ARCHITECTUS

No. 2(32) 2012

Contens

Editorial Office Address

Wydział Architektury Politechniki Wrocławskiej
ul. Bolesława Prusa 53/55
50-317 Wrocław
tel. 71 320 65 39
tel. 71 321 24 48

ARCHITECTUS

Nr 2(32) 2012

Spis rzeczy

Adres redakcji

Wydział Architektury Politechniki Wrocławskiej
ul. Bolesława Prusa 53/55
50-317 Wrocław
tel. 71 320 65 39
tel. 71 321 24 48

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120201

Barbara Widera*

Contemporary architecture in the city culture creation – the case of Linz

Culture of the city

At the beginning of the 21st century the city culture is based on a subtle balance of complex, overlapping relations. The nostalgic values, connected with respect for traditions and historical heritage, do not preclude active development and the newest technologies. Modern societies appreciate the rapid transfer of information and recognize the value of knowledge. Contemporary media facilitate access to art and culture. The complex system of relations requires dynamic and creative solutions in the field of architecture. Virtual reality pervades the real architecture in more and more projects. Especially modern structures dedicated to art and culture promotion are often meant to revitalize urban fabric fragments and even entire cities. Their authors try to attract and inspire the viewer. They use innovative solutions, contrast, surprise and sometimes provocation. The atmosphere is constantly developed inside the building. Architecture has been a source of aesthetic, intellectual, and emotional experience. It is in dialogue with the user. Both material and immaterial aspects merge, creating the culture of the city.

Lentos Museum of Contemporary Art

Linz in Austria is an interesting example of the use of contemporary architecture to stimulate the city culture. Over the last decade, the image of the city has been modernized, mainly with two buildings: Lentos Museum of Contemporary Art (2003) and Ars Electronica Center (2008). The former, designed by Weber & Hofer from Zurich, is located in the center of Linz along the Danube, between the Nibelungen Bridge and Brucknerhaus. It is because of its specific location that the building got its name which derives from Celtic and it means "located at the bend of the river"[1]. The Latin name of Linz – *Lentia* – comes from the same source. The use of the name Lentos was supposed to stress the significance of the new building for the city and its culture. Soon after it was opened in May 2003, the museum of contemporary art in Linz became one of the most important structures of this type in Austria. It has collections of masterpieces of the European painting from the first half of the 20th century, including works by Klimt, Kokoschka, Corinth or Pechstein as well as a rich collection of graphics and photographs by Rodchenko, Man Ray, Bayer. The works by Austrian and international artists in all fields of contemporary art since the second half of the 20th century, including the most recent times are also very well represented. The exposition program is based on three main concepts:

- art as a way of understanding the world,
- art as a catalyst of personal experiences in the real world,
- art as a measure of social capabilities [4].

Lentos Museum regularly displays exhibitions presenting achievements of the 20th century art. The expositions

* Faculty of Architecture, Wrocław University of Technology.

[1] The origin of the name explains in his article, editor of website: www.artmuseumsworldwide.com [2].

Fig. 1. Lentos Museum of Contemporary Art, exterior, designed by Weber & Hofer, 2003 (photo by B. Widera, 2011)

Il. 1. Muzeum Sztuki Współczesnej Lentos, elewacja, proj. Weber & Hofer, 2003 r. (fot. B. Widera, 2011)

are complemented with their corresponding thematic program of events, trips as well as educational and art workshops for the city residents, including a special series of classes for children.

Visitors enter the museum through a monumental cutout of the building which frees a large part of the ground floor, creating a yard providing a view of the river (Fig. 1). That 60-meter long vestibule in the open air takes the visitors into the world of art, allowing a smooth passage from urban to museum space. At the ground level there are ticket desks, museum shop, foyer, education section and auditorium with 250 seats. In the east wing at ground floor the visitors can use the cafe and restaurant, open both inside and outside. The east side of the museum extends to the terrace accessible from the cafe from which the visitors can admire the panorama of Linz. Below, at basement level, there are two exhibition rooms, room for seminars and workshops, library, room for studies of graphics, cloakroom for visitors, storage and auxiliary rooms (Fig. 2).

The upper floor has 11 exhibition rooms of the area of 1800 m^2 for the permanent collection and 800 m^2 for temporary exhibitions. Additionally, there are cabinets for conducting art studies and reading. All rooms are well exposed to natural light.

A bold cutout on the ground floor adds variety to the clear, uniform, and regular structure of that cuboidal building with external walls made of concrete and glass. Due to its simple and clear form, Lentos Museum is a discrete yet clearly recognizable point in the city landscape. Its designers compare the building to a glass ship that anchored in Linz [1]. During the day, despite its large dimensions (130 m long and 30 m wide) which provide over 8,000 m^2 exposition space, the building seems to be light. In the evening its façade comes to life with the illumination of red to blue colors that slowly change the hue of the external walls. At the same time the illumination with its delicately pulsating lights is optically uniting Lentos Museum with the new building of Ars Electronica Center built a few years later on the other side of the river.

Extension of Ars Electronica Center

The extension of Ars Electronica Center in Linz according to the design by Treusch Architecture from 2006 was ultimately completed in 2008. The main objective of the architects was to create a sculptural and modern form that would smoothly connect to both the existing structure of Ars Electronica Center and the urban landscape by the Danube[2] [4] (Fig. 3). The urban layout of Linz is exceptionally attractive with a green Poestling hill and its villas as well as the castle visible in the distance slightly descending towards the river on one side and a panorama of old Linz on the other side. The modern context was determined primarily by two structures built earlier – the neighboring building of Ars Electronica Center and Lentos Museum located slightly to the east on the other bank of the Danube.

[2] Two uplifted irregular cubature with a decrease in the middle relate to the hills along the Danube. Source: [3].

Fig. 2. Lentos Museum of Contemporary Art, interior, designed by Weber & Hofer, 2003 (photo by B. Widera, 2011)

Il. 2. Muzeum Sztuki Współczesnej Lentos, fragment wnętrza, proj. Weber & Hofer, 2003 r. (fot. B. Widera, 2011)

Fig. 3. Ars Electronica Center, view from the Nibelungen Bridge, designed by Treusch Architecture, 2008 (photo by B. Widera, 2011)

Il. 3. Ars Electronica Center, widok z mostu Nibelungen, proj. Treusch Architecture, 2008 r. (fot. B. Widera, 2011)

It was the designers' intention to continue the modern, geometrical, and optically light vision of Weber and Hofer, however, without excessively restricting their own freedom of interpretation of the context. The new part of Ars Electronica Center has a transparent, cubic form leaning slightly to more dynamic look (Fig. 4). Treusch Architecture also use the methods applied in the theory of catastrophe and popular among deconstructivists such as introduction of a regular, slightly twisted network of divisions in external walls, overlapping of partly transparent unparallel layers and making use of the effect of elongation which was used to connect the smaller and the bigger part of the space in the Center.

In spite of application of various surprising and modern, formal solutions, the perception of the building remains clear. Furthermore, it is easily accessible due to the logical connections with the existing transportation infrastructure. It can be accessed from along the river side, from the river bank or perpendicularly from the Nibelungen Bridge. The underground passage helped to integrate the structure with footpaths, transportation system stops, and the underground garage.

The extension of Ars Electronica Center (AEC) was divided into three parts:

1. main building adjacent to the older part of AEC which, due to its location and because of its leaning combined with its matt and transparent glass planes that resemble a set sail, creates an important urban landmark in the corner;

2. exhibition space below ground level and covered structure of the connector called by the architects the "main deck" [5];

3. Futurelab located at the end of the connector, leaning the way opposite to the main building to optically balance directions, creates in the minds of the architects the "upper deck"[5].

The whole complex, combining the functions of a museum, an exhibition hall, offices and a cafe, has the gross area of 10,557 m^2. Due to its open spaces and the proper location of skylights the building can be ventilated in a natural way. The double facade improves the conditions inside the building and prevents overheating in the summer and excessive cooling in the winter.

Fig. 4. Ars Electronica Center, designed by Treusch Architecture, 2008 (photo by B. Widera, 2011)

Il. 4. Ars Electronica Center, proj. Treusch Architecture, 2008 (fot. B. Widera, 2011)

The neutral and simple yet unique structure made of steel and glass changes its character depending on lighting. During the day a combination of transparent and matt surfaces, the angle of incidence of sun rays, the temperature of light and weather conditions create interesting and effective relations with a river panorama of the city. However, what is really amazing is the use of the façade as a projection screen. The diversity of the shell animated with light and images radically change the appearance of the building. Especially after dark the two large buildings of the new museums Lentos and AEC create light emitting landmarks corresponding with each other. All visual impressions are intensified by the reflections in the Danube waters. This way the river no longer divides the city and by generating the reflections it provides a plane for artistic activities. The structures located almost exactly opposite each other symbolize contemporary art and technology. Their characteristic, slight displacement and clear architectural differences in spite of many similarities prevent the development of a banal mirror effect. Furthermore, if needed, the full of light structures made of glass can be equipped with LEDs and LCDs to improve artistic installations with more multimedia activities [3].

The bridge of culture

The urban conception, based on the continuation of the dialog with the surrounding, has proven effective in Linz. Both centers closely cooperate with each other, creating a bridge of culture, additionally highlighted by architectural forms. The application of such scenery elements as colors, lights, and images draw attention and encourage to go inside. Consequently, the visitors of one of the museums, intrigued by the dialog of forms, shapes, materials and colors go across the river to visit the other museum. The designs of Lentos and AEC have different functions, forms, designers and they were built at different times. What they have in common, however, is their location, connection with the contemporary culture, their forms, transparency, the impression of being light despite their large dimensions, illumination and the association with a ship which was the source of their designers' inspiration. In effect, over one decade, two structures have emerged and they significantly affect the culture of the city. They are different yet similar. In urban scale they are perceived as two parts of a uniform entirety. Their avant-garde character goes beyond their external walls and it does not reduce architecture to urban scenery. Designers try to develop solutions which would enrich the awareness of the viewers and encourage them to constant learning and research.

Fig. 5. Villa A, designed by Najjar & Najjar, 2010
(photo by B. Widera, 2011)

Il. 5. Willa A, proj. Najjar & Najjar, 2010 r. (fot. B. Widera, 2011)

Locating two modern structures in such an important part of Linz created a climate conducive to the development of contemporary architecture discretely integrated into the natural landscape and the ambiance of the city by the Danube. The Mechatronik Building in Science Park Linz, designed by Caramel Architects from Austria, with some features of deconstructivism was opened in 2009. A lot of interesting villas are currently being built in the growing elegant residential estates located mainly in the area of Poestling Berg. The most contemporary interpretations of white modernism, designed according to the idea of sustainable growth such as Villa A designed by Najjar & Najjar (2010) (Fig. 5) or House M (2010) designed by Caramel Architects are especially worth mentioning.

Translated by
Tadeusz Szałamacha

References

[1] *Jürg Weber, Josef Hofer: Lentos Kunstmuseum Linz*, edit. Eckhard Schneider, Hatje Cantz Publishers, Ostfildern, 2005.

[2] http://www.artmuseumsworldwide.com/index.php/Museums/2011-01-24-21-47-23-our-editor-visits-lentos-kunstmuseum-linz-one-of-the-most-important-museums-of-modern-and-contemporary-art-in-austria.html (access: 04.01.2012).

[3] http://www.architecturenewsplus.com/projects/1702 (access: 03.01.2012).

[4] http://www.lentos.at (access: 04.01.2012).

[5] http://www.treusch.at/project.php?type_id=1436&abau_id=1665 (access: 03.01.2012).

