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THE "LINGUISTIC TURN" AND TWENTIETH-CENTURY POSSIBILITIES OF CONDUCTING RESEARCH ON OLD ARCHITECTURE. PERCEPTION AND RECEPTION OF ARCHITECTURAL PIECES IN SOUTH AMERICA

Abstract: Language plays a leading role in describing, arranging and construing the social world, which also incorporates broadly understood culture. Research on language and its associated methodology is already the subject of interest of psychologists, sociologists, historians, and anthropologists. Attempts to employ the linguistic model in other domains have also included the analyses of the works from the domain of visual arts, such as painting, sculpture, film and architecture. The research that seems the most interesting involves elements of semiotics. With reference to architecture, it has been carried out for a long time and we may be tempted to review its results. On the other hand, it is worth suggesting other possibilities of conducting research based on other linguistic methods, such as the "aesthetics of reception", which also seems to offer new interpretative possibilities. The analysis of some architectural pieces in South America will serve as an example of these explorations.

Keywords: linguistic turn, aesthetic of reception, semiotic in architecture, perception, colonial architecture

Language plays a leading role in describing, arranging and construing the social world, which also incorporates widely understood culture. Within its scope, it seems important to describe and interpret the environment in which people conduct their daily lives, including the architecture characteristic for particular areas. As pointed out by Lotar Rasiński, research on language and the methodology associated with it is already observed and implemented by psychologists (Jacques-Marie-Émile Lacan), sociologists (Pierre Bourdieu) and historians

(Hayden White) as well as anthropologists (following the model work by Clifford Geertz). Language has become a key which makes possible the understanding of contemporary reality.[1]

Attempts to employ the linguistic model in other domains have also included the analyses of the works from the domain of visual arts, such as painting, sculpture, film and architecture. The research that seems the most interesting involves elements of semiotics. With reference to architecture, it has been carried out for a long time and we may be tempted to review its results. On the other hand, it is worth suggesting other possibilities of conducting research based on other linguistic methods, such as the "aesthetics of reception", which also seems to offer new interpretative possibilities. The analysis of some architectural pieces in South America will serve as an example of these explorations.

A semiotic perspective on an architectural object

Since the creation of the discipline, art historians have been interested in the reception of the messages and meanings associated with particular architectural pieces, yet more comprehensive analyses within this scope started to appear in mid-20th century. Research on the semiotics[2] of architecture dates back to the 1950s, after it became clear that this discipline included not only linguistics, but also other fields and systems of signs, which do not make use of words. At the beginning of the 1990s, Krzysztof Lenartowicz tried to characterise the research on semiotics in the context of architecture; his "review" ends in early 1980s.[3] Apart from presenting his own brief comments, he discusses the book by Martin Krampen from 1979, *Meaning in the Urban Environment*,[4] as a "point-of-view" publication. However, later on he states that semiotic research on architecture is "in the state of rapid development. On the one hand, we have to do with a great number of works, which makes it impossible to discuss them all; on the other hand, clearer disciplinary divisions have already emerged, which makes it possible to systematize the material".[5]

1 L. Rasiński, "'Reguły' i 'gry' świata społecznego – Wittgenstein, de Saussure i zwrot lingwistyczny w filozofii społecznej, in: *Język, dyskurs, społeczeństwo. Zwrot lingwistyczny w filozofii społecznej*, ed. L. Rasiński, Wydawnictwo Naukowe PWN, Warszawa 2009, p. 7.
2 Semiological (deriving from European thought) and semiotic (American) research dates back to the 1950s and is associated with the French school of structuralism.
3 The chapter titled "Semiologia architektury" in: J. K. Lenartowicz, *O psychologii architektury. Próba inwentaryzacji badań, zakres przedmiotowy i wpływ na architekturę*, Politechnika Krakowska, Kraków 1992, pp. 89-99.
4 M. Krampen, *Meaning in the Urban Environment*, Routledge Library Editions, London 1979.
5 J.K. Lenartowicz, *O psychologii...*, p. 94.

What seems worth mentioning, apart from the works discussed by Lenarto-wicz in more details, are the publications of Geoffrey Broadbent: the article "A Plain Man's Guide to the Theory of Signs in Architecture",[6] from the second half of the 1970s, the work *Architects and their Symbols*[7] from 1980, and the collection of articles by various authors *Sign, Symbols and Architecture*[8] edited by Broadbent, Richard Bunt, and Charles Jencks.[9] Among the older works, the ones that remain interesting are an essay by Umberto Eco[10] and a short text by Mieczysław Porębski.[11] The semiotic approach to architecture is also visible in later research on "meanings".[12] In 1993, Jorge Medina Vidal[13] edited a collection of articles on the interpretation of meanings in architecture. The book from 1997, *Semiotics around the World: Synthesis in Diversity*, proceedings of the congress organized in 1994 by the International Association for Semiotic Studies, contains a section on semiotic research within the domain of architecture and urban space.[14] Another book, *Rethinking Architecture: A Reader in Cultural Theory*, edited by Neil Leach,[15] was published in 1997: it was an

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[6]   G. Broadbent, 'A Plain Man's Guide to the Theory of Signs in Architecture", *Architectural Design* 1977, no 7–8, pp. 474–482.

[7]   G. Broadbent, "Architects and their Symbols", *Built Environment* 1980, vol. 6, no 1, *Architects, Space and People*, pp. 10–28.

[8]   G. Broadbent, R. Bunt, Ch. Jencks, eds., *Sign, Symbols and Architecture*, Wiley, New York 1980.

[9]   Both books are mentioned by Lenartowicz. The book *Sign, Symbols and Architecture* was reviewed by G. Necipoğlu:: "Sign, Symbols and Architecture by Geoffrey Broadbent, Richard Bunt, Charles Jencks", *Journal of the Society of Architectural Historians* 1981, vol. 40, no 3, pp. 259–260. It is worth mentioning the following articles in this book: Ch. Jencks, "The Architectural Sign", pp. 71–118; X. R. de Ventós, "The Sociology of Semiology", pp. 169–202; M. Gandelsonas, D. Morton, "On Reading Architecture", pp. 243–273; J. Blau, "A Framework of Meaning in Architecture", pp. 333–366; E. Garroni, "The 'Language' of Architecture", pp. 379–410.

