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## **In Space and in Time.**

Thesis

The most important aims and principles of the creation of doctorate masterworks and treatise.

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To be more precise, my thesis would have been called "summarizing" or "self confession". I began this work - spanning over many years - to organize my relation to the world and my chosen profession.

I have to emphasize, that this was done without limiting myself to the everyday practice of the profession. To create a "scientific finding" was not my intention neither, because of the possibilities of this specific genre. I wanted to grasp and make admissible the result, first of all by means of visual and spatial appliances.

The aggregation of illustration and text, only the thesis contains statements and surmises, as the visual language unsuitable for scientific argument. In my writing I wanted to formulate my spiritual background and my own "world-reading". More left as question than I would have been fond of.

I can not end with the classical form of "...quod erat demonstrandum ! "

Still... I tried to find coherences in between any kind of space (spatiality) and the most exciting mutual connection points of human relation-sets.

The essay has the following assumptions:

Our worldly space , as well as spiritually and materially, is the organic part of the universe , more than common supposition presume it. The invisible, tiny viruses can cause tremendous havoc over continents. Concerning the latest scientific research, presumably certain particles are present everywhere and everytime in the universe instead of being in a particular place.

Human species have their own scale within the universe. Unbelievable tiny compared to the galaxies, still they include galaxies as well. We can say humans are the average of the whole shebang.

Man and the universe are in a special connection of recognition. One of the most important features is the relation to space. This means relation to time also. Our sensation gives us impressions and they basically have space and time data. In my opinion in our senses the time data appears as spatial context.

In the course of history the main model of sequence is always has the line- or fiber-like nature. Aristotle called – possibly not firstly – time as “Kronos” and “sphere”. For me the most acceptable imagination is the space texture of different time-planes.

I can not know the truth but we can ask together with György Kisfaludy physicist:  
What happened the day after tomorrow? ...

Our sense-organs gives us a certain pulsating, multi-layered sphere. Our vision sweeps the world around us like a continuously stretching, shimmering, never reposing double electron beam. The data collected that way being in continuous qualification - in different mind-levels – and they keep alive a personal world-reading.

In my opinion this appears in the sense as a space-time idea, then becomes verbal formulation - then touching upon the emotional level - it generates rational answers. This ability of world reading is our biotic facility and has a dual information characteristic: sensation and conveyance.

We collect data not only these visible, audible and tangible realm but from the beyond-material world and we translate it in a double faced manner.

Everything is made out of space, even the everyday solid objects.

The plenitude is only space, from the smallest part to the biggest one. The radiation of inner, personal field of force is the aura. The personal force of the man do not end at the boundary of material. Also our artificial, built spaces do not end at the boarder of materials. The space is streaming from "inside" and "outside". The form is an "embracing" space. This radiating inner force – which has voluntary determinations - and the outside "natural space-energy" 's permanent crossing creates the form, for example the architectural form; at the same time architecture typically and revealingly aims the formulation of space.

Our approach of space at the same time personal and communal "space treasure".

The man's connection with the encompassing wholeness depend on his or her right deceisions. There is three main level in this respect:

The harnessing the infinity.

The own, human scale. This is the so called professional level, at least in architecture.

The endlessly small.

An insinuating human activity that twits to space treatment – it is architecture.

This is a conscious space creating activity, which takes possession of natural and artificial places.

The architecture as one of the most significant human activity, generally considered as mostly rational. The irrational element is also an important element in the course of the creation and the communal will. Numerous example in the history of architecture have been the evidence of this statement. Speaking of "irrational" I

don't think it unintelligent, unreasonable but "beyond intelligence and logically inexplicable" meaning.

The functioning spatial – say architectural – quality and the possible judgment has no real connection with the "passable" physical reality. At the same time it is obvious that the corresponding order of space manifests itself in a space-time dimension, albeit one can not grasp it in his totality at the same time. The architectural (or any other visually perceptible) object or plan could be understand and visualize in case that it wasn't materialized surely speaks of spatial contexts.

The architectural plan similarly architecture as the built environment. The spatial quality, the architectural "being" there is touchily present when the real material fixedness with his "one faced ness" is not there in his "reality".

A specially outstanding example the life –work of Etienne-Louis Boullée (1728-1799) The great French classicist architect whose most important creations exists only on paper.

This essay- "Some thoughts on the Newton's Memorial, designed by Louis Boullée. Pondering of Space, Time and Man." – a salute with its title.

In the end as a "space –monomaniac" I believe that as a musician lives through everything as music, the architect connects everything with spatial imagination during his experiences, feelings and thoughts.

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