Architektura współczesna w kreacji kultury miasta na przykładzie Linzu

Kultura miasta w początkach XXI wieku opiera się na subtelnym zbalansowaniu skomplikowanych, nakładających się na siebie relacji. Nostalgiczne wartości związane z poszanowaniem tradycji i dziedzictwa historycznego nie wykluczają dynamicznego rozwoju i wykorzystywania najnowszych technologii. Nowoczesne społeczeństwo docenia szybki przepływ informacji i dostrzega wartość wiedzy. Współczesne media ułatwiają dostęp do dóbr sztuki i kultury. Złożony układ zależności wymaga dynamicznych, kreatywnych rozwiązań w dziedzinie architektury. Coraz częściej pojawiają się projekty, w których rzeczywistość wirtualna przenika do realizacji architektonicznych. Szczególnie współczesne obiekty związane z promocją kultury i sztuki mają za zadanie ożywienie fragmentów tkanki miejskiej, a nawet całych miast. Ich autorzy starają się zainteresować i zainspirować odbiorcę. Posługują się w tym celu nowatorskimi rozwiązaniami, kontrastem, zaskoczeniem a czasem prowokacją. We wnętrzu budynku następuje konsekwentne budowanie nastroju. Architektura dostarcza przeżyć natury estetycznej, intelektualnej i emocjonalnej, wchodzi w dialog z użytkownikiem. Materialne i niematerialne aspekty przenikają się, kreując kulturę miasta.

Key words: contemporary architecture, museum, art, culture, Linz

Słowa kluczowe: architektura współczesna, muzeum, sztuka, kultura, Linz

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120202

Maria J. Żychowska*

Town-museum. Impression of Normandy

The shore of the English Channel

The healing effect of the climate and sea baths has been highly appreciated since antiquity and spending vacation by the sea has been primarily the British tradition dating back to the 18th century. The first bath facilities were developed there and the guests could take a bath in the North Sea or drink tea. With the advance of rail transport at the beginning of the 19th century, the coast was opened to everybody not only elites. Traveling by train proved efficient and inexpensive both for short excursions and vacation trips.

Similar trends were witnessed on the other side of the English Channel, on the coast of Belgium and north France. Sea resorts appeared there, e.g. famous Ostend, as well as a number of smaller charming towns although often they looked the same. Usually they would have broad promenades with narrow tall buildings along the sea, facing the sea. In general in the summer they offered accommodation with a large sleeping area (it was important to provide room for many beds) and a living room always with the view of the sea. They were constructed right next to the sea esplanade or near the beach by the streets going to the esplanade. Farther locations with no view of the sea were not as popular and that is why the division of land for investments was very specific: narrow and deep plots. The buildings were constructed as rows of tall and slender houses resembling rows of soldiers. However, the dominant vertical composition of the façades was not monotonous. The fabulous shapes of the buildings with tall roofs determined the character of the towns. The appearance of the façades was a priority and demonstrated originality to satisfy the diversity of tastes, needs, and requirements of the people visiting the popular beaches.

Mers-les-Baines

This is why 1880–1896 marked a significant urban growth in Le Tréport commune at the mouth of the Bresle River that had a long coast with gravel beaches (sand during low tides) at the foot of high chalky cliffs. The Bresle River separates two French regions: Normandy from Picardy, two departments: La Siene-Maritime from Somme, and two towns: Trésport from Mers-les-Baines. That commune includes three "sister" towns located close to one another: Eu, Le Tréport, Mers-les-Baines.

Belle Epoque

Mers-les-Baines, one of the towns, located directly by the sea, was mentioned already in the 11th century as *Ulteruis Portum;* its name derives from even older Roman name *Ultrensis Portus,* meaning *port that is beyond.*

The first important investment in Mers-les-Baines was a casino built in 1900, and on July 10, 1904, a railroad track was built to reach that place from Eu-Tréport [7]. When the railroad was built, Mers-les-Bains changed to a sea resort highly popular among Parisians. The unique architecture of the villas built at that time marked the be-

* Faculty of Architecture, Cracow University of Technology.

Fig. 1. Mers-les-Baines (photo by M.J. Żychowska, 2011)

Il. 1. Mers-les-Baines (fot. M.J. Żychowska, 2011)

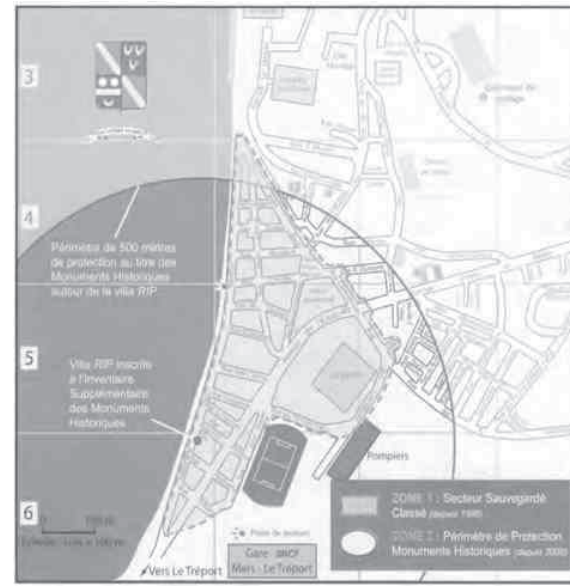

Fig. 2. Protection zones: around the seaside quarter – protected since 1986; protection zone of 500 meter radius around *Rip Villa* since 2008, source: [7]

Il. 2. Strefy ochronne: wokół dzielnicy nadmorskiej – strefa chroniona od 1986 roku; strefa chroniona w promieniu 500 metrów od willi *Rip* od 2008, źródło: [7]

ginning of *Art Nouveau,* a significant current in decorative art of the turn of the 19th and 20th centuries. The buildings constructed at that time had very unique decorations with many turrets, balconies, and arched windows. Their architecture is a combination of beautiful local traditions and motifs taken from Modern Style, and it also illustrates the Belle Epoque atmosphere (Fig. 1). Over 300 such buildings still exist and they are the only such group of architecture from that period on the whole French coast [5]. They provide a unique climate of the town, an authentic document of that era perfectly preserved and maintained.

Architecture of the seaside resort

Due to its exceptionally rich, comprehensive, and diverse urban and architectural legacy in the scope of historical summer vacation buildings and balneological facilities, Mers-Les-Bains was listed by the conservation officer. Two protection zones were created: the first one, in 1986, was supposed to maintain the original condition of the designated area of the town. Without identifying their specific style, individual buildings, as belonging to the neo-regionalism also called Anglo-Flemish style or Secession style, it was decided to protect the whole seaside. The priority was to avoid the irrevocable transformations and incorrect renovation activities.

The other zone was created in April 2008 after the registration of *Rip Villa* on the List of Historical Buildings in France. The area of 500 meters around the building was listed too (Fig. 2).

Rip Villa [4], located by the sea at Général-Leclerc 62 esplanade (formerly *esplanade de la Plage*), was built after 1894 according to the design by the architect Jules Dupont from Mers-les-Bains (Fig. 3).

The name of the house derives from the name of Rip Van Winkle – the main character of the operetta composed in Paris in 1884 by Robert Planquette. Its libretto was based on the motifs of a Dutch legend describing a story of an indebted man who found treasure by the Hudson River. The story is set in the 19th century.

The house was built on a narrow and deep plot, just like the other neighboring buildings. Its façade was originally made of unpainted, red, and white bricks and the stairs were made of wood and not of concrete as at present.

The original interior layout in *Rip Villa* has been preserved, which is exceptionally rare today. Most interiors of the house have been remodeled, usually divided into smaller apartments. The spatial layout of the interior is typical of that kind of buildings. The ground floor rooms in the front would typically, just like the higher floors, face the sea. The ground floor windows in that villa are slightly recessed in relation to the rest of the façade. The rooms farther in the apartments have indirect lighting exposure or from a little back yard. The staircase is exposed to the light through glazed fanlights. Such an ingenious plan to fit all needed functions in a small space is still clear and rather rare nowadays. *Rip Villa* is in that respect unique as since the moment of its construction it has had one owner.

Mers-les-Bains is not only a balneological center with a representative seaside promenade and neighboring streets with houses to be rented to summer vacationers – it is a town of its own. That double role is reflected in the style of its historical architecture: on the one hand, it has typical houses and villas to be rented, built in the neo-regional convention also called Anglo-Flemish, sometimes richly decorated and, on the other hand, the buildings in the Napoleon III style, usually built for the town dwellers themselves.

Claire de Lune Villa, one of three segments of a bigger building originally designed to be rented to vacation-

Fig. 3. *Rip Villa* (photo by M.J. Żychowska, 2011)

Il. 3. Willa *Rip* (fot. M.J. Żychowska, 2011)

Fig. 4. *Claire de Lune Villa* (photo by M.J. Żychowska, 2011)

Il. 4. Willa *Claire de Lune* (fot. M.J. Żychowska, 2011)

ers is an example of the neo-regional style (Fig. 4). The other two are *Le Tourbillon* and *Le Crépuscule* which were built in 1902–1905 according to the design by the architect Georges Guyon. The whole complex has been remodeled a number of times but after it was thoroughly renovated it still presents the model characteristic features of the convention [2].

Brick is the main building material which is visible in the whole façade. The roof was partly covered with flat tiles and partly slates. The functional layout is simple and it corresponds to the objective and easy to read on the façade. The decorations of the façade and the decorations of the villa are consistent with its structure: an elevated ground floor with a small terrace: characteristic and accentuated element. Above, there is a bedroom with a diligently designed beautiful wooden oriel. Above it, there is an open balcony, more moderated and elegant that almost blocks the upper windows.

The façade is predominantly made of brick combined with stone, more exquisite details and clay decorations. Together, they compose a harmonized, original façade. Although the building is composed of three twin houses, each part of the façade has a slightly different tectonics: a varied program of bay windows, porches, dormers and rich, colorful decorations and details which are so characteristic of that style. This was probably caused by the need for diversity to avoid similarities between those three hotels when renting.

In respect of the materials used, it should be stressed that local raw materials were applied. The idea that only local raw materials should be used at the seaside and in the region was justified by tradition: brick and stone used in some crucial fragments, fir wood (better than oak tree in seaside climate due to its resistance to moisture) was used for roof construction, floors, joinery and façade elements.

Architecture of the town

The style of architecture of the permanent town dwellers is the Napoleon III style which is more simplified and raw, especially in comparison with the other one used for commercial purposes. For instance the twin villa *La Mésange*, built at the end of the 19th century at Henri-Lebœuf Street 68 (Fig. 5), illustrate that style convention [2]. One building was modified by adding decorative lintels. The other resembles the Napoleon III style more. The two-axis façade of both villas corresponds to the circulation and residential parts of the house. The hierarchy of the following floors was accentuated by the balconies with metal forged balustrades and prominent lintels. The uppermost floor has simple windows with no balustrades. Above the brick cornice line, there are dormers. The colors are simple: combination of brick, elements of light concrete, and light joinery elements. The turquoise clay cabochons add life to the whole structure. The metal balustrades that decorate the façade provide lightness and finesse.

In general, the façades are rather simple in comparison to those with bay windows, paneling, and wooden balco-

Fig. 5. Two-family *La Mésange Villa,* source: [3]

Il. 5. Dwurodzinna willa *La Mésange,* źródło: [3]

nies and as such they are a good example of that style characteristic of the houses bourgeoisie and local town dwellers from that time.