[10] U. Eco, *Pejzaż semiotyczny*, transl. Adam Weinsberg, PIW, Warszawa 1972 [1968], pp. 271–323.

[11] M. Porębski, *Ikonosfera*, PIW, Warszawa 1972, pp. 151–169.

[12] Paul Crossley, among others, made use of the achievements of semiotics in his studies on me-anings in medieval architecture. Cf. P. Crossley, "In Search of an Iconography of Medieval Architecture", in: *Symbolae Historiae Artium. Studia z historii sztuki Lechowi Kalinowskiemu dedykowane*, ed. J. Gadomski et al., PWN, Warszawa 1986, pp. 55–66.

[13] The book sums up the work of the students who participated in the courses of *General semiotics* and *Semiotics of architecture* (in 1986–1993) in Instituto de Diseño at the Faculty of Architecture of the University of Montevideo, run by Jorge Medina Vidal; J. Medina Vidal (ed.), *Semiótica de la arquitectura. Trabajos monográficos*, Facultad de Arquitectura, Montevideo 1993.

[14] The section concerning architecture and space includes 18 articles. I. Rauch, G.F. Carr, eds., *Semiotics Around the World: Synthesis in Diversity. Proceedings of the Fifth Congress of the International Association for Semiotic Studies, Berkeley 1994*, Mount de Gruyter, Berlin-New York 1997, pp. 511–581.

[15] N. Leach (ed.), *Rethinking Architecture: A Reader in Cultural Theory*, Routledge, London-New York 1997.

anthology of theoretical and philosophical articles on architecture, also touching upon some issues of semiology, with texts by Roland Barthes[16] and Umberto Eco.[17] Among the Spanish language studies, it is worth mentioning the article by Claudio Gueri (2001)[18] and the book by Bruno Chuk (2005).[19] A Polish contribution to the field is a recently published book by Magdalena Borowska, *Estetyka i poszukiwanie znaczeń w przestrzeniach architektonicznych*.[20]

Although those books refer to examples of artworks from former epochs, they mainly concentrate on modern architecture: it is a subject of reflection, a search for signs and interpretations. Obviously, an analysis of both old and modern architecture can be carried out with the aid of certain elements of semiotic research, with an awareness of its limitations. Certain conclusions from the field of hermeneutics also seem important; here we can recapitulate the words of Ferdinand Fellman from his book *Symbolischer Pragmatismus*: "Whereas cognition focuses directly on objects, understanding opens perspectives in which objects appear. (...) however, objectivity is not rooted in objects, but in symbolic forms, which are the reason for possible objective objectivity"[21] (in this case objectivity of a building – a church). Paweł Dybel writes: "Hermeneutics in this form is a theory of understanding, which seeks the source of general meaning not in language (concepts and words), but in images and visions".[22]

The linguistic turn in the context of historical research

The linguistic turn in historical research was associated with the question about the possibility (or lack of possibility) of historical cognition. Post-modernist theories negate the fact that historical works recount real and objective history, events which happened exactly as they were described. Thus, Roland Barthes and Hayden White[23] claim that historical works are not actually different from

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16 R. Barthes, "Semiology and the Urban", in: *Rethinking* ..., pp. 166–172; R. Barthes, 'The Eiffel Tower", in: *Rethinking* ..., pp. 172–180.

17 U. Eco, "Function and Sign: the Semiotics of Architecture", in: Rethinking ..., pp. 182–202; U. Eco, *How an Exposition Exposes Itself*, in: *Rethinking* ..., pp. 202–204.

18 C. Gueri, "Lenguaje, diseńo y arquitectura", *Cuadernos de la Facultad de Humanidades y Ciencias Sociales* 2001, vol. 17, febrero, pp. 211–250.

19 B. Chuk, *Semiótica Narrativa del Espacio Arquitectónico*, Nobuko, Buenos Aires 2005.

20 M. Borowska, *Estetyka i poszukiwanie znaczeń w przestrzeniach architektonicznych*, Semper, Warszawa 2013.

21 As cited in: P. Dybel, *Oblicza hermeneutyki*, Universitas, Kraków 2012, p. 20.

22 Ibid., p. 20.

23 The works of both authors we should mention in this context are: R. Barthes, "The Discourse of History", in *Comparativre Criticism: A Yearbook* 1981,vol. 3, pp. 3-28 and Hayden White, *Methahistory. The Historical Imagination in Nineteenth-Century Europe* (1973). I have used its Spanish translation: H. White, *Metahistoria. La imaginación histórica en la Europa del siglo XIX*, transl. S. Mastrangelo, Fondo de Cultura Económica, México 2014 [1973].

books of fiction; they describe "imaginary" stories and belong to fictional kind of writing.[24] In the introduction to his book, White asks about the meaning of the phrase "historical thinking" and the typical features characteristic solely of historical research. However, he arrives at the conclusion that although it was a subject of scholarly deliberations for the whole 19th century, there is no explicit answer to this question.[25]

This kind of considerations resulted in the development of certain type of reflections. Gaston Bachelard and Paul Feyerabend treat science as a kind of poetic activity, in which there is no consistent logic or research methodology.[26] On the other hand, Thomas Kuhn is a moderate sceptic,[27] believing that science cannot be treated as a reflection of the real world. It is also not considered to be fiction, but rather a historically and culturally conditioned discourse between those who agree with the principles governing the discourse.[28]

Hayden White also mentions that the question of the "fictional" vision of "reality" arose in the context of visual arts. The author points to *Art and Illusion* by Ernst H. Gombrich from 1960. Gombrich seeks the beginnings of the visual realism of Western art in the attempts of the Greek artists who tried to translate the techniques of narration of epic, tragic and historical writers into the language of painting.[29] Gombrich's deliberations are close to those of Erich Auerbach's, presented in his book *Mimesis. Dargestellte Wirklichkeit in der abendländischen Literatur* (1946).[30] Although the reflections of both authors derive from different sources (from the anti-Hegelian and the Hegelian position respectively), both works focus on the same problem: the nature of realistic representation. The authors ask the question about the "historical" components of a "realistic" representation. However, the most important issue in historical research is that of the "artistic" elements of "realistic" historiography.[31]

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[24] G.G. Iggers, *La historiografía del siglo XX. Desde la objetividad al. desafío posmoderno*, transl. I. Jaksić, Fondo de Cultura Económica, México 2012 [1993], p. 193.

