. The fulfillment, which waits for us, and the fulfillment we pass and find in our journey, free of any space.

Modern architecture is capable of changeability thanks to its flexibility. This changeability may refer to its changeability in time, time itself, the external and internal form of arrangement of functions in its structure, and it can also refer to its purpose and meaning. Modern architecture is capable of experience, which may change<sup>51</sup>. It is another approximation of our expectations, another experi-

<sup>44</sup> A man feels he is free when his imagination does not exceed the sensible desires and when the imagined and desired goals do not go beyond his possibilities to act. Z. Bauman, *Płynna nowoczesność*, op. cit.

<sup>45</sup> L. J. Borges, *Historia wieczności*, Prószyński i S-ka, Warszawa, 2006.

<sup>46</sup> ... Understood as the inability to become immobilized. We move and we cannot help moving, not because, as Max Weber claimed, we want to delay 'the moment of satisfaction' but because the satisfaction itself seems to be impossible. Z. Bauman, *Płynna nowoczesność*, op. cit.

<sup>47</sup> ...The idea of velocity or speed itself assumes changeability, especially the idea of acceleration in relation between time and space ... Ibidem.

<sup>48</sup> A. Kępiński, *Rytm życia*, Wyd. Literackie, Kraków, 2007.

<sup>49</sup> ... Reality is the expression of will... A. Schopenhauer, *Die Welt als Wille und Vorstellung*, 1819.

<sup>50</sup> Z. Bauman, *Płynna nowoczesność*, op. cit.

<sup>51</sup> Change in a coherent unity of experience... M. Foucault, *How an experience book is born*. New York 1991.

ence which changes us and the architecture itself. For presently designed Architecture to be modern means exceeding its own boundaries and being in the state of constant transgression<sup>52</sup>.

Architecture is a branch of culture. It is a method of passing content like painting, sculpture, literature, film or theater. The perception of an architectural idea is multi-layered in the same way as the perception of a film, book or play. The first, outer layer is the form (the façade) and the intended use (the function) of an object – just like in music, a play or a novel or like in an essay, funeral march or a portrait. It is an excuse to say something more, an excuse to turn somebody's attention. The second layer is the plot in a film and the utility value in architecture. It is the primary content of a play thought up, perhaps, many years ago, which has just become a frame to pass information, to say something contemporary and adequate to present day contexts. It is a piece of music, composed a hundred and twenty years ago and performed today with new instruments. That second layer in architecture is technology, the way of planning a function of a building, contemporary nature of professional solutions and the workshop of a designer. The third layer is a Thought, the Thought that comes and determines all fields of culture, inspires ideas that appear in those fields. This thought creates a new trend, a new style and a new social everyday life. That thought develops not only an idea for a new piece of art or a new building. Such a thought will create an idea for Newness, for a different quality of ideas that are rooted in that Newness, for another, abstract approach to reality. That thought could fill frames for pictures, frames that have remained empty so far because they were dedicated to the new, present content. The thought can also insert this content into already written texts or it can write new ones. It can build new frames, contemporary to it and able to transfer new content. There is also the Whole. The Structure. It should be cohesive. It is composed of all the layers. This structure is programmed by the Thought.

Who is, then, a writer with nothing to say while writing a book? Who is an architect with nothing to say in his design?

Being is a Road. A Paris passage. It is wandering in space and time. Architecture is a set design in which we wander and the road we walk. It is a Marked out Road and a material road. Similar to the 7th Mahler's Symphony, intellectually rewritten for consecutive pictures in a designed space or romantic Mussorgsky's tales, clear for future interpretation and obvious by their painted literalness. Architecture is also a concrete freeway, which not only joins two cities on a map but is also a deliberate instruction for a journey and joins places we want to visit.

Maybe that context is not important, not noticed or internalized? So there is nothing, no suggested interpretation, no suggested content or meaning. Wandering in desolation?

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<sup>52</sup> To be modern means to exceed constantly one's limits, be in the state of permanent transgression... Z. Bauman, *Płynna nowoczesność*, op. cit.