This part of architecture of Mers-les-Bains is sometimes also richly decorated with all kinds of details and elements which can be examples of diversity and excellence of the 19th and 20th-century French arts and crafts. It is easy to see that this architecture was enriched with rare and original ceramic details of various provenance. They are made of terracotta, clay or glazed vitrified clay. They have their own highly sophisticated style and their façades accentuate for instance the rhythm by the patterns of colorful bricks, nails, pegs, pins and rosettes as well as boards and decorative panels. They partly fill the façade structures, accentuating the load bearing elements such as the keystones in the lintels. They decorate roofs and façades with timeless allegories. Apart from their strictly decorative purpose, those architectural ceramic elements convey some information too as they include symbols and signs alluding to the name of the town or distinctive branches of its economy.

Specific character of the town

The architectural resources of the town are carefully secured by the municipal administration of Mers-les-Bains. Each investment or renovation in the protected area requires special permits both from the municipal authorities and the conservation officer who verifies the compliance of the project with the spirit of a given sector and its dominant architecture and provides his opinion. Obtaining such permits is obligatory for repairs of roofs, façades, doors, windows, joinery elements and fences. The appropriateness of selected building materials and suggested outdoor advertisements as well as lighting is also verified.

However, the town is not only its architecture and its urban layout. What is of great significance is also the unique cultural heritage of that region, including history, tradition, and the atmosphere of the whole coast. This heritage has a lot of spectacular aspects such as for example the selection of that very region of north Normandy by impressionist painters due to its special bright light. Such works by Claude Monet as *Impression, Sunrise* (1872), *Fishing Boats Leaving the Port of Le Havre* (1874) or *The Beach at Trouville* (1870) testify to that. There is even a Polish aspect of that heritage because *The Beach at Pourville* – the only painting by Claude Monet in the Polish art collections from 1882 – was stolen from the Museum in Poznań in September 2000. Ten years later, it was finally found in the city of Olkusz, hidden in a wardrobe.

The works of impressionists as well as contemporary French paintings are present in the space of the town – just like the tragic history of the 20th century. Two world wars swept through that land. The remains of abandoned fortifications as well as the ruins of the Atlantic Wall are still visible and they often dominate the landscape. There are memories of a number of landings – for instance the Canadian troops landed in Mers-les-Baines. After that, a lot of buildings, including great historical sites, disappeared for ever, making room for cemeteries.

It is really because of a stroke of luck that the urban architectural complex of Mers-les-Baines still exists and is the only such group of architectural structures from that period on the whole French coast. It is a unique element of the cultural heritage and an authentic document of the past era, still interesting and still alive.

Translated by
Tadeusz Szałamacha

References

[1] http://www.an-patrimoine.org/Mers-les-Bains (access: 07.10.2011).
[2] http://www.culture.gouv.fr/culture/inventai/itiinv/Mers/images/texte (access: 07.10.2011).
[3] http://www.culture.gouv.fr/culture/inventai/itiinv/Mers/images/texte/maison_mersoise/style_napoleon.jpg (access: 07.10.2011).
[4] www.culture.gouv.fr/.../Mers/texte/la_villa_rip (access: 07.10.2011).
[5] http://inventaire.picardie.fr (access: 07.10.2011).
[6] http://www.ville-merslesbains.fr (access: 07.10.2011).
[7] http://www.ville-merslesbains.fr/site/pages/vivre/urbanisme/reglement.pdf (access: 07.10.2011).

Miasto-muzeum. Impresja z Normandii

Od starożytności wysoko ceniony był leczniczy wpływ klimatu i kąpieli morskich. Natomiast wakacje nad morzem to brytyjska tradycja sięgająca XVIII wieku. Tam uruchomiono pierwsze urządzenia kąpielowe, w których kuracjusze mogli albo wziąć kąpiel morską w Morzu Północnym albo pić herbatę. Wraz z nadejściem kolei na początku XIX wieku, wybrzeże zostało otwarte dla wszystkich, nie tylko dla elity. Podróż pociągiem stała się skutecznym i niedrogim sposobem zarówno na krótkie wycieczki, jak i na wakacje.

Podobne tendencje zagościły po drugiej stronie kanału La Manche. Na przykład w Normandii, na wybrzeżu Pikardii, w latach 1880–1896 odnotowano znaczący rozwój urbanistyczny trzech blisko siebie położonych miast Eu, Le Tréport, Mers-les-Baines. Pierwszą znaczącą inwestycją w Mers-les-Baines była realizacja kasyna w 1900 roku, a 10 lipca 1904 roku doprowadzono linię kolejową z Eu-Tréport.

W zakresie kształtowania się architektury można tam odnotować trzy główne okresy rozwoju i ewolucji lokalnej stylistyki. Pierwsza faza to budowle utrzymana w prostym stylu, w którym dominującym materiałem była cegła. Jako dekoracja rzadko pojawiały się żeliwne balkony czy mansardy. Druga faza coraz bardziej związana z turystyką zdominowana była wpływami anglo-flamandzkimi z odczuwalną różnorodnością programów stylistycznych – wille i hotele z wykuszami i balkonami stawały się coraz bardziej imponujące. W trzeciej fazie, w czasach świetności, architektura zaczerpnęła z obfitości wzorców zawartych w kwiatowym stylu Art Nouveau.

Key words: Normandy, urban planning, architecture

Słowa kluczowe: Normandia, urbanistyka, architektura

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120203

Renata Gubańska*

Culture in the city – the case of Gądów Mały housing estate in Wrocław

Introduction

Landscape is one of the basic elements of the environment and its perception is determined not only by the geographic conditions or terrain but also by the vegetation and even the weather of a given season. Conventionally, there are two kinds of landscape – natural and cultural, however, they both are equally important for contemporary man. It is obvious that due to its uniqueness the so called "primeval" natural environment is protected with utmost care. However, it should be stressed that any natural landscape, regardless of the extent to which it has been processed, should be treated with due respect and care [4].

Cities which have been developing their cultural identity over the centuries provide characteristic elements of processed landscape. The first urban plans date back to the ancient times and it is known that already then they were carefully designed or at least their layouts were maintained and developed. The culture of designing according to the main ideological assumptions of a given age has always been very important. The Medieval grid plan of the streets with the market in the center by definition imposed a specific plan and spatial order. The regular designs of Renaissance cities were supposed to satisfy the needs of man in compliance with the humanistic thought, whereas the Baroque urban planning, aiming at symmetrical and axial perfection, developed space and green areas in the city. The significance of culture of urban designing slightly declined in the 19th century, commonly known as the "age of steam and iron", which promoted the development of industry. So called industrialization exerted a lot of influence on the design of the cities where more and more area was occupied by different kinds of factories. The decades that followed saw primarily more diverse functional programs, expansion of urban structures, complete redesigning and extension of circulation routes (mainly vehicle traffic) as well as more and more popular high-rise buildings [5] built right next to historic sites. The natural consequence of such changes is the totally different character of contemporary cities. It's a shame that old landmarks, both architectural and functional, are losing their significance and in a way they are "overwhelmed" by the structures of contemporary cities.

The demand for residential buildings has grown along with the intense development of cities. The influx of newcomers to the cities resulted directly in the development of better or worse designed large prefab panel housing projects. Each major city has that kind architecture around it. Gądów Mały[1] in Wrocław is a perfect example of many such housing estates.

Materials and methods

A fragment of Gądów Mały housing estate in Wrocław has been selected to illustrate the subject in question. The basic methods of studies and research have been forced in a way by the objective and nature of the development,

* Institute of Landscape Architecture, Wrocław University of Environmental and Life Sciences.

[1] Gądów Mały in Wrocław is located in the west part of the city, administratively in Fabryczna Quarter.

consisting mainly in redesigning the space between the large panel apartment buildings to make it more resident-friendly both functionally and aesthetically.

First of all, the materials regarding historical issues and composition changes were found and collected. Next, the basic survey work as well as analyses of the functions of individual buildings, circulation routes, age and condition of the structures located there as well as the vegetation growing in the area in question were conducted. The conclusions regarding the project issues were formulated on the basis of conducted analyses and only then were they the basis of the development of the project conception in compliance with the tradition of the place and its residents' expectations.

This way, that is in compliance with the art of design, Conception I (described in detail further in the paper) was developed. It should be noted that along with those field and historical analyses an attempt was made at familiarizing with applicable legal acts[2] [2] regarding that fragment of the housing estate. Only at the moment when the design work on Conception I – referring to the historical location of an airport in that area – was almost over, was the local development plan made available. The local plan extract indicated that the central part of that housing estate should be occupied by high-rise dense architecture that would divide, deliberately or not, the existing settlement in two separate structures. Furthermore, the layout of new buildings imposed a totally different layout of roads and walkways. This is how Conception II (described further in the paper) was born.

[2] Especially the land use plan, local development plan, conservation guidelines.

The functional and spatial characteristics

The fragment of Gądów Mały housing estate[3] described in the paper is located in the west part of Wrocław and it is easily accessible from its center. The area of the study borders in the north on the commercial buildings located between Lotnicza Street, with high traffic intensity, and Szybowcowa Street, with medium traffic intensity. Its west border is Bajana Street, east border – Drzewieckiego Street[4], in the south it has further residential buildings (large panel apartment buildings) and their surroundings.

The area in question can be accessed through spaces in between individual large panel apartment buildings or drive through gates located directly under them. Both vehicle traffic and pedestrian circulation is efficient. Those buildings were constructed as large panel apartment buildings in the 1980s and they have several to about a dozen floors. Their architecture is typical of large panel apartment buildings of those times with their cookie-cutter forms with no architectural details whatsoever. Their ground levels have commercial space and basic services as well as garages with terraces above them. The proper business facilities are located along Szybowcowa Street with e.g. "Biedronka" chain supermarket[5] (9), hairdresser's (4, 23), optician (5), bar (6) and even a gas station (2) (Fig. 1). The residents of that housing estate make use of the sufficient transportation, commercial, and business facilities. Speaking about the design culture in the city and meaning that specific part Gądów Mały, we suddenly face a kind of bipolarity of that culture. It is positive that the general idea of the design is correct. On the other hand, the way the space in between the buildings is used raises some objections. Unfortunately, that space is developed the same way as around most other large panel apartment buildings in Poland. That space has some green areas but their design is totally random. Most of the space is grass area and in some places (mainly by the buildings) there are bushes and trees that grow with no maintenance, and that is why there are a lot of self-sown plants there. In the direct vicinity of the buildings, there are even enclosed mini gardens, some of them maintained by the residents who created them. There is no system of pedestrian circulation routes, because most roads and walkways are actually shortcut footpaths that create a special, chaotic web[6]. The parking spaces are also worth mentioning. They are located along the streets and longer sides of the buildings but their number is definitely insufficient for the number of the apartments. Consequently, soon after the new residents moved into the apartment buildings, a paid parking lot was established and enclosed in the east part of the square. The residents park their cars also along access roads to individual entrances – stairshafts. The elements of street furniture don't meet the residents' needs either: it is insufficient or in poor technical condition. The only rise in the north-south part of the area has been converted into a skatepark by the youth.

The lack of a clear and a well thought-out development of that area, in respect of both functions and aesthetics, is evident. Looking closer at that briefly described housing estate, there can be some doubts as to the correctness of the culture of designing of urban structures, and that is why the following is the presentation of the basic actions and efforts which would result in improving the quality of life in this kind of residential units.

[3] The history of Gądów Mały dates back to the end of the 18th century. It was a village with not more than 100 residents. Their number grew to almost 400 at the end of the 19th century. As there was a lot of undeveloped area there, a military airport was built there in 1910. The area was intensely developed only in the middle of the 1970s when a decision was made to liquidate the airport and build a housing estate there [1].