[25] H. White, *Metahistoria*..., p. 13.

[26] G. Bachelard, *Kształtowanie się umysłu naukowego: przyczynek do psychoanalizy wiedzy obiektyw-nej*, transl. D. Leszczyński, Słowo/ Obraz Terytoria, Gdańsk 2002 [1938]; P. K. Feyerabend, *Przeciw metodzie*, transl. S. Wiertlewski, Wydawnictwo Siedmiogród, Wrocław 1996.

[27] T. Kuhn, *Struktura rewolucji naukowych*, Wydawnictwo Aletheia, Warszawa 2009.

[28] G.G. Iggers, *La historiografía*..., pp. 195-196.

[29] Ibid.

[30] E. Auerbach, Mimesis. *Rzeczywistość przedstawiona w literaturze Zachodu*, transl. Z. Żabicki, Pruszyński i S-ka, Warszawa 2004.

[31] H. White, *Metahistoria*..., p. 14.

The perception of architectural pieces as individual illusion

Works of art, especially architectural ones, seem to be objective and unchanging creations, yet our perceptions do not always accord with actually existing buildings. This also involves a kind of "fictionality". Tourists frequently get upset at the discovery that in direct contact with particular buildings, like the Eiffel Tower, Big Ben, or the Statue of Liberty, what they see is different from what they expected thanks to postcards, book illustrations or films. In fact they do not seek reality, but a kind of *déja-vu*.[32] This results, among other things, from the character of the modern world, in which images precede reality.[33] However, in the past the knowledge of the buildings of Rome, Seville, or other European cities was also mostly based not on experience, but on certain publications, sometimes provided with illustrations but often offering only comprehensive descriptions.[34] This sometimes led to surprising visualisations

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[32] J. Fontcuberta, *El beso de Judas. Fotografía y Verdad*, Editorial Gustavo Gili, Barcelona 1997 [1996], p. 71; J.M. Català Domènech, *La forma de lo real. Introducción a los estudios visuales*, Editorial UOC, Barcelona 2008, p. 320.

[33] J. Fontcuberta, *El beso...*, p. 71; probably everyone has had similar experience; I remember visiting the Louvre for the first time and my disappointment with Rubens's paintings, which were absolutely inconsistent with my former idea of mastery, while I was delighted with the tangibility of the Dutch still lifes. I cannot forget the impression made by the space of the Hagia Sophia temple, which cannot be represented or experienced through a photo. In the context of the modern reception of reality, it is worth mentioning the notions of simulacrum and hyper-reality, preceding/replacing the real world, popularized by Jean Baudrillard in his *Simulacra and Simulation* (1981).

[34] The lists of the Jesuit college libraries in South America, compiled when the order was exiled, mention a lot of titles described as *antiguedades* (e.g. ANCh, Fondo Jesuitas, Sygn. 409 (1767), f. 126 v., *Antiguedades varias un tomo*, in the library of Cercado college in Lima); some of them can be identified: Ittem otro tomo Antiguedades de Roma de a folio (from the inventory of the Jesuit college library in La Paz 1769), AGNP, Temp. (Inventarios) Caja 1 Lagajo 16, f. 4v. Sometimes it is difficult to determine which book is mentioned in the inventory. Different publications (by different authors) "*antigüedades de Roma*" became popular guides both for those travelling to the Eternal City and those who wanted to see it without leaving home. These include the treatises from 1558 (on Rome) by Antonio Labacco, from 1537 (on Venice) by Sebastian Serlio or from 1575 (on Venice) by Luigi Contarini (Pedro J. Rueda Ramírez, *Negocios e intercambio cultural: El Comercio de libros con América en la Carretera de Indias (siglo XVIII)*, Universidad de Sevilla, Sevilla 2005, p. 426) or a publication by Palladio from 1554 (A. Palladio, *Antichità di Roma raccolta brevemente dagli autori antichi e moderni*, Vicenzo Luciano, Roma 1554), which had had 19 editions by 1711 (A. Magrini, *Memorie intorno la vita e le opere di Andrea Palladio*, Della Tipografia del Seminario, Padova 1845, pp. IX–X). Another often mentioned book is *Churches of Rome/ Iglesias de Roma* (ANCh, Fondo Jesuitas, Sygn. 409 (1767), f. 69r., also in the library of Cercado college in Lima). Another example is a book from the Jesuit college library in Potosi: *En folio Antiguedades y Principado de la ciudad de Sevilla por Don Rodrigo Caro* (AGNP, Temp. Fondo: Temp. Caja 172 Legajo 10: f. 58v). It is worth mentioning *Antigüedades y principado de la Ilustrísima ciudad de Sevilla y corografía de su convento jurídico o antigua Chancillería* (Sevilla, 1634) by Rodrigo Caro (1573–1647) – a book which was not provided with illustrations, yet it includes interesting descriptions of historical buildings.

of some commonly known edifices. A very interesting case is the juxtaposition of the anonymous works (a wood engraving and a drawing) depicting the Castle of the Holy Angel from 1557 and 1540 with a modern photograph, presented by Ernst Gombrich. It appears that a pen sketch quite accurately conveys the view, while a German graphic print was probably made based on an account and although the artist tried to show the characteristic features of the building, the castle definitely resembles a "German Burg".[35]

Some very interesting examples of synthetic reproductions are the "paintings" and "real descriptions" of Jerusalem, sometimes limited to the sacred measures – distances between the particular pieces, e.g. the Stations of the Cross. Determination of distance was perceived as the only measurable and constant, thus objective, value thanks to which it was possible to transfer the sacredness of the original to a different space.[36] Maps with the most important points inscribed on them were also copied to enable a spiritual pilgrimage.

In remote South America people also felt the need to travel spiritually to the sacred places. In Peru, the collection in the San Miguel parish church in Cayma[37] includes a preserved painting depicting an idealised map of Jerusalem[38]: a big canvas reproducing the layout of the famous city. This map appeared for the first time in the volume of Christian Kruik van Adrichem *Urbis Hierosolimae quemadmodum ea Christi tempore floruit suburbanorum eius brevis descriptio* published in Cologne in 1584,[39] and it was then reproduced in many other publications. Another "guide" to Jerusalem and the Holy Land,

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[35] E.H. Gombrich, *Sztuka i złudzenie. O psychologii przedstawiania obrazowego*, transl. J. Zarański, PIW, Warszawa 1981 [1956], pp. 73–74.

