

## THE PARADOX OF THE BEAUTIFUL OR THE ART PARADOX

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### Introduction

The paradox is inherent in many works of art of the twentieth century. Particularly clear, the paradox in art showed its essence in the beginning of the 21st century, when distorted reality, problems of meaning, unusual attitude to reality broke down the stereotypes of life established by centuries and could express their essence through an enigma. Interest in paradox in works of art testifies to the corresponding psycho-emotional state of society, it reflects reality in its artistic colours, as well as clearly demonstrates the specificity of perception of reality, the way of demonstrating the spiritual world and the level of comprehension of being. The purpose of this study is to trace the influence of art as a manipulative factor in the presentation of reality and the influence of the subjective creative view of an artist on the change of aesthetic categories that have formed in society as classical. Pablo Picasso wrote: "We all know that art is not true. Art is a lie that makes us realize the truth, at least the truth that is being given to us. An artist must know the way in which to convince others of the truth of his lies." And the most important thing in this process is to introduce the viewer to a state of ecstatic - "a state that is formed through the acquisition of high experiences, arousal. It is the process of finding and controlling the ecstatic state, which is caused by physiological, energetic and mental processes. It is a special state of being that can be called a sense of admiration."

### Main Material

The paradox of any art is the intensification of attention to its creator, the desire to look into the privacy of the artist, which he freely or involuntarily demonstrates in his works. Sometimes this curiosity comes down to peeping, speculation, centuries-old discussions and more. An interest in understanding the human genius, to a person exceptional mentally and emotionally, to a human donor who feeds society with energy, adrenaline, despite the subjects of works of art, inspires people and at the same time exhausts the creator. If in painting the art of illusion is in the transfer of three-dimensional space in two-dimensional, in the creation of picturesque puzzles of centuries; in architecture - the artist works in three dimensions and it is more difficult to surprise the consumer here. Although, the laws of physics help the architect sometimes. Houses planted near each other create the illusion of narrowing space, crimping. However, this does not mean that the architect does not want to surprise. The architects of ancient Rome use the laws of physics for optical illusions in the formation of mosaic floors. This technique of deformation of space was imitated in all epochs and to this day it is amazing and fascinating, but it is considered a classic.

The 21st century, along with the technological explosion, has given rise to an emotional outburst, where the search for adrenaline becomes a way of realizing oneself in art through new forms of paradox, where simplicity borders on improbability. Extreme of architectural work of the 21st century was in the birth of a fresh paradox, which, as in poetry, caused thought and fantasy. The human genius in his work is over-saturated with established criteria of beauty and dictates new ones, at the basis of which there is also powerful aggression. However, the most striking feature of early twentieth-century architecture is its outrageousness. Torn and broken facades of houses, torn, exposed structures, demonstration of plumbing communications, and the combinations of bright colors testify to the birth of demonstrative silent protest. Mixed emotions of aggression, hatred, joy are combined into one architectural canvas, which show the state of the artist and the state of society. The paradox is not true, but with the help of a paradox, an architect opens himself to the incomprehensible – and, perhaps, even us - in a speculative dimension, but to measure the real. Curve House in Sopot, Poland, Inverted House in Szymbark, Poland, Le Kinemax Poitiers Cinema at Futuroscope Amusement Park in Poitiers, France, Stone House, Guimaraes, Portugal, etc. is just a small list of selected works that vividly demonstrate the change in aesthetic tastes, which speaks of the leveling of the classical understanding of "beautiful and ugly".

The beginning of the 21st century is characterized by propaganda of outrageousness and exclusivity. Such moods may not be long-lasting, but they are a barometer whose arrows indicate changes in art. Skill and professionalism today are only the basis, the foundation for creativity, but the measure of the highest grade is the state of ecstatic generated by the work.



### Discussions & Conclusions

The art of the 21st century wants to surprise and shock with its works, the art looks for the original and the exceptional, it focuses on the single, not the general, it actively uses the achievements of science, which is based on the logic and laws of physics. However, the paradox of 21st century art, in contrast to science, is disorientation, misinformation, and even deceit, which is called with the refined word - illusion - for the sake of empathy. Having been focused on this, it breaks humanity's stereotypes of the fundamental categories of aesthetics, reformats the notion of beauty, which does not necessarily "bring a sense of pleasure", but vice versa - beauty must surprise, shock, raise adrenaline and be a one-time point stimulus.

The thesis that architecture reflects the general function of culture<sup>1</sup> in soothing and restoring spiritual peace for modern post-industrial society is not sufficient to satisfy the emotional perception of space. To achieve the multidimensionality of the viewer's interpretations required of contemporary art, architecture resorts to a manipulative method of reflecting the reality of the spatial environment.

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