[4] The names of the streets in Gądów Mały allude to its former function – airport.

[5] "Biedronka" supermarket is located in a former hangar – the only original building in the whole airport complex.

[6] It should be kept in mind that when it rains or snows those paths get damp, ruts and puddles appear in them and then they are useless.

Project assumptions

The part of Gądów Mały housing estate in Wrocław which is described in this paper is easily accessible from other parts of the city, so no changes in that respect are needed. No corrections are needed in respect of commercial services either as a broad offer of such services is available for the residents. On the other hand, the condition of the large panel apartment buildings located there is not quite satisfactory – for instance the quality of their exterior wall finishing has deteriorated over the years (e.g. there are numerous cracks, chippings, areas with no plaster) – that's why their renovation has been suggested. The uniform and tasteless architecture, so typical of the 1970s and 1980s, does not have a positive effect on the aesthetics of that housing estate and that is why introducing some elements adding individual qualities e.g. in the area of entrances (so called stairshafts) has been suggested.

As almost the whole area in question is undeveloped, the design work should be approached very carefully, including a thorough analysis of both the functional and spatial issues. First of all a sufficient number of parking spaces should be secured on properly designed parking lots – in this specific case underground structures are suggested. A completely new layout of roads and walkways in between the apartment buildings, including bicycle lanes – should be designed with the use of adequate surface materials. The area in question should be divided into different zones for leisure activities (e.g. playgrounds, skatepark, mini sports fields, etc.) and for passive recreation (e.g. contemplation places,) keeping in mind they should be used by people at different age. It is suggested that the existing elements of street furniture (e.g. lamps, benches, garbage cans, etc.) be removed as they have no value whatsoever and replaced with new elements with more interesting forms. In respect of green areas, the existing plants should be kept and maintained, if possible, and new plants should be selected in such a way as to encourage the residents to spend time together in the open air.

Fig. 1. Plan of current development of part of Gądów Mały housing estate in Wrocław[7], source: [3, p. 23]

Il. 1. Schemat obecnego zagospodarowania fragmentu osiedla mieszkaniowego Gądów Mały we Wrocławiu[7], źródło: [3, s. 23]

[7] The figures used in this paper come from the Anna Domaradzka's master's thesis titled *The Conception of Development of Part of Gądów Mały Housing Estate in Wrocław* (2009) under EngD Renata Gubańska at the Institute of Landscape Architecture at Wrocław University of Environmental and Life Sciences [3].

Description of conception I[8]

The interior space plan of the enclosed structures located in the area in question should be kept unchanged: especially the compact housing estate buildings, commerce, and services. Some correction should be made only to the entrance gates leading to individual stairshafts. Due to the uniform architecture of the large panel apartment buildings, all entrances are actually the same or very similar and they present no individual qualities; that is why each entrance zone should have a unique and distinctive element. The transportation system connections with the center and other parts of Wrocław as well as "access gates" to the area in question do not need any redesign intervention, whereas the whole area in between the buildings needs drastic development work, including a new layout of roads and walkways, division into zones connected with their specific functions, and appropriately selected plants.

First of all, an area for a new parking lot was designated as the existing ones are too small. Due to a large demand for parking space, two underground parking garages were suggested – located symmetrically to each other: in south-east and south-west parts of the area, in the broadest space between the buildings, with entry driveways from Drzewieckiego and Bajana Streets. Next, a new layout of internal roads and walkways, resembling an airplane from a bird's eye view, was designed, which undoubtedly alludes to the former function of that area i.e. an airport. The main footways were designed in the shape of an airplane, others – more or less symmetrically, depending on needs and directions (pedestrian circulation). The whole area of the design, except for transportation system connections, was divided into several recreation zones, depending on the users' needs and their age groups. The area of the existing skatepark was extended by introducing a more difficult layout of paths and more obstacles (A) (Fig. 2). A traffic park (B) would be very popular and appreciated by a little younger children, where they would learn about the basic traffic regulations. The south part of the area has predominantly recreation and sports facilities. A running track (F) with stands (G) was designed in the airplane tail, and two basketball courts symmetrically right under its wings (C). Two tennis courts are visible north of the track (E), and an area with tables for board games above them, between the basketball courts (D). Several of different size play-

[8] Conception I was developed according to the art of designing, however, with no regard for the requirements of the Local Development Plan because in spite of several requests it was not made available. Only when the conception and design work was almost over, was that plan made available. Consequently, the design work on a new design on the basis of the local plan extract (Conception II) began in compliance with the applicable local legal act.

Fig. 2. Conception I – plan of the area of the housing estate in question developed on the basis of conducted historical and field analyses, source: [3, p. 86]

Il. 2. Koncepcja I – przykładowy schemat zagospodarowania omawianego osiedla wynikający z przeprowadzonych analiz historyczno-terenowych, źródło: [3, s. 86]

Fig. 3. Conception II – plan of the housing estate in question developed in compliance with the provisions of the local development plan, source: [3, p. 94]

Il. 3. Koncepcja II – przykładowy schemat zagospodarowania omawianego osiedla zgodnie z założeniami miejscowego planu zagospodarowania przestrzennego, źródło: [3, s. 94]

grounds for children at different ages with various facilities were designed all over the area. The last stage of the area modernization works is closely connected with the adequate selection of plants in respect of both composition and species. The design made the most the existing plants, applying their necessary maintenance and additions. New green areas were designed along with the new layout of circulation routes. Additional trees were planned mainly in order to improve the quality of leisure activities as well as to provide shade for the people visiting that area in summer heat. Two parallel rows of big trees were designed in the middle section of the area and they emphasize the significance of the central meadow which is supposed to encourage people to play together and at the same time build the bonds in the local community. The green areas, which were designed with primarily perennial and groundcover plants, are supposed to improve the image of that part of the housing estate, making it more friendly to the residents.

All designing tasks described above shall improve the standard of living of the residents of Gądów Mały in Wrocław.

Description of conception II

Conception II (Fig. 3) was developed on the basis of the provisions of the valid local development plan[9]. The basic design assumptions presented in Conception I have been in a way transferred to this design; the functional specification of the buildings has not changed, with the suggestion of adding certain individual features to specific stairshafts. There are no changes in the transportation system outside or the entrance areas to the area in question which require repair and improvement in respect of both circulation and space for leisure time activities.

In the first stage of work the minimum setback was marked in the plan from the Local Development Plan. Taking that into account, a new system of vehicle traffic system was suggested and a tentative plan of new apartment buildings was plotted, keeping in mind that they are a few meters taller than the existing buildings. The demand for new parking spaces grew dramatically along with the substantial increase in the number of apartments in this area. Just like in the case of Conception I, building underground parking garages was suggested – only bigger ones.

[9] The part of Gądów Mały housing estate in Wrocław in question is governed by the local development plan adopted on April 17, 2008 by the City Council in Wrocław (Resolution no. XX/577/08).

The next stage of the project work included the designing of new internal circulation system adjusted to the altered and congested plan of apartment buildings as well as delineation places for leisure time activities that meet the expectations and needs of all age groups. The design assumptions provided in Conception I regarding skatepark (A), traffic park (B, changed location), basketball courts (C), tennis courts (D), playgrounds and the composition of green areas remain unchanged. Due to the introduction of new buildings which clearly divides the area into two separate settlement units, the number of planned trees was reduced. The suggested composition of green areas results from the new layout of internal roads and walkways. Similarly to Conception I, they include primarily perennial and ground-cover plants.

The project solutions presented briefly in this paper, which in most cases refer to Conception I, shall improve the activity and integration of Gądów Mały housing estate in Wrocław, and consequently, the improvment of the aesthetics and image of that place shall contribute to the improvement of the quality of life of its residents and the visitors.

Conclusion

The deliberations presented above demonstrate that due to the significance of every housing estate, as one of the basic elements affecting directly the composition and aesthetics of urban landscape, their image should be improved not only on paper but first of all in reality which is done mainly by architects, landscape architects, urban planners and officials working on selected administration units.

Each form of intervention should be preceded by a careful analysis of primarily landscape transformations of a given place. First, it should be checked if the existing plans are consistent with reality. In many cases it is necessary to update them. With a valid local plan extract the analytical design stage can begin, including the issues regarding the functional and spatial design, circulation system, the condition of enclosed structures and the rest of the area, the issues of nature and landscape as well as conservation protection zones, etc.

The carefully delineated area should include the precise height and size parameters as well as colors of external wall finish. Such guidelines would make the provisions of law which have been applied so far more clear and precise, and consequently, facilitate the work of specific bodies of public administration. Their main objective would be to leave free and undeveloped space to enhance the perception of height and aesthetics. At this stage the role of landscape architects is priceless. Already in the preliminary design stage they should take into account first of all the local needs as well as footpaths for school children, bicycle routes, recreation and leisure facilities. Furthermore, they should emphasize in a special way all attractions of the landscape. Following those principles shall guarantee the maintenance of the current functions of the existing backyards and improve their functionality as well as attractiveness and result in true culture of urban designing.

Translated by
Tadeusz Szałamacha

References

[1] Antkowiak Z., *Wrocław od A do Z*, Ossolineum, Wrocław 1997.
[2] Böhm A., *Planowanie przestrzenne dla architektów krajobrazu. O czynniku kompozycji*, Cracow University of Technology Publishing, Kraków 2006.
[3] Domaradzka A., *Koncepcja zagospodarowania fragmentu osiedla miejskiego we Wrocławiu na przykładzie Gądowa Małego*, Wrocław 2009; master's thesis written in the Institute of Landscape Architecture at Wrocław University of Environmental and Life Sciences under EngD Renata Gubańska.
[4] Małachowicz E., *Konserwacja i rewaloryzacja architektury w środowisku kulturowym,* Wrocław University of Technology Publishing, Wrocław 2007.
[5] Rylke J., *Kompozycja krajobrazu kulturowego*, "Architektura Krajobrazu", 2006, No. 1–2, pp. 24–31.

Kultura w mieście – omówienie problemu na wybranym fragmencie osiedla mieszkaniowego Gądów Mały we Wrocławiu

Gądów Mały jest jednym z wielu wrocławskich osiedli mieszkaniowych wybudowanych w latach 80. XX wieku w typowej zunifikowanej, bezstylowej architekturze tegoż okresu. Kilku- lub kilkunastupiętrowe bloki wyznaczają granice terenów publicznych dla mieszkających lub przebywających tam ludzi. Przestrzenie te powinny być przyjazne mieszkańcom, m.in. zapewniać dogodną komunikację kołową i pieszą, podstawową bazę handlowo-usługową, strefy wypoczynku biernego i czynnego, a także „miłe oku" wrażenia estetyczne.

Niestety, wybrany do szczegółowego opracowania fragment działki śródblokowej nie do końca spełnia kryteria dotyczące właściwego zagospodarowania terenu. Jej obecne rozplanowanie daje duże możliwości projektowe planistom, a przede wszystkim architektom krajobrazu. W artykule przedstawiono dwie koncepcje projektowe – podobne pod względem programu funkcjonalno-przestrzennego, jednak całkowicie odmienne ze względu na układ infrastruktury komunikacyjnej. Koncepcja I odwołuje się do wcześniejszej funkcji opracowywanego terenu, natomiast koncepcja II – do obowiązujące miejscowego planu przestrzennego. Niezależnie od uwarunkowań mających wpływ na ich powstanie, oba zaproponowane rozwiązania są zdecydowanie dużo ciekawsze od tego istniejącego.