[36] Z. Bania, *Święte miary jerozolimskie. Grób Pański – Anastasis – Kalwaria*, Neriton, Warszawa 1997.

[37] R. Mujica Pinilla, "Identidades alegóricas: lecturas iconográficas del barroco al neoclásico", in: *El Barroco Peruano 2*, ed. R. Mujica Pinilla, Banco de Crédito, Lima 2003, pp. 300–301; E. Kubiak, "El devote peregrino y viaje de Tierra Santa» de Antonio del Castillo y la influencia de su obra en el arte del Virreinato del Perú", *Quaderni di Thule* 2011, vol. 10, pp. 218–219; E. Kubiak, "Jerozolima na ziemiach Nowego Świata – święte Miasto w sztuce Wicekrólestwa Peru", in: *Architektura znaczeń. Studia ofiarowane prof. Zbigniewowi Bani w 65. rocznicę urodzin i w 40-lecie pracy dydaktycznej*, eds. A. S. Czyż, J. Nowiński, M. Wiraszka, Instytut Historii Sztuki UKSW, Warszawa 2011, pp. 96–98.

[38] The aim of the painting was to enable a spiritual pilgrimage to the Holy City, which was inaccessible to the faithful from the San Miguel parish (E. Kubiak, "El devote peregrino...", p. 221); it could also serve as an "illustration" of sermons, R. Mujica Pinilla, *Identidades alegóricas...*, pp. 300–301.

[39] This piece was then included in the more extensive publication titled *Theatrum Terrae Sanctae et bibliocarum historiarum cum tabulis geographicis aere expressis*, which appeared after author's death, also in Cologne in 1590; S. Kobielus, *Niebieska Jerozolima. Od sacrum miejsca do sacrum modelu*, Pallotinum, Warszawa 1989, p. 74; Z. Bania, *Święte miary...*, pp. 72–76.

enjoying popularity in the territory of the Crown, but also in colonial America, was the book by Antonio de Castillo *El devote peregrino y viaje de Tierra Santa*, published for the first time in Madrid in 1654. Apart from his own experience of his pilgrimage to the Holy Land, the author, a Franciscan monk, also gained his knowledge from his predecessors; this is probably why, among other numerous paintings of the Holy Land, the book also includes the map of the Holy City from Adrichem's work, titled like the painting from the church in Cayma: *Ierusalén como estava quando murio en ella Jesu Christo Nuestro Redemptor* (Fig. 1).[40]

But even direct contact with historical objects was no guarantee of their precise rendering; with time, the memory of certain elements became blurred. Sometimes comparison to famous buildings or architecture of a particular region was based only on a detail, a fragment of a remembered form or material.[41] Following this path, we can point to the methods of contextualisation of Latin American colonial architecture used by European newcomers, who, discovering new reality, tried to describe their visual impressions, recalling familiar buildings.[42] A very interesting account was provided by Juan Domingo Coleti, who, describing the main square in Quito in 1757, related the newly encountered images of the previously unknown city to his visual experience from Italy: "in the middle of the square there is a fountain made of hard stone, which resembles our stone, called *Robigno* in Istria; it is not badly construed, the container is crowned with a figure of a gilded angel, which throws water through a trumpet as if he was playing".[43]

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[40] The map of Jerusalem in the Madrid edition from 1654 is the plate between pages 30 and 31; E. Kubiak, *Jerozolima na ziemiach...*, pp. 97–98.

[41] According to Rudolf Arnheim, classification based on similarities exists both in time and in space. Aristotle considered similarity to be one of the characteristics of objects, which formed associations in the mind, making memory associate the past with the present; R. Arnheim, *Sztuka i percepcja wzrokowa. Psychologia twórczego oka*, transl. J. Mach, Officyna, Łódź 2013 [1974], p. 92.

[42] Johann Wolfgang Goethe writes: "we may cite here (...) the true proverb, "One sees only what one knows." For just as a short-sighted man sees more clearly an object from which he draws back than one to which he draws near, because his intellectual vision comes to his aid, so the perfection of observation really depends on knowledge." J.W. Goethe, Introduction to the Propyläen, [1798], [in:] Prefaces and Prologues. Vol. XXXIX. The Harvard Classics. New York: P.F. Collier & Son, 1909–14; online at www.bartleby.com/39/.

[43] "En la mitad de la plaza se halla una fuente de piedra dura que se asemeja a nuestra piedra llamada de Robigno en la Istria, no es de mal trabajo, y en la enci ma de la pila tiene un ángel dorado que arroja el agua por una trompeta que parece tocada"; J.D. Coleti, "Relación inédita de la Ciudad de Quito", *Museo histórico* (1963) [1757], vol. 15, no 45-46 p. 171.
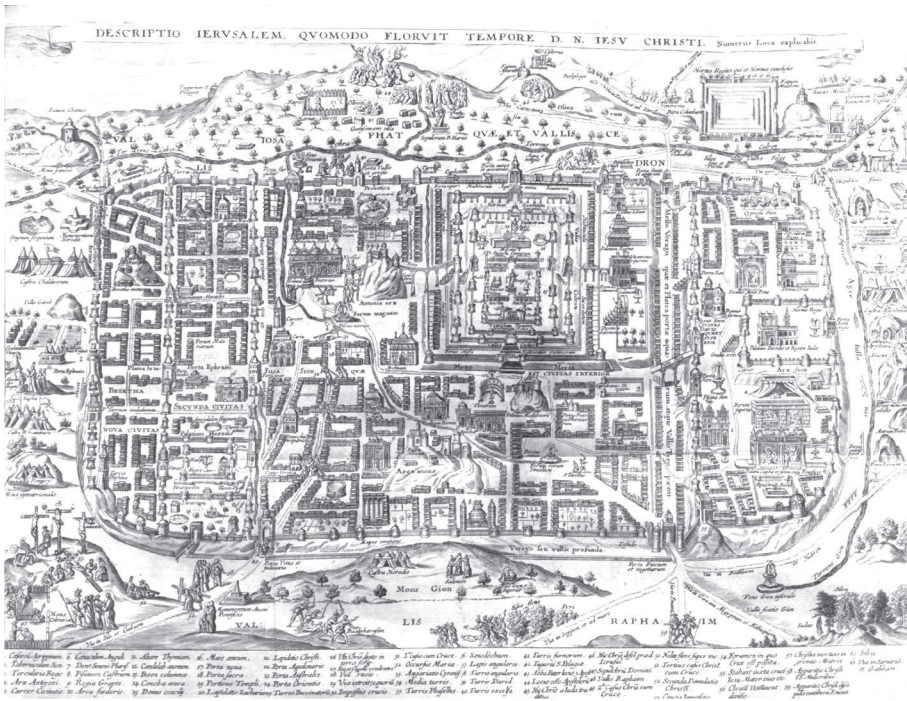
1. Jerusalem – Jerusalén como estaua quando christo nuestro Señor murió, a painting from
   the 18th century, San Miguel church in Cayma, Arequipa, Peru (phot. E. Kubiak, 2010);
   Jerusalem according to Christian Kruik van Adrichem, (Castillo 1666, phot. E. Kubiak, 2010)

