Symbol as a versatile language of communication in Polish contemporary sacred architecture

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The human being does not live in a material world only but in a symbolic one also
E. Cassirer, “An Essay on Man”

The purpose of the research was to prove the following thesis:
1) The symbol is a versatile communicate of space perception. The sacral symbol is independent on culture is a versatile language and has an arbitral character.
2) The meanings of archetype and cosmological symbols in contemporary Polish sacral architecture become from Judeo-Christian culture.

The Report

Genesis of work was:
* The recognition accuracy of Ernst Cassirer’s thesis that the symbol is immanent being, confirmed by Mircea Eliade research. Check thesis of human studies in the architectural realizations.
* My own experience with the space perception of particular objects of sacred architecture. Checking the thesis of universality on the ground for symbolic execution of contemporary Polish churches.
* Contact with the problems of spatial perception and symbols in the course of the thesis Chapel City — silence zone.

Chapter 1 under the title: Main definitions under discussion in the work: symbol (sacred symbols), sign, archetype, religion, myth, sacrum — profanum, sacrum — taboo, sacred space, sacred experiences and psychological experiences in architectural space, ways of communication — language, gesture, symbol. Symbol classification according to way of influence on receiver. Urban symbol — Building or part of building visible from outer perspective making important element of urban space. Graphic symbol — Graphic symbol two dimensional or spatial, standing separately on the building or inside constitutingsymbolic contact. Its perception is possible if the distance to the observer is insignificant and is not important in urban space (e.g. cross, labyrinth, tabernakulum). Spatial symbol — Not using graphic symbol but only certain spatial form. The conclusion of the chapter was that symbol has following attributes: transparency, arbitrary, participation in presentation force, multilayerness — [indication beyond itself], hierarchical structure, symbols explain always spiritual reality, symbols have always sacred character, full symbol meaning can be explained only with reference to structure of universe, symbols of cosmological order have universal nature [Fig. 1–3].

Chapter 2 under the title: Symbol recognition to human studies for architectural space. The chapter present different philosophical symbol theory. The studies of the symbol significant were carried out on the basis of anthropology, sociology, religious study and psychology of perception. The symbol definition was given on the basis of humanistic theories of E. Cassirer, M. Eliade and J. Hani, J. Baldock, D. Forstner, P. Tillich,
Chapter 3 under the title: *Psychology of perception and its language*. It has been describe christens person human dual concept, the man as the being bodily-spiritual is spiritual in the state to feel the sacred. In the chapter discussed individual perceptual senses; so as; the eyesight, the hearing, the touch, the taste, the smell and the sense kinesthetically. The chapter presents As well the problem of emblematic getting to know God. All issues were discussed on the basis of contemporary sacred implementations.

Chapter 4 under the title: *Symbols in the judeo-christian architecture and architecture in the great religions of the world*. Is the description of symbols in three monotheistic religions. The chapter describe the following topics: symbols history in temple, common symbols language in non-Christian and Christian religion temples, nature — the part of contemporary sacred architecture — its meaning and symbolic. The similarity, differences as well as connections between the sacred symbols of Christianity, Judaism and Islam have been revealed. The understanding of their meanings in sacral architecture of Judaism and Islam can understand the significant and the provenience of symbols in contemporary, sacral, Polish architecture. The describing the symbols used in designs outside the Poland have shown the versatile character of cosmological symbols.

Chapter 5 under the title: *Polish contemporary sacred architecture and its symbols*. Is the description of symbols of the symbols witch aspires in Polish contemporary sacred architecture. It is the most extensive chapter is about 50% volumes of the work (227 pages). The relations between the cosmological and theological symbols have been described on the basis. There is a description of cosmological symbols so as; the tent — the first Judaic temple, the holy top — where the God lives, and the holy mountain — the place where the man meets the God. In particular theological symbols such as: gate — symbol of crossing in to sacred space, tower — urbanity sine of heaven, water- a symbol of purification and rebirth, altar- symbol of death and Resurrection of Jesus Christ, stone — symbol of the temple building material, light — symbol of Jesus Christ, temple as a home of the people of God, cross and the temple as a body God Men — Men God has been analyzed from theirs first meanings and theirs significant in non-Christian temples. Such approach revealed that symbols in temples have versatile an arbitrary character and primary provenience. In spite of this an allegory in Polish, contemporary sacral architecture has meanings base on archetype. The analysis was carried out in a range of different projects of contemporary Polish sacred architecture. Particularity of religious and political
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Fig. 4. Poland, Międzylesie, Altar in NMP Church. Photo W.W.