Key words: Gądów Mały, culture, development

Słowa kluczowe: Gądów Mały, kultura, zagospodarowanie

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120204

Aleksandra Łukaszewicz*

The comparative analysis of selected cycling solutions from Copenhagen and the current pro-cycling actions in Wrocław

Introduction

In today's economic development of the cities and their urban transformation the city planners are looking for new convenient means of transportation in order to accommodate the mobility of people. The availability of affordable and high quality transportation solutions greatly contributes to the unobstructed flow of people, products, and services as well as to the improvement of social and economic cohesion and the market competitiveness. The necessity to find and develop new means of transportation is driven by the problems connected with the congestion in and around the cities. Increasing mobility and at the same time decreasing traffic congestion, the number of road accidents and pollution is the real challenge for all large cities. Their inhabitants more than anybody else experience the negative effects of their own mobility firsthand and that is why they are open to innovative solutions aimed at sustainable transportation. One of such solutions includes a network of bikeways enabling people to get around the city comfortably and safely on their own bicycles.

How Copenhagen became a bicycle-friendly city

Copenhagen is not much different than other European cities but it has always had a special affection toward its transportation system. This is why Copenhagen is a city whose inhabitants have been using an alternative means of transportation that is a bicycle for over a century.

Bicycles first appeared in Denmark in the 1860s. At that time the upper social classes suffered from "the incurable bicycle fever" as everybody wanted to be the first person to be seen on a bicycle which then was just a wooden construction with no pedals and no possibility to turn with the handlebars. It was then a luxury product and only the wealthiest could afford it. The attractive size of the city where you could easily get around by bicycle and its flat area proved ideal for the development of bicycles. Their mass production began, their prices fell, and their popularity grew very fast, which is presented in Table 1. In the last decade of the 19th century, the number of cyclists grew from 3000 to 30000 and bicycles dominated the streets.

Such a dramatic growth of the number of cyclists would not have been possible without the Danish Cyclists Federation (DCF) established in 1905 which played a significant role in building the cycling infrastructure and providing the right conditions for growth. In 1912, Copenhagen had 50 km of bike lanes. The bicycle was slowly becoming a part of urban culture. During World War II,

Tab. 1. The growth of the number of cyclists in Copenhagen at the turn the 19th and 20th centuries, source: [1]

Tab. 1. Przyrost liczby rowerzystów w Kopenhadze na przełomie XIX i XX w., źródło: [1]

Year	Number of cyclists
1890	3000
1900	30000
1907	80000
1934	400000

* Faculty of Architecture, Wrocław University of Technology.

Fig. 1. Nørrebrogade Street in Copenhagen, 1953. Source: [4]

Il. 1. Ulica Nørrebrogade w Kopenhadze, rok 1953. Źródło: [4]

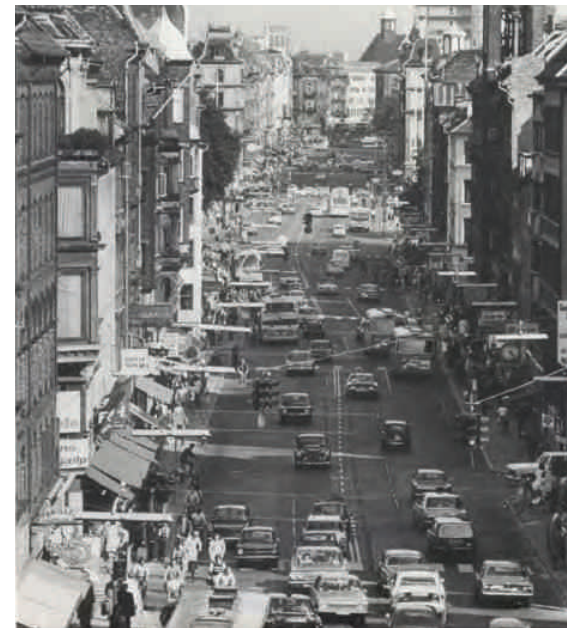

Fig. 2. Nørrebrogade Street in Copenhagen, 1973. Source: [4]

Il. 2. Ulica Nørrebrogade w Kopenhadze, rok 1973. [4]

despite financial problems the government funded the construction of bike and recreation ways around the city to enable people to commute to work and reduce unemployment. In the years 1940–1945, the city was under German occupation. As a result of the ubiquitous shortage of gas and spare parts the bicycle saved the inhabitants of Copenhagen. The bicycles which were home-made replaced taxis, and the cork as well as straw were used instead of rubber tires. After the war, the ban on car import resulted in even greater popularity of bicycles [1].

The drastic drop in the use of bicycles occurred in the years 1950–1980 when a lot of people moved to the city suburbs. At that time, their number fell from 770 thousand to 500 thousand. It was clearly visible on the city streets. Figures 1–4 show the view of Nørrebrogade street over the years and the changes in transportation trends. They show the great significance of bicycle transportation until the 1950s.

In the 1950s, Copenhagen witnessed the automobile revolution. However, it was not as intensive as in other

Fig. 3. Nørrebrogade Street in Copenhagen, 1989.
Source: [4]

Il. 3. Ulica Nørrebrogade w Kopenhadze, rok 1989.
Źródło: [4]

Fig. 4. Nørrebrogade Street in Copenhagen
(photo by A. Łukaszewicz, 2011)

Il. 4. Ulica Nørrebrogade w Kopenhadze
(fot. A. Łukaszewicz, 2011)

countries. Not everybody could afford a car and not everybody knew how to use it. The motorization lobby was not as strong either. The tax on car sale and car prices were very high. However, because of the layout of the districts it was necessary to use the car and public transportation system.

In the 1960s, the city authorities began the street layout reconstruction process to accommodate the needs of the growing number of cars and developed a plan of highway network. That decade became famous for the removal of a significant part of cycling infrastructure during that process. The development of road infrastructure cost a lot of time and money.

In the 1970s, the development of the highway network caused a lot of large-scale protests. During the first energy crisis in 1973, it became clear that the society based on fuel consumption is not sustainable and many groups of protestors cropped up. The protests reflected not only the care for the environment but also the deterioration of lifestyle of the city dwellers. The lack of public spaces, cars parked on sidewalks obstructing pedestrian traffic and car accidents were only some of the problems caused by the advance of the car era. The 1970s were also marked by recession and huge congestion which also contributed to mass pro-cycling demonstrations. Most of them were coordinated by the Danish Cyclists Federation.

At the beginning of the 1980s, there was a 50% increase in bicycle traffic since its lowest level in the second half of the 1960s. It resulted from the decision of the government which could lead in two different directions of development: the expansion of cars and adjusting the cities to their needs for space or search for other solutions to accommodate comfortable mobility of the inhabitants. It was decided to invest in the public transportation system and in the development of cycling infrastructure. Beginning from 1981, a large part of the public budget has been provided for cycling improvement and modernization of existing bikeways. Before 1980, the city built 240 km of bikeways and greenways. Today, there are about 412 km of bikeways, including 346 km of bike paths, 23 km of bike lanes, 43 km greenways [8]. Figure 4 shows Nørrebrogade street in 2011. The picture was taken in the afternoon. It is clear that the car traffic is significantly smaller than pedestrian and cycling traffic.

Current activities and cycling statistics

Copenhagen is greatly successful in promoting and developing cycling in the city, which is reflected in the statistics.

37% of all people who work and study in the city ride bicycles, which translates into 1.2 million km covered by bicycle daily (the data take into account the inhabitants of neighboring communes.) 55% of all inhabitants go to work or school by bicycle every day, even outside the city. Social research is conducted in order to evaluate the level of satisfaction in getting around the city by bicycle. This is how we know that 55% of the inhabitants go by bicycle because it is fast and easy. It should be noted that the average bicycle riding speed is 16 km/h, whereas the car riding speed is 27 km/h, which is not such a big difference. 32% of the inhabitants think that bicycle riding is a very good exercise and 29% of them think bicycle riding is inexpensive. Another significant factor in the popular use of bicycles is safety. 67% of the inhabitants of Copenhagen feel comfortable and safe in the city traffic [3].

Despite the use of bicycle in daily travel is high, Copenhagen conducts research and develops projects dedicated to specific social groups. This way it conducts several campaigns promoting bicycle riding among children, foreigners, and elderly people.

It is impressive how specific projects are financed. The budget for the development of the bicycle network by 2025 provides DKK 123 million (about PLN 74.5 million) and includes the modernization of existing routes as well as construction of new 50 km of bikeways. About EUR 15 million was spent on building new bikeways, cycling paths, and bicycle parking stands in the budgets for 2004 and 2005. In the years 2006–2010, the municipality of Copenhagen spent about EUR 27 million on various bicycle projects [2]. This is a lot of money which guarantees the effective development of the city and very good effects of the bicycle use by the inhabitants.

Polish reality

Looking back at the history of the 20th century of Poland, it seems clear that it was very difficult. Ignoring the fact of huge war damage in Poland, the period after the war when socialism ruled did not positively affect the economic development of the country. The transformations of those times made a special imprint on the city fabric, changing the urban structure of the city until today. The post-war damage resulted in empty squares and spaces which were quickly filled during the communist modernism.

Similarly, human mentality changed under the pressure of a number of regulations and the trouble purchasing various products, including cars. Unfortunately, the car revolution came to Poland much later than in Western Europe. Although the inhabitants of Copenhagen and other Western European countries "enjoyed" cars long enough until they became a burden, they are still a benchmark of prosperity and comfort for the Poles which everybody would love to have.

Tab. 2. The results of bicycle research in Wrocław[1]

Tab. 2. Zestawienie badań dotyczących ruchu rowerowego we Wrocławiu

Time	Place			
	Grunwaldzki Bridge		Junction of Swobodna and Powstańców Śląskich Streets	
	2006	2008	2006	2008
7:30–8:00 a.m.	97	81	75	73
8:00–8:30 a.m.	129	159	106	125
TOTAL	226	240	181	198
3:00–3:30 p.m.	171	194	125	125
3.30–4:00 p.m.	120	163	95	139
TOTAL	291	357	220	264

[1] Interview with Daniel Chojnacki, the Cycling Development Section at Wrocław City Office.

Bicycle revolution in Wrocław

The bicycle revolution broke out in Wrocław when the first Bike Officer in Poland – Daniel Chojnacki, working in Wrocław City Office – was appointed in 2007. He is in charge of coordinating road works so that construction projects include cycling infrastructure. He heads the Cycling Development Section with two persons. In comparison, the municipality of Copenhagen has 540 thousand inhabitants and 15 people work in the city office bicycle department which is responsible for strategic designing of urban infrastructure. The municipality of Wrocław is bigger in respect of population by more than 90 thousand inhabitants and the two-person team coordinating road designs including cycling infrastructure is not able to coordinate all investments in the city.

Wrocław is one of the few Polish cities which dominate in developing their bicycle networks. The first advanced bicycle stop line in Poland was used in Wrocław, and because of it the cyclists can stop before traffic lights and they are visible to the car drivers. The success of the city bicycle rental "Wrocławski Rower Miejski" was greater than in Krakow where the bicycle rental has been operating since 2008. The statistics are self-evident. Over the first two days of its operation, the bicycle rental was used 7000 times. Such a result is close to that in Lyon, which has more bicycles (about 2000) and the highest bicycle rental rate in the world [7].

Another breakthrough in the development of the bicycle promotion policy in Wrocław was the adoption of Wrocław Bicycle Policy (Resolution no. LV/1688/10 of Wrocław City Council from October 14, 2010 on Wrocław bicycle policy.) It provided the directions and objectives of the development of the urban cycling infrastructure. The main strategic objective is to reach by the bicycle traffic 10% share in the non-pedestrian traffic rate by 2015 and its further growth up to 15% by 2020. In order to achieve such results a number of regular activaties are planned such as the development of a unified cycling network, changes in road traffic organization, taking into account the needs of the cyclists, increase in the number of bicycle parking stands, building social acceptance and support for utility cycling.