A Spaniard, José de la Rosa, recalling the cathedral in Lima, wrote that "its interior architecture follows the one of Seville cathedral" (Fig. 2).[44] Similarly, Antonio Sepp, describing a Jesuit college in Buenos Aires, states with some pride and admiration that "five years ago our fathers found lime and a method of forming bricks. That is why the roof of the college is not thatched, but covered with tiles, as in Germany",[45] which was his homeland. It is an illustration of Mieczysław Porębski's remark that each building is a more or less accurate copy of another building"[46] (the remark refers more to the creation, but also to the reception of architectural works by their creators and users), or the idea of Rudolf Arnheim, who said that perception cannot be limited to what is registered by the eye, looking at the external world. An act of perception is never isolated; it is only a moment in a stream of innumerable similar acts committed in the past and still alive in memory.[47]

Sometimes perception is connected with the structures beyond our awareness, which determine the process of construing certain images-depictions[48];

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[44] "La fachada del oriente ocupa la Iglesia Cathedral y Palacio Arzobispal: la Iglesia imita en su arquitectura interior ala de la Cathedral de Sevilla", AGI, MP-Libros Manuscritos, 9 (1789); J. de la Rosa, *Descripción General de la América Meridional, comprehendida en los Virreynatos del Perú, Buenos Ayres y Reyno de Chile. De su Terreno, Climas, Producciones naturales, Animales, Abes, Pezes, Habitantes, Comercio, Fabricas, Agricultura, Minerales, Govierno tanto Secular como Eclesiástico y de cuantas curiosidades se hallan en aquellos Payses. & Primera parte que la da a luz, don José de la Rosa*. En Madrid, año de 1789, f. 41 v.

[45] "Hace cinco años, nuestros Padres encontraron y el modo de cocer ladrillos. Por ello, el techo del Colegio no es de paja, sino de tejas, como en Alemania", A. Sepp, *Los relatos del Viaje y la Misión entre los Guaraníes*, Editorial Parroquia San Rafael, Cruz del Chaco 2003 [1696], p. 20.

[46] M. Porębski, *Ikonosfera...*, p. 163.

[47] R. Arnheim, *Myślenie wzrokowe*, transl. M. Chojnacki, Gdańsk: Słowo/obraz terytoria, 2011 [1969], p. 99; Herman A. Witkin and Donald Goodenough, psychologists conducting research on perception, have also reached a conclusion that what we expect is important for perceiving reality. What is also interesting is the difference in perception dependent on the society in which the observer has been brought up. The perception of an observer who enjoys greater freedom is different from the perception of someone who belongs to a society restricting the sphere of personal freedom and liberties: cf. H. A. Witkin, D. R. Goodenough, *Cognitive Styles: Essence and Origins. Field Dependence and Field Independence*, International University Press, New York 1981. Ernst Gombrich writes: "what we call seeing is conditioned by habits and ecpectations" (E. Gombrich, *Sztuka i złudzenie...*, p. 91).

[48] For a number of years, researchers working within the framework of neuroarthistory have been interested in a similar problem, namely the influence of environment, in particular visual environment, on perception. This trend is an example of the "cognitivisation" of many problems formerly solved with the use of the traditional methodology of the humanities and social sciences" (cf. P. Przybysz, *Wstęp. W stronę neuroestetycznej teorii sztuki*, in: *Mózg i jego umysły. Studia z kogniwistyki i filozofii umysłu*, eds. W. Dziarnowska, A. Klawiter, Zysk i S-ka, Poznań 2006, p. 321). The research is based on the findings of neurophysiologists, with particular focus on the visual (J. Onians, *Neuroarthistory: From Aristotle and Pliny to Baxandall and Zeki*, Yale University Press, Yale 2008).

2. Cathedral interior, Lima, Peru (phot. E. Kubiak, 2012) / cathedral interior, Seville, Spain (phot. E. Kubiak, 2005).

this phenomenon can be associated with the archetypes investigated by Gustav Jung or, more iconically, with the "frame topics" and "iconographical gravity" described by Jan Białostocki.[49] In the case of architecture and space, we can additionally talk about "the memory of the place". Frequently, although cultures keep changing and fading, certain spaces – *locis* – have long tradition of sacredness, which then helps to create metaphorical images functioning even separately from their original location. I would like to recall in this context the icon of cultural metissage,[50] namely the depiction of the Virgen de Cerro Rico. After the Spanish conquest, the mountain overlooking Potosi (Bolivia), which was the ancient place of the cult of Pachamama (Mother Earth) observed by the local people,[51] assumed a new Christian face of Our Lady.[52] Nowa

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[49] J. M. Català Domènech, *La forma*..., p. 320; J. Białostocki, *Estilo e Iconografía: contribución a una ciencia de las artes*, Barral Editores, Barcelona 1973, p. 117.

[50] The notion introduced by French anthropologists, which describes the phenomenon of cultural blending of all kinds, and especially the blending with racial and territorial connotations associated with the territory of Latin America, see: F. Laplantine, A. Nouss, *Mestizajes. De Arcimboldo a zombi*, transl. V.A. Goldstein, Fondo de Cultura Económica, Buenos Aires 2007 [2001].