Fig. 5. Poland, Altar of Pop John II Papiieski, Łomża. Arch. A. Miklaszewski and K. Kucza-Kuczyński. Drawing A. Wierzbicka.

Fig. 6. Poland, Milanówek, Church. Drawing A. Wierzbicka.

Fig. 7. Poland, Gate, Church in Warsaw, Ursynow. Arch. M. Budzyński. Drawing A. Wierzbicka.

Such approach revealed that symbols in temples have versatile an arbitrary character and primary provenience. In spite of this a allegory in Polish, contemporary sacral architecture has meanings base on archetype. It should be noted that on the understanding of the meaning of liturgical symbols has a big influence liturgy in Neo-Catechumenal Way, that specifically draw attention to the symbolic nature of the liturgical space. The study examined 72 realst objects and 20 objects of the competition. During analyze were taken into account about 20 foreign objects. In particular, projects were analyses temples providence of God — International Competition organized in cooperation of Union of Polish Architects and The Warsaw Metropolitan Curia. In competition participated 100 employees architectural workshop from around the world. In this work comparative grown together as a background of sacred architecture analyzed foreign objects include such projects as: Cathedral of the Resurrection, Evry, Paris — arch. M. Botta, Notre-Dame de Pentecote — Franck Hammoutene, Paryż — arch. F. Hamuntem, Chapel of St. Mary of the Angels, Monte Tamaro, Ticino — arch. M. Botta, Notre Dame du Haut, or Ronchamp, Convent of La Tourette, Church at Firminy — arch. Le Corbusier, Church on water in Tomau Japan —arch. Tadao Ando [Fig. 4–7].

Chapter 6 under the title: Roundup, was divided in for under champers such as: New view for symbols in contemporary sacred buildings, New praying and contemplation spaces and its symbolic language, Thesis proof, Final conclusions. The human being can feel the sacer only by symbols, which are the fundamental language of the space communication. It has been revealed during analysis of sacral architecture in the difference cultures. It should be noted that the trying to design the versatile sacer places without any theological symbols always failed and finalized using cosmological situation undoubtedly influenced design features of the outputs. (In no other European country there was build, so many places of worship in the recent 30 year period).
symbols. Such an example is sacral design The Space of Contemplation in UNESCO headquarters in Paris, by Japanese architect Tadao Ando. In spite of the versatility in this area there a lots of symbolic significant.

Contemporary civilization can be characterized by dynamic, technological progress and the flood of the information. However, the technological progress has not changed the perception of the holy area since their need will be present at any time. The examples of sacred designs — particularly the area of the meditations and serenity — have revealed that the way to finding the meaning of the space is coming back. It steams from an arbitrary need of human being, independent on origins, culture and religion. The sum up in the thesis shown that architecture can be played the significant role to finding the meanings of existence, cultural progress and deepening of the social ties.

This work is an attempt to answer the questions: What is sacred in architecture? Is the language of symbols are currently surround the site? What makes being in some places helps customers experience transcendental? The summery of the research was that: Symbol is a versatile communicate of space perception. Universalism of symbol message Polish contemporary sacred architecture proofs. Symbols, by Cassirer and Eliade, they are not only the products of human minds”. They constitute the coherent conceptual system, which is pointed by numerous sacred buildings. Symbols fulfill the certain needs, meet the particular meaning as a language of communication. The space becomes Holy through symbols only. Symbol remains the basic language of Temple space communication. Technical progress of modern civilization does not change the attitude of sacred spaces. Need for consecration of space remain present and it will be present any time [Fig. 8–10].

References

Chapter 1


Chapter 2

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Chapter 3


Chapter 4


Chapter 5


Chapter 6