Traffic research is the basis for taking actions in the countries where utility cycling is treated seriously. The bicycle research conducted in Wrocław demonstrated a dynamic growth in the number of cyclists especially those who commute every day to work or school. Table 2 shows the results of bicycle research which demonstrate that Wrocław has a lot of bicycle lovers and over the years the interest has not declined.

Financing projects

The key to success in each project is the adequate budget. Even the best project can fail with insufficient funds. The same principles apply to the execution of the plan of building the cycling infrastructure in Wrocław. With insufficient funds a lot of mistakes can happen. The concept of the basic network of cycling routes in Wrocław is the valid document providing the principles for the development of the cycling system. Furthermore, the study of land use conditions and directions for Wrocław provides the guidelines for cycling routes and their hierarchy. However, the study is not a document only providing the directions for actions; its guidelines are verified by good will and the engineering skills of the city officials. Consequently, the execution of the bicycle policy and the bicycle network design can and unfortunately is disturbed from two sides. On the one hand, there is no transfer of information included in the Study into the local development plans and, on the other hand, the budget for the development of cycling infrastructure does not guarantee the comprehensive completion of the assumptions. Actually this means the coincidental character of constructed infrastructure for cyclists and its incoherence, which are the best criteria indicating the proper cycling structure.

The projects of cycling infrastructure are financed from a few sources. The Cycling Development Section has its own budget which grows year after year. The city's cycling investments such as contra-flow bike lanes separated in the roads or bicycle parking stands are financed from

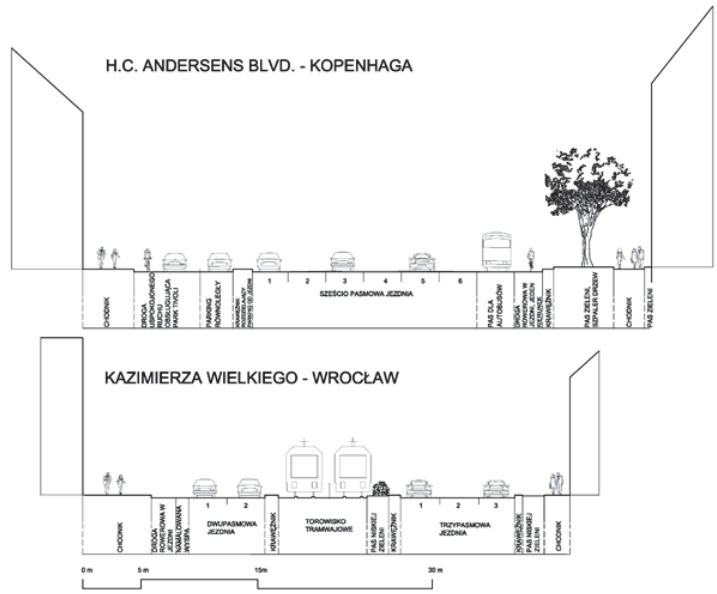

Fig. 5. Sections of Hans C. Andersen Street in Copenhagen and K. Wielkiego Street in Wrocław (ed. by A. Łukaszewicz, 2012)

Il. 5. Przekroje ulic Hansa C. Andersena w Kopenhadze i K. Wielkiego we Wrocławiu (oprac. A. Łukaszewicz, 2012)

the Municipal Road and Urban Maintenance Office budget for road maintenance. These are investments which are included in the cost of other investments connected with road maintenance and their modernization.

The utility cycling is promoted mainly on the grassroots initiative and it is usually financed from the budget of the Sports, Tourism and Recreation Office. Unfortunately, its budget is smaller and smaller every year. Over the period of five years (2007–2011) the budget was decreased from PLN 1.4 million to PLN 500 thousand. The Sports, Tourism and Recreation Office financed such events as Wrocław by Bike, Alterrace, Wrocław Bicycle Picnics or Wrocław Cyclist Festival[2].

Tab. 3. Budget of the section for bicycle infrastructure for 2007–2014[3]

Tab. 3. Zestawienie budżetu sekcji na infrastrukturę rowerową w latach 2007–2014

Year	Budget [PLN]	Year	Budget [PLN]
2007	14.000	2011	2.100.000
2008	208	2012	2.200.000
2009	1.029.000	2013	2.100.000
2010	1.461.742	2014	2.600.000

[2] Interview with Artur Wesołowski, the Sports, Tourism and Recreation Office, Wrocław City Office.

[3] Interview with Daniel Chojnacki, the Cycling Development Section at Wrocław City Office.

The money dedicated to the development of cycling infrastructure in Wrocław to the minimum extent allow for the effective development of cycling paths. This is why instead of being implemented comprehensively in the city the objectives included in the "Concept of the basic network of cycling routes in Wrocław" as well as in the "Wrocław Bicycle Policy" are implemented rather randomly over a huge period of time.

Table 3 presents the budget of the Cycling Development Section for the construction of cycling paths in Wrocław.

The funds for bicycle investments in 2007 were not fully used because there is no office that would be responsible for spending the funds on cycling infrastructure. The Bike Officer appointed in December 2007 did not have enough time to spend the money. The budget for 2008 was dramatically small (PLN 208) as this is the money that was spent only on the development of design documentation. The works on new projects whose approval as well as the development of documentation requires compliance with official procedures, which unfortunately take a very long time, began. On average it takes about two years from the development of a new project to its implementation.

As the position of the Bike Officer coordinating the bicycle policy promotion in Wrocław is relatively new, the budget for the Cycling Development Section was at the beginning very small. Over the years, the budget grew up to PLN 2.1 million in 2011. Over the next years, the funds shall grow up to PLN 2.6 million in 2014.

Preliminary analysis and conclusions

In order to be able to compare the examples of utility cycling solutions applied in Copenhagen with the solutions applied currently in Wrocław on the basis of urban design analyses similar streets were selected. As the analysis regards the inner city center the streets used in the comparison are located downtown. Bearing in mind the differences

in the development policies in Copenhagen and Wrocław as well as the differences in approach to the general principles of traffic organization, the analysis of the sections of the streets shall demonstrate the differences in the street space management. In order to classify the streets the following urban design categories were defined which were used in further analyses: location – close proximity of the center, market square; road class in the hierarchy of road network – main road; presence of cycling infrastructure, width. The comparison of similar street sections in the centers of different cities is the introduction to the analysis allowing for the detection of differences and similarities in the structure of the cities and their urban design solutions taking into account the cycling infrastructure. The main streets located close to the center due to their representative and communication character were selected for this purpose.

With those assumptions Kazimierza Wielkiego Street in its section with the segregated bike lane was chosen in Wrocław. The street meeting those criteria was Hans Christian Andersen Boulevard which was chosen in Copenhagen.

The Andersen Boulevard ranks high among the streets as it connects the very center with the south and north districts as well as it goes right next to the market square with the city hall. The Boulevard is about 50 m wide that is about 10 m wider than Kazimierza Wielkiego Street by the Europeum Hotel. Copenhagen has a subway system which in the city center goes underground, thus saving precious area on the ground. The infrastructure of the street has six lanes, three each direction, a separate lane for buses and a wide bikeway.

The bus lane protects the cyclists against cars. On the other side of the street, there is Tivoli Amusement Park that has a traffic-calmed service lane for both cyclists and cars. It is separated from the roadway by a wide curb facilitating safe getting in the car. Additionally the service lane provides a pull-over area for buses and a parking space for curb parking. Its end merges the main traffic stream and provides a safe connection with the bikeway. Fig. 5 presents the street section.

The street in Wrocław is slightly different. Although cycling changes have been implemented relatively recently, they should guarantee the minimum level of comfort and safety. The example of K. Wielkiego Street is rather controversial and the cycling infrastructure appeared when the pedestrian crossing was built by the Museum National. A bike lane was separated on the south section from Sądownicza Street to Świdnicka Street at the expense of one car lane. The bikeway was segregated from the high speed traffic by a meter wide painted island. This is a rather effective solution and the drivers do not drive on it so the cyclists are safe. More problems appear at the moment when the bike lane ends and the cyclist must go onto the car lane. This place is marked neither for cyclists nor for car drivers. Cyclists either stop and wait for the cars to drive by or go onto the lane parallel to the cars without hand signals. Fig. 5 presents the street section.

There is an advanced bicycle stop line at the pedestrian crossing by the museum. This solution is very popular in Great Britain and Ireland. The stop box provides a place to stop for a number of cyclists in front of traffic lights so that drivers can see them. The problem with the stop box in Wrocław is that the cyclists do not know how to use it. The stop box is often confused with the bike crossing. Unfortunately, that investment did not take into account the bicycle traffic in the opposite direction.

The analysis of that simple comparison of the street sections connected with the information gathered during on-site visits leads to a number of interesting conclusions. The width of the streets is comparable. It cannot be said that in Wrocław there is no room for cycling infrastructure or that traffic lanes are too narrow. Everything depends on good will of officials and road engineers.

Wrocław has big plans regarding building adequate position of the bicycle in the traffic hierarchy. The problem is in raising sufficient funds for the implementation of those plans. It is very good that the city is trying to improve its cycling environment whenever it is possible. That investment would be much more effective and impressive for the inhabitants if for instance it would have been made later but on both sides of the street and all the way to the junction with Szewska Street.

This is the least invasive solution that does not disturb the motorized space – hatched. The 1.8 m wide bikeway was designed in the grass lane along the sidewalk. It is not an important element due to the composition or aesthetics character of the place. The pedestrian traffic is not too heavy on the sidewalk itself as it attracts little activity and few services. This is a self-contained solution – a comprehensive design for that specific road section.

Wrocław applies a lot of cycling improvements, however, the knowledge in that respect leaves much to be desired. The cyclists often do not know the road traffic regulations and cannot use the cycling infrastructure. Unfortunately, the city does not have funds for promotion campaigns.

Conclusion

The development of utility cycling in the city as an important component of the city transportation system is nothing new. Many European cities have started to develop that alternative means of transportation a long time ago. Each of the cities apply their own solutions to the technical problems, adjusting their cycling infrastructure to the urban design. Some cities impose numerous restrictions on driving cars around the city centers by increasing the number of speed limit zones, laying out one-way streets accessible to cyclists, decreasing the number of car parking lots or by significantly increasing the cost of parking in the city center. Some cities have worked out a compromise including the solutions consisting in sharing the space by pedestrians, cyclists, and cars. Some cities offer their inhabitants such conditions that getting around by car is simply unattractive and they choose the bicycle or pub-

lic transportation as it is faster, comfortable, and pleasant. Such patterns should be followed and mistakes should not be repeated in order to develop our own most efficient municipal transportation system so that the inhabitants could get around fast and comfortably.

Insufficient funds create a significant problem that appears at each stage. The budget of the cycling section and the budget of the Sports, Tourism and Recreation Office which is smaller and smaller every year are evidently the biggest problems for Wrocław on its way to become a bicycle-friendly city. The example of Copenhagen clearly demonstrates that the city spends huge funds on cycling facilities which, however, in comparison with the costs of road infrastructure or a subway system are still low. The money spent translates into happy people, energy and time saving as well as improved health.

What is really significant about Copenhagen and enviable is that everybody there rides the bicycle, regardless of social status, age or sex, including politicians, senior citizens, businessmen, women with children and young people, which is the most convincing proof of the bicycle success.

Translated by
Tadeusz Szałamacha

References

[1] City of Copenhagen, *City of cyclists – Copenhagen bicycle life*. Environmental Administration, Copenhagen 2009.