[51] T. Gisbert, *Iconografía y mítos indígenas en el arte*, Editorial Gisbert y Cia., La Paz 2008 [1980], pp. 19–20; "a little bit further than two miles away from the city of Potosí on the royal route, there are two hills, which have been exceptionally worshipped by the Natives from time immemorial, making offerings and consulting their doubts with demons"; "poco más de dos millas de esta Villa (Potosí), en el camino real están dos cerros a que los indios desde tiempo inmemorial han tenido extraña devoción acudiendo allí a hacer sus ofrendas y sacrificios y consultando al demonio en sus dudas"; J. de Arriaga, *El P. Pablo Joseph de Arriaga [ex commiss.], Lima 29 de Abril 1599*, in: *Monumenta Peruana*, ed. A. de Egaña, vol. VI, (1596–1599), Romae: Institutum Historicum Societatis Iesu, 1974 [1599], pp. 687–688.

[52] T. Gisbert, *Iconografía y mítos*..., pp. 17–22; a synchresis of traditional beliefs of the chthonic

days, the depiction has become a symbolic image of syncretism, a new manifest-ation of the cultural identity of South America. This is well exemplified in two frames from Claudia Llosa's film (2006) *Madeinusa*, in which a syncretic depiction of Our Lady as a mountain appears in the decoration of the ephemeral architecture built in connection with the celebration of Easter, and of the procession (Fig. 3), which takes place at that time, in an unspecified place, a fairytale-mythical location "over the Andes and far away".[53]

Our anthropological visuality has taught us to expect certain buildings-institutions in particular places in the urban structure. We expect a cathedral or the main church in the central city square, a highlighted seat of the city council or a ruler's palace in the main streets – at least in the case of historical metropolises. Certain architectural elements can become "frame topics", such as, for example, the structure of a dome, denoting the sacrum in many cultures. In Europe this tradition originated from the ancient times, and enjoyed unusual popularity in the Renaissance. Although the continuity (constructional, but not symbolic) of that tradition was broken in the Middle Ages, the concept of "a dome" functioned in scholarly writings from the scholastics to the 18th century, as a symbol, a metaphor of link. The word *copula*, as a logical term, means "a link": according to Wiliam Ockham, a connection between the subject and the environment;[54] also between the material and the spiritual (Marsilio Ficino).[55] It is a symbol of the eternal link of spirituality and corporeality in human life (Giovanni Pico della Mirandola);[56] or, according to Friedrich Wilhelm Joseph von Schelling, of a relation between the macro- and the

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kind with the cult of Our Lady is associated with other Marian depictions, e.g. of the Virgen de Urqupiña: J. Szemiński, M. Ziółkowski, *Mity, rytuały i polityka Inków*, PIW, Warszawa 2006, pp. 308–309.

53 Equating divinity with a mountain is typical not only of the Christianity in Latin America; in the liturgy of the Orthodox Church, the Virgin was described as "the Holy Mountain", and her womb as a cave. In the homily for the Day of the Annunciation, Saint German writes: "Hail full of grace, the God's mountain, the rich mountain, the mountain visible to all" (*Church Fathers* as cited in: S. Kobielus, *Blask ciemności i światło niewiedzy*, Tyniec Wydaw-nictwo Benedyktynów, Kraków 2005, p. 32); a comparison of the Virgin to a mountain may be also found in "The songs about Holy Virgin Mary" by Ephrem the Syrian; Ibid

54 "Copula autem vocatur verbum copulans praedicatum cum subiecto", W. of Ockham, *Summa Logicae*, ed. Ph. Boehner, part 1, St. Bonaventure, New York: Franciscan Institute, 1957 [1285–1349], p. 86.

55 According to Ficino, a human being serves the function of the horizon, *copula mundi*, a peculiar *terminus medius* between the forces of Heaven and matter, which supports them and makes the work of Nature perfect; M. Ficino, *Opera Omnia*, vol. I, Heinrich Petri, Basilea 1576, pp. 570–572.

56 G. Pico della Mirandola, *Oratio de hominis dignitate*, ed. E. Garin, Edizioni Studio Tesi, Perdenone 1994 [1486], p. 24.

3. Cerro Rico in Potosí, Bolivia (phot. E. Kubiak, 2010); a frame from "Madeinusa" directed by Claudia Llosa (2006); Virgen del Cerro, an effigy of Our Lady, a copy of a 17th-century painting from Museo Casa de Moneda in Potosí in a café located in Belén church, Potosí, Bolivia (phot. E. Kubiak, 2004)

microcosm.[57] The sacralisation of space with the use of a dome as a sign of a reconstruction of Heaven by human beings who create a model of the universe on Earth appears in many religions and cultural milieus: from ancient Rome through western and eastern Christianity to Islam and Buddhism (Fig. 4, 5).[58]

A dome is only one example; there are many more architectural structures which can be interpreted in terms of Białostocki's "frame topics". Another, very characteristic one is the stairs (ladders), which frequently serve not only practical functions, but also symbolic ones; Geoffrey Broadbent describes stairs as a "cross-cultural" structure.[59] Other similar architectural motifs include a gate[60] or a column.[61]

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[57] According to Schelling, copula is an absolute link („das absolute Band, oder die Copula", F.W.J. von Schelling, *Über das Verhältnis des Realen und Idealen in der Natur oder Entwickelung der ersten Grundsätze der Naturphilosophie an den Prinzipien der Schwere und des Lichts*, Weber, Landshut 1807 [1798], p. 6) and a life-giving source of nature („Der Lebensquell der [...] Natur ist [...] die Copula", Ibid., p. 31). It is a link between the Sun and what is finite, and what is infinite (Ibid., p. 7), between load and transience (Ibid., p. 31), thus between two assumptions which make a thing real.

[58] It is enough here to mention one of the most famous buildings in the Muslim world: the Dome on the Rock; about the building see: R. Ettinghausen, O. Grabar, M. Jenkins-Medina, *Sztuka i architektura islamu 650–1250*, transl. J. Kozłowska, I. Nowicka, K. Pachniak, Wydawnictwo Akademickie Dialog, Warszawa 2007 [2001], pp. 15–16; N. Rabbat, "The Meaning of the Umayyad Dome of the Rock", *Muqarnas* 1989, no 6, pp. 12–21; N. Rabbat, "The Dome of the Rock Revisited", *Muqarnas* 1993, no 10, pp. 66–75; M. Jakubczyk, "Architektura stupy buddyjskiej jako przykład 'projektu sakralnego'", in: *Przestrzeń, filozofia i architektura. Osiem rozmów o poznawaniu, produkowaniu i konsumowaniu*, ed. E. Rewers, Wydawnictwo Fundacji Humaniora, Poznań 1999, pp. 15–33.