It is not true that when we deduct everything there is nothing left<sup>53</sup>. There is a privilege of every rest, in every domain; the privilege of existence for the inexpressible and marginal. That rest exists in art and in a society<sup>54</sup>. We are governed not by political economy of production but by the political economy of reproduction, recovery, transformation and recycling – we are governed by ecology and pollution – the political economy of the rest<sup>55</sup>. The rest is always deprived of an autonomous sense and its own location; the rest is determined and indicated by division, restriction and exclusion. All what is left is doomed to never-ending repetitions in *phantasmata*<sup>56, 57</sup>. The rest is also a subject of interpretation. Its impingement and meaning are objective. In result, the unpredictable content creates itself automatically.

The process of marking a road out is recorded in time and space. It is recorded by Music, Architecture and Literature, by the plot of video games or the rectangular shape of a TV set. By all the things that can suggest something and may bring interpretation to our ambience.

What is our memory? What constitutes its record? What can it be? Can the frame for events, the contemporary architectural space, become the record in memory for all present and future things to happen? That 'frame' which is but a method or an arena for things to come...

The frame is like a sheet of paper for content that permanently and cyclically gets erased. It is a record of the epoch and the time when it was created. New records replace the older ones faster and faster. Old records are deleted, reset and replaced by events that come next.

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<sup>53</sup> Ibidem.

<sup>54</sup> Baudrillard refers to the column called „Society’ in „Le Monde”, where appear only those, who cannot be socialized; ‘social’ cases analogous to cases in medicine, understood as diverticula of a system which should be absorbed; segments separated by the society during development and expansion. J. Baudrillard, *Symulakry i symulacja*. Rzeczywistość nie istnieje, Wyd. Sic!, Warszawa 2005.

<sup>55</sup> Ibidem.

<sup>56</sup> The value has a marginal meaning when not absorbed and annihilated during the process of changes. Society itself becomes also marginal when it becomes the ‘product of social relations’. Ibidem.

<sup>57</sup> Fantasmata, fantasy is a concept in the language of psychoanalysis. A fantasy is an imagined scenario where a person fulfills their wishes in an implicit or explicit way. A fantasy is an element in the psychological reality. What a subject understands as his real reminiscence is, from the point of view of psychoanalysis, only his fantasy and has not had to happen in reality or has happened in a different way as reported by the subject.... In the narrower meaning the concept of fantasy should be understood as a day-dream, a scenario devised by a conscious subject to depict desirable or undesirable course of certain future or past events. In the broader meaning a fantasy is a conviction and memory of past events. In this meaning a fantasy derives from unconsciousness. Fantasies can be conscious or unconscious – translated from <http://pl.wikipedia.org>

If the frame is a sheet of paper noted down by its successive users, the record of its place in history is the fact of being that sheet of paper<sup>58</sup>, and the fact of being a sheet of a particular type of paper.

I think, that the frame is more like a board than like a sheet of paper; a board where successive users write down their desires and rules, where they erase old and add new items of information. Can such a frame be memory? Can it be the record of the passing time? For me it is a record of time where it was created; in the same way as the board is a record of time when it was used as a board. It was preceded by clay tablets, a slate pencil and sketches on sand, now replaced by a screen of a multimedia projector, a modern 'frame' for passing information which will be replaced by something else in future.

Wandering changes and enriches us with experience; wandering in a dedicated and framed space where we can alter and arrange everything the way we like because for those few moments that space belongs to us.

An alien evokes ambivalent and conflicting emotions. An alien is not a foreigner representing different norms and having different roots but rather someone who comes from nowhere, who is thought not to represent any standards and having no roots. An alien is someone who comes today and stays tomorrow but is also physically, culturally and spiritually close to us<sup>59</sup>. An alien does not settle down in a given social circle; he is deprived of location and does not create durable family and spatial relations<sup>60</sup>.