[2] *Copenhagen, City of Cyclists*, *Bicycle Account 2006*, Copenhagen 2007.

[3] *Copenhagen, City of Cyclists*, *Bicycle Account 2010*, Copenhagen 2011.

[4] Jensen N., Larsen J.E., *Cycling in Denmark – from the past into the future*, Road Directorate, Ministry of Transport, Municipality of Copenhagen, 1989.

[5] Łukaszewicz (Zielińska) A., *Rowerowa Kopenhaga*, *Zielona Planeta*, 2011, No. 3 (96).

[6] Przegląd średniookresowy Białej Księgi Komisji Europejskiej dotyczącej transportu z 2001 r; *Utrzymać Europę w ruchu – zrównoważona mobilność dla naszego kontynentu*, Bruksela 2006.

[7] wroclaw.gazeta.pl/wroclaw/1,35771,9912218,Zaskakujacy_sukces_Wroclawskiego_Roweru_Miejskiego.html (access: 22.11.2011).

[8] http://www.kk.dk/Borger/ByOgTrafik/CyklernesBy.aspx (access: 04.01.2012).

Analiza porównawcza wybranych rowerowych rozwiązań z Kopenhagi i aktualnych działań pro-rowerowych we Wrocławiu

Poszukiwanie alternatywnych rozwiązań transportowych w mieście jest niezwykle istotne z punktu widzenia aktualnego rozwoju gospodarczego miast oraz ich urbanistycznych przemian. Jednym z rozwiązań problemów komunikacyjnych, jakie dotykają miasta, a w szczególności ich zatłoczone centra, jest rozwój sieci rowerowej. Istnieje wiele miast w Europie, które zainwestowały w komunikację rowerową i do dziś zajmuje on istotne miejsce w strukturze komunikacyjnej tych miast. W artykule jako przykład przedstawiono Kopenhagę, miasta wzorcowego, które przystosowało się przestrzennie do komunikacji rowerowej w takim stopniu, że ten środek transportu przejmuje ok. 30% wszystkich podróży dziennie.

Na podstawie analizy porównawczej miast, ich sposobów kreowania polityki przestrzennej i jej egzekwowania można wyciągnąć interesujące wnioski, które mogą przyczynić się do poprawy działań przestrzennych w polskich miastach.

W artykule przedstawiono rozwiązania infrastruktury rowerowej, jakie występują w Kopenhadze, jednym z najbardziej rowerowych miast na świecie. Przytoczono również oraz porównano rozwiązania rowerowe jakie w ostatnich latach zostały stworzone we Wrocławiu.

Key words: bicycle, city, urban design

Słowa kluczowe: rower, miasto, urbanistyka

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120205

Paweł Czajkowski*, Barbara Pabjan*

Perception of the architectural heritage elements of Wrocław by the students of Wrocław high schools

Wrocław is a very interesting case of functioning of a collective memory and references to history. Due to its complicated history resulting from multi-cultural character, a collective memory cannot be attributed to one specific social community that lives in a given city at a particular time. Wrocław as a significant space and a crucial element of the cultural memory can become and indeed it is a point of reference for the collective identity (and for history too) of various nations. Apart from the Poles – residents of Wrocław – also Czechs, Austrians, Germans and Jews lived in Wrocław and co-created the image, history, politics and significance of the city in the past (not to mention ethnic and national minorities living in the city now). Multidimensionality of the cultural and collective memory is complemented by a sociological assumption of the researchers – the works of which we shall refer to – that the collective memory of the present residents of Wrocław does not have and cannot have homogenous character either. Therefore, we can say that it constitutes a conglomerate of various meanings in the same way as the Wrocław community is diverse socially. The case of the city itself is extremely interesting for yet another reason. Namely, with reference to a constructivist manner of understanding memory originating from M. Halbwachs' tradition, we treat the past as a social construct which is a function of a particular historical situation. The past is created when it becomes a subject of references [2]. History as an objective sequence of facts in the social awareness dimension does not exist due to any hermeneutical conditions. Each community or social group in certain conditions creates its own specific interpretation of the past and history. And this is exactly an interpretation.

The most important observation I would like to draw attention to refers to a significant discrepancy in functioning of the collective memory between intellectual and political elites of the city and average citizens. In the case of elites, the collective memory becomes an element of deliberate and relatively planned actions (not necessarily consistent) referring to the selected aspects of the town history and leading to the construction of a particular image of the city as a multi-cultural, open, tolerant and therefore buoyant, dynamic and development directed social space. Here, it would be adequate to refer to the terminology of distinction by Aleide Assmann [1]. Not going into details of wide interpretation comments, A. Assmann made a distinction of forms of collective references to the past which can have a significant influence on the existence of this collectiveness. We can talk about three forms and at the same time levels of memory – a communication memory (the most basic – individual memories passed on to next generations), a collective memory (a higher level of the generation memory complemented with an initial process of institutionalization, for example, emergence of political institutions, an attribute of a particular community with established elements of social solidarity and integration) and a cultural memory (the highest level of institutionalization of references to the past exceeding collective affective density of the contents and based mainly on the external media and institutions). In line with these determinations, we can discuss the nature of the Wrocław authorities' actions and the way they should be interpreted. It seems that it is the second level of memory, i.e. a collective memory, that shall be the most adequate expression here due to a short-term character of the city authorities' actions (limited to several years only) which have not been expressed significantly in the external and institutionalized way. In the case of average residents the collective memory (which in fact takes on the character of the communication memory in accordance with A. Assmann distinction) has a more spontaneous and distinctly incoherent character

* Institute of Sociology, University of Wrocław.

based on shallow historical references resulting from the generational transmission and current social and political contexts which are constructed on the basis of stereotypes and prejudices.

Another significant assumption is the statement that Wrocław's material substrate and material heritage contained in urban arrangements, architecture, buildings and public facility structures constitute a very important reference point for many collective memories of Wrocław. Firstly, this material dimension includes historical meanings and senses, secondly, these meanings are decoded in a specific way by the actual residents and thirdly, their new meanings are recorded, symbolic for the particular communities and representing their specific social contexts. The relation to structures of architecture, particularly to the historical ones, can be a very good exemplification of not only this basic simple relation 'man – his material surroundings', i.e. a relation which has its roots in one of the fundamental dimensions of the social reality. What is more important, it can also be an indicator of forms of participation in the symbolic space, which is already an integral element of building the identity. Architectural heritage of Wrocław – as in any other big city – constructs a local identity of residents. However, in the case of Wrocław, the multi-cultural history of the city is of great importance, which has a substantial meaning in the urban and architectural dimension. From the sociological point of view, a crucial question appears, i.e. whether this specificity of the city shapes the elements of the identity of residents in any way. We can focus our attention on several detailed issues such as:

– whether the architectural heritage connected with the nations living in and governing Wrocław in the past has any symbolic response in the awareness of its present residents (e.g. whether people from Wrocław recognise Czech, Austrian, Jewish or German elements of this heritage and whether this fact becomes a meaningful element of connotation of the symbolic space; we can assume that Jewish and German elements shall play a more dominant role rather than Czech or Austrian ones due to historical closeness)
– whether the local identity of Wrocław residents is constructed with reference to those historical elements or whether a temporary distance is conducive to de-historisation for the sake of functional references to architecture (a German or Jewish character of architectural structures can be recognised easily, but decoding the meanings connected with them shall be done an a more current basis and shall be connected with the present functions of the particular buildings)
– whether this specific heritage becomes a significant reference point for other social subjects (at least two types of subjects can be meaningful – the city authorities and the subjects that are a part of the society connected with the city in some way such as foundations, associations, clubs) and another question connected with this problem can be posed, i.e. whether and what expectations Wrocław people have in relation to the authorities concerning the way of treatment and usage of this heritage.

Referring to some of these issues, we would like to discuss the results of specific empirical research that was carried out in secondary schools in Wrocław in September 2011. The research was conducted on a representative group of Wrocław youth within the framework of the international research project "The Memory of Vanished Population Groups in Today's East- and Central European Urban Environment. Memory Treatment and Urban Planning in Lviv, Černivci, Chişinău and Wrocław"[1]. Our decision to choose young people as the object of the research at the initial stage of the research process was supported by several significant premises. First of all, in this way we try to describe attitudes towards history and cultural heritage, which can constitute a test of competence and possible dispositions as well as attitudes towards these issues in the future. Material surroundings and architectural heritage is the topic of many concrete as well as symbolic actions of

[1] International research project "The Memory of Vanished Population Groups in Today's East- and Central European Urban Environment. Memory Treatment and Urban Planning in Lviv, Černivci, Chişinău and Wrocław", is carried out under the auspices of the Centre of European Study of University in Lund in cooperation with a team of architects from the Faculty of Architecture of Wrocław University of Technology. The research is multi-dimensional and consists of several stages with the use of various research techniques. This article deals with only the initial data from one of the first measurements conducted in four secondary schools in Wrocław.

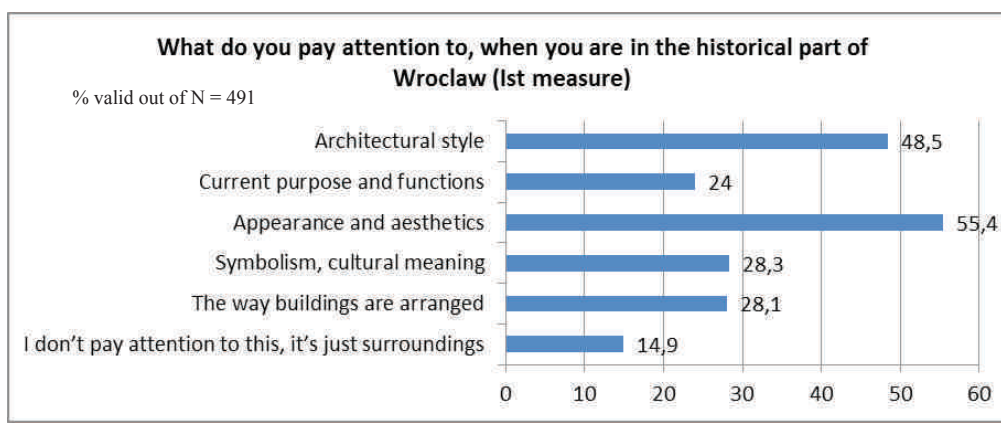

Fig. 1. Question – 1st measure (ed. by . Czajkowski, B. Pabjan, 2012)

Il. 1. Pytanie – pierwszy pomiar (oprac. P. Czajkowski, B. Pabjan, 2012)

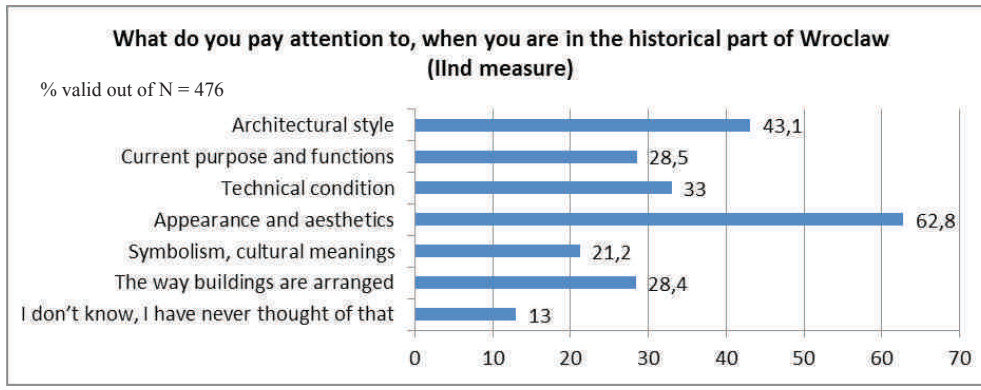

Fig. 2. Question – 2nd measure (ed. by P. Czajkowski, B. Pabjan, 2012)

Il. 2. Pytanie – pomiar drugi (oprac. P. Czajkowski, B. Pabjan, 2012)

various social subjects – starting from authorities which make decisions connected with these actions. Opinions of young people are also very good indirect indexes of their parents' opinions. This in turn illustrates an intergenerational cultural message, transmission of values and models of attitudes in relation to this symbolic dimension and can be treated as a manifestation of the communication memory. And finally, we also deal with an institutionalized form of the intergenerational message in the school. Educational institutions are for obvious reasons predestined not only to conduct activities which form elements of knowledge and the collective identity but also to socialize students with certain competences and abilities to refer to the phenomena such as the past contained in the material surroundings of man. This aspect can be treated as a manifestation of the cultural memory.