[59] G. Broadbent, "The Semiotics of the Void", in: *Semiotics around the World: Synthesis in Diversity. Proceedings of the Fifth Congress of the International Association for Semiotic Studies, Berkeley 1994*, ed. I. Rauch, G.F. Carr, Mount de Gruyter, Berlin–New York 1997, p. 511;

The aesthetics of reception and the reception of architecture

The notion of "the aesthetics of reception" comes from Germany, i.a. from the writings by Haus Robert Jauss[62] and Wolfgang Iser.[63] It originated in the research into the reception of literary works.[64] Jauss explains that it is not an autonomic discipline, but a research method, open to transformation and dependent on cooperation with other disciplines.[65] The aesthetics of reception assumes that in order to understand literature and art as a process of aesthetic communication, it is necessary to consider three components which are equally involved in the process: the author, the work, and the recipient.[66] There are two types of the aesthetics of reception. The theory of reception, or assimilation, focuses on the analysis of the ways in which certain works were received and assimilated at the moment of their creation and in the following epochs; a representative of this trend is Hans Robert Jauss.[67] The other type is described as the aesthetics of creation: a theory of creation, i.e. the analysis of a piece of art from the point of view of the artist and/or the epoch; the representatives of this trend include Konrad Fiedler, Theodor W. Adorno, Wolfgang Iser and René Passeron. The aesthetics of reception assumes that

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e.g. the motif of a ladder can be also presented in the symbolic and global perspective, see: K. Cichoń, E. Kubiak, "Entra la tierra y el cielo – la escalera alegórica en la pintura peruana y polaca", Quaderni di Thule 2013, vol. 12, pp. 487–488.

[60] J. Białostocki, „Drzwi śmierci: Antyczny symbol grobowy i jego tradycja", in: J. Białostocki, *Symbole i obrazy w świecie sztuki*, PWN, Warszawa 1982, pp. 158–186.

[61] U. Eco, "A Componental Analysis of the Architectural Sign", in: *Signs, Symbols ...*, pp. 213–232.

[62] A foundation of his concept was hermeneutic philosophy of Gadamer: H.R. Jauss, *Toward an Aesthetic of Reception*, transl. T. Bahti, University of Minnesota Press, Minneapolis 2010 [1982]; about this see also: H.R. Jauss, *Rezeption, Rezeptionsästhetik*, in: *Historisches Wörterbuch der Philosophie*, ed. K. Gründer, vol. 8, Schwabe Verlag, Basel-Stuttgart 1995, pp. 996–1001.

[63] W. Iser, *The Act of Reading: a Theory of Aesthetic Response*, The Johns Hopkins University Press, Baltimore-London 1978.

[64] See also: W. Kemp, *Rezeptionsästhetik*, in: *Metzler Lexikon Kunstwissenschaft. Ideen, Methoden, Begriffe*, ed. U. Pfisterer, Verlag J.B. Metzler, Stuttgart 2011, pp. 388–391; I. Herklotz, *Rezeptionsgeschichte*, in: *Metzler Lexikon ...*, pp. 391–394.

[65] A. Ruíz de Samaniego, *Recepción (estetica de)*, in: *Diccionario Akal de Estética*, ed. E. Souriau, transl. I. Grasa Adé, X. Meilán Pita, C. Mercadal, A. Ruíz de Samaniego, Ediciones Akal S.A., Madrid 1998 [1990], p. 936; the same is confirmed by Peter Uwe Hohendahl; P.U. Hohendahl, *Sobre el estado de la investigación de la recepción*, transl. J. C. Garrido Medina, in: *Estética de la recepción*, ed. J.A. Mayoral, Arco Libros, Madrid 1987 [1974], p. 31.

[66] H.R. Jauss, *Rezeption...*, p. 996; about the role of a recipient see also: H.R. Jauss, *El lector como instancia de una nueva historia de la literatura*, transl. A. Álvarez, in: *Estética de...*, pp. 59–85.

[67] R. Rochlitz, *Recepción/ Receptividad*, in: *Diccionario Akal ...*, p. 937; reception as a methodological concept appeared after 1950, first in the research into theology and philosophy, then also into history, H.R. Jauss, *Rezeption...*, p. 996.

4. A dome of Hagia Sofia church, 532-537, arch. Anthemios of Tralles and Isidore of Miletus, a reconstructed dome 558-563, Istanbul, Turkey (phot. E. Kubiak, 2011); a dome of the Jesuit church in Cusco, after 1650, Peru (phot. E. Kubiak, 2015)

no recipient's reaction which results from the contact with a piece of art can be ignored. The creative character of "assimilation" has been acknowledged for some time now; we can talk about "directed creation". Yet, it is always secondary to the one implied by the work's origins. It is important that we find elements of earlier pieces in the older ones, or original interpretations inspired by earlier objects. The aesthetics of reception opposes 19th-century historicism; it differs from it in striving to construe a critical evaluative trend. It is the criticism associated with a particular epoch that is fundamental for constituting an aesthetic object; it is the "epoch" that decides which work will survive as "literature" (or as a "work of art") and which one will not.[68] Both Jauss and Iser find the "openness" of a piece of art, what can "be added" to it, very important.[69] Iser points out that the vagueness of a piece of art allows for the creative input of the recipient. According to Jauss, the vagueness of literary works (or, for that matter, architectural works) is the reason why a piece of art is differently interpreted and semantically categorized in different epochs. He introduces the notion of "hermeneutic dissimilarity" between earlier and current perception of the same piece of art.[70] Jauss's basic concept is *Erwartungshorizont* („horizon of expectation"). The observation of the way in which the work meets the horizon of expectations of the recipients in particular times is a measure of the innovative character of the piece.[71] Certain elements of

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[68] A. Ruíz de Samaniego, *Recepción (estetica de)...*, p. 936.
[69] In this place it is worth mentioning a concept of "the open work" Umberto Eco; U. Eco, *Dzieło otwarte: Forma i nieokreśloność w poetykach współczesnych*, W.A.B., Warszawa 2008 [1962].
[70] A. Ruíz de Samaniego, *Recepción (estetica de)...*, p. 936.
[71] R. Rochlitz, *Recepción/Receptividad...*, p. 937.