Early modernity rooted people out to make them fit for taking roots again. This is different from the former, classical critical theory<sup>61</sup>, based on the experience of other modernity, obsessively occupied by the need for order and concentrated on liberation with its clear-cut standards and sanctified customs, conduct, assignment of duties and supervision<sup>62</sup>. That type of modernism, which was both the aim itself and the cognitive frame in the classical critical theory, surprises us with its distinctness from the form of modernism, which shapes the lives of the contemporary generations. That previous frame appears to be 'heavy' or fixed as compared to the 'light', 'liquid' or 'melted' modern frame; united as compared to 'capillary', and system-based as compared to network-based. In the epoch of liquid modernity, the social openness for criticism resembles rather relations typical of a campground<sup>63</sup> and is characterized by the society of modern nomads. *The modern society is like a campground. The place is open for everyone who has their own trailer and enough money to pay for the stay*<sup>64</sup>.

<sup>58</sup> It is a sheet of paper and not a clay tablet or a roll of parchment... Author's footnote.

<sup>59</sup> G. Simmel, *Obcy* [w:] *Most i drzewi. Wybór esejów*, Oficyna Naukowa, Warszawa 2006.

<sup>60</sup> Ibidem.

<sup>61</sup> Theodore Adorno i Max Horkheimer.

<sup>62</sup> Ibidem.

<sup>63</sup> ...Tourists come and go. No one is particularly interested how a campground works, as long as they have enough space to park their trailers, electric sockets and properly working showers and the owners of the neighboring trailers are not too noisy... Z. Bauman, *Płynna nowoczesność*, op. cit.

<sup>64</sup> Ibidem.

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DROGA OCZEKIWANYCH SPEŁNIEŃ. O FLEKSYBILNOŚCI CZYLI O DRUGIEJ  
NOWOCZESNOŚCI W ARCHITEKTURZE

**Streszczenie.** Pierwsza i druga nowoczesność. Dwie wizje architektury: stała i płynna. Dwie wizje rzeczywistości. Perspektywa geometryczna i mechanistyczna wizja. Pierwsza nowoczesność. Słupy, płyty stropowe, „uwolniony”, z usztywniających technologii budowlanych, sposób kształtowania rzutu budynku. Historycznie przyswojone przegrody budowlane: ściany, stropy. Dyspozycje funkcjonalne jednoznacznie i rygorystycznie organizujące sposób bycia, określające kolejność odbywanych czynności, a nawet ich charakter. Pomieszczenia łazienek, sypialni, przedpokoi, przedsionków, opisane i pojmowane, ukształtowane i wyodrębnione tymi przegrodami... I druga nowoczesność: zaznaczanie zapisywanych przestrzeni, fleksybilność i wieloznaczność i ich przeznaczenia. Wirtualność, subtelność i delikatność, „tłumaczonych” w ten sposób przestrzeni. Inne materiały i środki podziału tej przestrzeni, a właściwie sugestii tego podziału. Światło, woda, kolor, zapach, dźwięk i faktura zamiast betonowej, gipsowej czy ceglanej ściany. Transparentność zamiast nieprzenikalności. Zmienność zamiast usztywnienia. Czymże jest obecna, współczesna nam, postpanoptyczna nowoczesność? W architekturze nawiązuje do drugiej nowoczesności”, do „baumanowskiej płynnej nowoczesności”, wykorzystując ku temu wszystkie dostępne obecnie środki techniczne. Architektura drugiej nowoczesności, to odejście od „architektonicznego panopticum” na rzecz architektury wolności. To inne kształtowanie mechanizmów społecznych, inna urbanistyka i inaczej kształtowana przestrzeń obiektów. To potraktowanie zaprojektowanej już przestrzeni, jako pozostającej do zaprojektowania, przeznaczonej do permanentnego, wciąż nowego, definiowania jej przeznaczenia i określania wciąż na nowo jej jakości w przyszłości. To nadawanie jej wieloznacznego charakteru poprzez przewidzianą możliwość fleksybilnych, ciągłych przekształceń. Zaprojektowanie możliwości wyboru i różnych sposobów użytkowania. To zaprojektowanie ramy dla zdarzeń, które mogą w tej przestrzeni zaistnieć... ale także, przewidzenie i zainspirowanie tychże zdarzeń.

**Słowa kluczowe:** fleksybilność, druga nowoczesność, architektura, wizje architektury