

Summary

The dissertation wishes to investigate the various links between 20th-century architecture and fine art movements, with a special focus on the lesser known and lesser studied new connections, which developed during the past forty years between these two, otherwise clearly separated artistic disciplines.

On the one hand, the aim of the dissertation is to analyze the analogies, which are manifested in the concepts and creative practices of the people actively engaged in these two disciplines – analogies that had previously not been studied – , and also to provide a common interpretation of their historical and philosophical background and creative behavior. On the other hand, the dissertation also wants to study those theoretical, conceptual and visual correspondences, which generally exist between modern and late-modern architecture and the geometrical abstract school within fine art, and which form the basis of the apparent analogies and related features in the works of certain artists.

By using the methods of comparative analysis, the dissertation wishes to collate a number of artworks from architecture and fine art, which have previously not been compared in specialist literature, so as to highlight the correspondences between the two artistic disciplines. By analyzing the parallels existing in the period, when modern architecture emerged and Avant-garde art expanded, the dissertation primarily focuses on the theoretical and conceptual ‘common denominators’ that characterize both artistic fields, while also bringing to the fore the issues of form creation and artistic language in connection with the late modern period. Since the paradoxes of rendering perceivable all those things that lie beyond perception, of making tangible what is metaphysical, of turning visible what is spiritual, and of giving form to shapeless ideas apply to both architecture and fine art, heightened attention is being focused on the problems and possibilities related to the visualization and objectification of ideas and the alternatives revealed in fine arts, along with the parallel representation and adaptation of these alternatives in an architectural context.

The dissertation attaches utmost importance to simultaneously studying the issues of form and content, and also of (formal) vocabulary and meaning, in the context of their mutual interaction, so as to present the artworks in a correlation of spiritual-conceptual and formal-material-structural aspects, weaving the logic of conceptual and visual logic into the entire body of the dissertation in a parallel manner.

The dissertation is divided into three main parts.

The chapter entitled “The Joint Genesis of Modern Architecture and Abstract Painting” follows the introduction. It describes the road that painting covered from representation to abstraction (actually, this coincides with the various stages that one of the major fine art movements passed through on the way to becoming architectonic) on the one hand and points to those theoretical, conceptual and stylistic analogies between the two artistic disciplines, which became apparent in the period, when modern architecture emergence and Avant-garde art expanded.

Entitled “Post-Modern Architecture and Trans-Avant-garde Painting”

“Structuralism in Architecture and Fine Art”

“Constructivist Painting and Deconstructivist Architecture”

“Minimal Art and Minimalist Architecture”,

the second chapter studies the conceptual and stylistic analogies between the various movements in post-modern, late-modern and neo-modern tendencies in architecture and fine art; also, the section entitled “Architectonic Thinking and Geometrical Abstraction” discusses the history and choreography of the mutual influences between architecture and fine art, with a special focus on the stylistic vocabulary of geometrical abstract and its grammatical foundations in its prime examples, and also covering the differences between conceptual and visual thinking.

In its fourteen studies of various lengths, the third chapter zooms in on the problems of similarities and dissimilarities in worldview, art philosophy, attitudes and styles between architectural designs and artworks, or architects and artists, respectively. Proceeding along the logic of geometrical abstraction, it outlines the conceptual and stylistic alternatives, which are common in these artistic disciplines, approaching the subject from the viewpoint of both architecture and fine art.

Here is selection of titles from the collection of comparative analyses:

The Architecture of the Picture and the Picture of the Architecture – Transparency and Transformation

(László Moholy-Nagy – Peter Eisenman)

The Square and the Grid – The Rational and the Irrational Spatial Grids

(Sol LeWitt – Arata Isozaki)

Extreme Repetition – Modular and Serial Order

(Philip Johnson – Carl André – Arman)