5. Stupa in the Wat Sa Si complex, 14th century, Sukothai, Thailand (phot. E. Kubiak, 204); a model of the Thuparama Vatadage stupa, 250-210 BC; reconstruction according to S. Paranavtan PhD, Anuradhapura Site Museum, Anaradhapura, Sri Lanka (phot. E. Kubiak, 2012); a dome on the Rock, 691; Jerusalem, Israel (phot. E. Kubiak, 2010)

"the aesthetics of reception" can be used in the analysis of architectural works, namely Robert Jauss's findings on the problems of interpretational dissimilarities in different epochs, e.g. the reception of particular pieces of art by the contemporaries of its creators, and the viewers-tourists who saw it much later, up to modern interpretations. What is also important is the location of selected objects on the cultural horizon of various epochs; it is not only based on the interpretation suggested by art historians, but also on the review of the phenomena whose "characters" are the particular works.

With reference to Latin American colonial architecture, two aspects of reception seem particularly interesting. Firstly, it is the reception of the European models in the Renaissance and Baroque buildings in South America and their local re-interpretations, adaptations to the recipients' needs, i.e. Jauss's "horizon of expectations" of the contemporary inhabitants of the metropolises, cities, towns and provinces of the extensive South American Viceroyalties. Secondly, what also seems important is the creation of new, local models and their influence on the architecture of the particular regions. In the case of the colonial churches, we will certainly find some edifices which were the source of the local architectural traditions, and those which are part of the current trends of local architecture.

The European models have influenced the architectural forms of the Latin American cathedrals situated in the most important metropolises. Both their spatial layout with a post-Gothic rib vault construction and their two-tower composition were borrowed from them. Another European form is the layout of the Il Gesù church, the most characteristic of the Jesuit churches, similar to those e.g. in Quito, Lima, or Bogota.

Local solutions are clearly visible in the architecture of the Andean regions of the former Viceroyalty of Peru, such as Cusco, Arequipa, Collao or Potosí. The architecture of those regions in characterised by an extraordinary variety of decorative forms, a mixture of European and native styles with such powerful expression that it has been even given its own name, "estilo mestizo". It is also an object of pride in the local communities and one of the elements defining their cultural identity (Fig. 6, 7).

The reception of these, rather than some other, forms resulted from "the horizon of expectations". The Europeanized society of the metropolis adopted the architectural patterns coming from the Old World, while the Natives and the Mestizos from the mountain areas of Peru, introduced such far-reaching changes that they created a new formal quality, which has powerfully influenced the whole region.

At the end of these deliberations, I would only like to add that, in my opinion, borrowing concepts from the domain of linguistic/semiotic studies may be extremely helpful in the research on architecture. Yet, it must be remembered that it is only one of the available methodological positions.
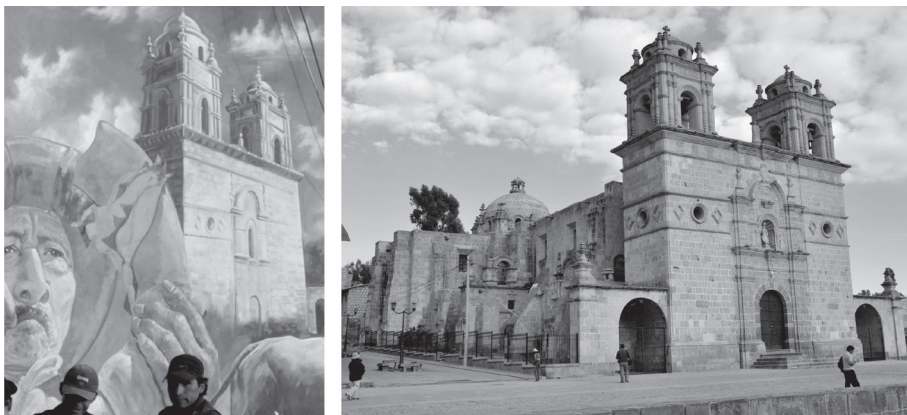
6. Mural in the neighbourhood of the bus station, advertising the city and the region, with the view of the church "in Cuscan style" from Santo Tomás de Chumbivilcas, Cusco, Peru (phot. E. Kubiak, 2015); a façade of Santo Tomás de Chumbivilcas church, (phot. E. Kubiak, 2015)

7. Decoration details, San Miguel church Cayma early 18th century and San Juan de Yanahuara church, 1750, Peru, (phot. E. Kubiak, 2010)

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ZWROT LINGWISTYCZNY" I DWUDZIESTOWIECZNE MOŻLIWOŚCI BADANIA ARCHITEKTURY DAWNEJ. PERCEPCJA I RECEPCJA DZIEŁ ARCHITEKTONICZNYCH W AMERYCE POŁUDNIOWEJ (streszczenie)

Język odgrywa ogromną rolę w opisywaniu, organizowaniu i konstruowaniu świata społecznego, w zakres którego wchodzi także szeroko rozumiana kultura. Badania nad językiem i związaną z nimi metodologię wykorzystują już z powodzeniem psychologowie, socjolodzy, jak również historycy, a także antropolodzy. Próby przełożenia metod badań lingwistycznych objęły także interpretacje dzieł z zakresu sztuk wizualnych, takich jak malarstwo, rzeźba, film czy architektura. Najbardziej interesujące wydają się badania z zakresu semiotyki. W odniesieniu do obiektów architektury trwają one już od lat i można pokusić się o pewne podsumowanie tej problematyki. Z drugiej zaś strony warto zaproponować kolejne możliwości badań w oparciu o inne metody lingwistyczne jak na przykład „estetyka recepcji", które jak się wydaje także zapewniają nowe możliwości interpretacyjne. Jako przykłady tych rozważań posłużyły obiekty architektoniczne z obszarów Ameryki Południowej.

Słowa kluczowe: zwrot lingwistyczny, estetyka recepcji, semiotyka w architekturze, percepcja, architektura kolonialna,