Below, we refer to some of the questions included in the framework of the research, first of all to the ones which are directly concerned with the architectural heritage. The introductory question was supposed to check the respondents' attitude to the historical surrounding, perception of elements of this surrounding and to test the importance of particular dimensions (functional, aesthetic, architectural, symbolic) in the awareness of their users. This question can also have a greater explanatory power due to the fact that it was posed in two different groups of respondents and in various measurements[2]. Therefore, we can assume that possible errors in one of the research procedures shall be corrected in the other one. Figure 1 and 2 present the arrangement of answers in the first and the other measurement. Lack of any evident differences in the opinions of respondents shown between these arrangements may speak in favour of the procedures and reliability of the results themselves.

[2] The research conducted among secondary school students was carried out in two various aspects comprising different groups of respondents. The first measurement was carried out with the use of a standard auditorium survey in the classrooms where young people under the supervision of a trained pollster gave answers to a set of standardized questions. The second measurement constituted a variation of the auditorium survey and was concentrated mainly on the perception of the chosen architectural heritage structures in the so called 'picture test' during which the students answered the questions concerned with the enclosed photographs of the particular structures. During each of those measurements, there were several questions which were repeated for various significant research reasons. As a result, the survey comprised 512 students while the test 514 students from all types of secondary schools in Wrocław.

Tab. 1. Answers to question: What do you pay attention to, when you are in the historical part of Wroclaw? – according to type of school (ed. by P. Czajkowski B. Pabjan, 2012)

Tab. 1. Odpowiedzi na pytanie: Na co zwracasz uwagę, będąc w historycznej części miasta? a typ szkoły respondenta (oprac. P. Czajkowski B. Pabjan, 2012)

What do you pay attention to being in the historical part of the city		Type of school (% from N in the column)				
		Basic vocational	Profiled secondary school	Technical school	General secondary school	Total
to architectural style	no	52,0%	56,1%	59,1%	45,3%	51,5%
	yes	48,0%	43,9%	40,9%	54,7%	48,5%
to current destination, function	no	76,0%	84,2%	75,6%	74,3%	76,0%
	yes	24,0%	15,8%	24,4%	25,7%	24,0%
to appearance, aesthetics	no	44,0%	54,4%	53,0%	36,7%	44,6%
	yes	56,0%	**45,6%**	47,0%	**63,3%**	55,4%
to symbolism, cultural meaning	no	76,0%	73,7%	70,1%	71,8%	71,7%
	yes	24,0%	26,3%	29,9%	28,2%	28,3%
to the way of integration with other buildings	no	88,0%	71,9%	78,7%	65,7%	71,9%
	yes	**12,0%**	28,1%	21,3%	**34,3%**	28,1%
I do not pay attention to this, it is a common surrounding	no	88,0%	75,4%	79,9%	90,6%	85,1%
	yes	12,0%	**24,6%**	20,1%	**9,4%**	14,9%

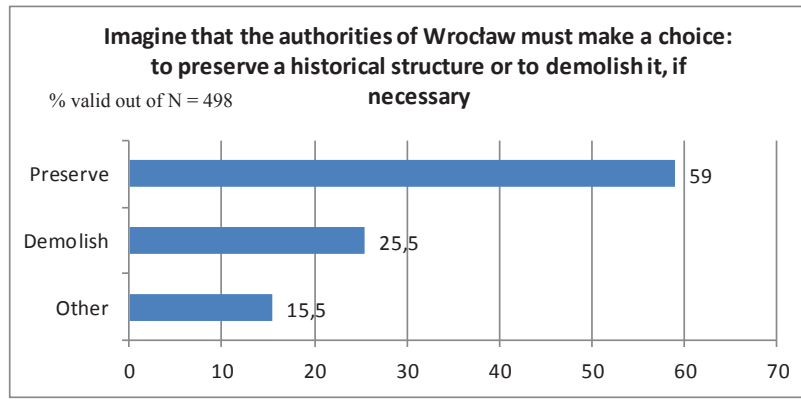

Fig. 3. Question: If municipal authorities have to choose – preserve or demolish a historical building if necessary – what should they do? (ed. by P. Czajkowski B. Pabjan, 2012)

Il. 3. Pytanie: Czy władze dokonujące wyboru powinny zachować historyczny obiekt czy wyburzyć w razie potrzeby? (oprac. P. Czajkowski, B. Pabjan, 2012)

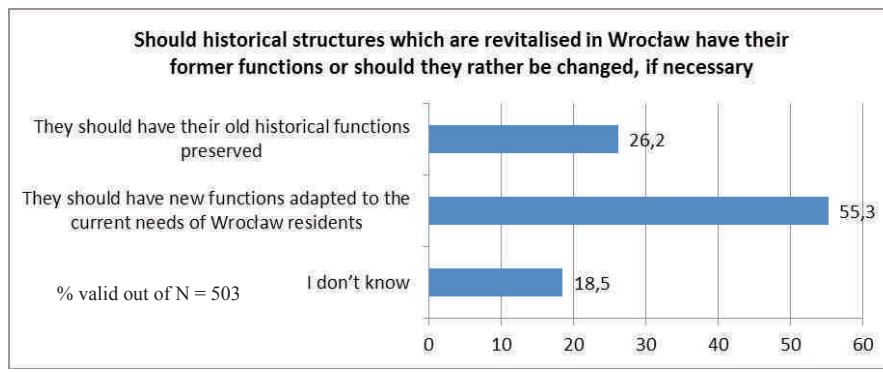

Fig. 4. Question: Should the historical objects preserve a former functions or have a new one if necessary? (ed. by P. Czajkowski B. Pabjan, 2012)

Il. 4. Pytanie: Czy obiekty rewaloryzowane powinny mieć dawne czy zmienione funkcje? (oprac. P. Czajkowski B. Pabjan, 2012)

Initially, we assumed that the working hypothesis according to which young people have a pragmatic (functional) attitude to symbolic issues such as history, cultural heritage or architecture as elements of the historical heritage shall be confirmed. On the other hand, we assumed that a certain form of indifference and distance shall be revealed due to far-reaching processes of individualisation or due to the fact of uprooting tradition from such social institutions which are particularly typical of urban heterogenic communities. As we can see in the diagrams above, indexes of pragmatic attitudes such as 'current purpose and functions' are chosen relatively rarely by 24% and 26,5% (I and II measurement relatively) of the respondents. In the other measurement there was an additional category 'technical condition' and it was chosen relatively more often (33%) but not often enough to treat it as a distinct symptom. However, the index of an uncommitted distance 'I do not pay attention to this, it is just surroundings', 'I have never thought about that' has the lowest level of positive indexes – almost 15% and 13% (II measurement), which excludes the attitude of indifference in relation to the material forms of heritage. Nevertheless, it does not mean any distinct forms of active attitudes and engagement in the symbolic dimension of the surrounding, which is illustrated by the level of positive choices of the index 'symbolism, cultural meaning' a little bit over 28% and 21% (I and II measurement). In fact, the highest level of indexes refers to a very general category – 'appearance and aesthetics' – over 55% and almost 63% (I and II measurement) and 'architectural style' – 48,5% and 43% (I and II measurement). The categories of style and aesthetics constitute a 'safe' choice which does not engage in a reflexive consideration about the symbolic or functional dimension and which in effect refers to a simple choice 'nice – ugly'. This attitude could be defined as indirect and 'uncommitted acceptance' – young people perceive the presence of the historical heritage and they are aware of the existence and significance of this element, however, the symbolic or functional dimension is not in the field of their interest which is limited to the aesthetic dimension.

The data presented in Table 1[3] complement the above findings by the correlation with a quite significant characteristic of students such as a type of school they attend. A type of school is usually treated as a good gauge of other important features such as the level of cultural capital. It is the cultural capital that should differentiate students' opin-

[3] All the other analyses discussed in this article are made on the basis of the auditorium survey, i.e. measurement I referring to 512 respondents.

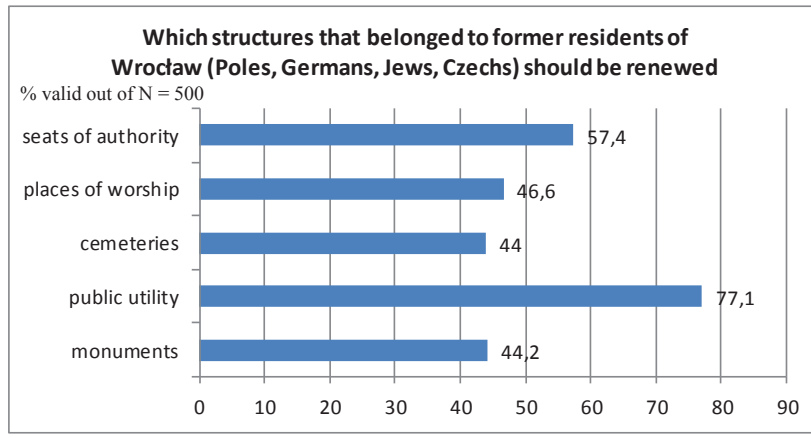

Fig. 5. Question: Which type of the historical objects should be renovating? (ed. by P. Czajkowski, B. Pabjan, 2012)

Il. 5. Pytanie: Które z obiektów dawnych mieszkańców Wrocławia powinny być odnawiane? (oprac. P. Czajkowski, B. Pabjan, 2012)

ions in an explicit way in the discussion about attitudes with reference to the symbolic and historical dimension of the material surrounding which is the architectural heritage. As we can see, it does not take place in this case. The highest differentiations oscillate within the limits of 20 percentage points and only with reference to the one most often chosen index, i.e. 'appearance and aesthetics' between secondary school students and profiled secondary school students. Other differences are insignificant or they refer to relatively rarely chosen indexes. Lack of significant differences in students' opinions from different types of schools may confirm the above mentioned dose of indifference or lack of distinct involvement in a given problem. The issue of the historical architectural heritage – from a young man's point of view – is not attractive enough to focus attention on it.

Confirming one of the above observations concerning an indifferent attitude towards the historical material heritage of Wrocław, we can present the data from another question (Fig. 3): 'Imagine that the authorities of Wrocław must make a choice: – to preserve a historical structure: a building or a monument; – or to pull it down in order to make the thoroughfare wider, to build kindergarten, nursery or another building necessary for Wrocław residents; which option would you recommend?'

In this case the majority of respondents (59%) definitely choose the option of preserving historical structures. In the construction of the question a deliberate symbolic reinforcement of the negative option (pull down) was made through a reference to the functional dimension in order to explicitly 'clash' history with the present as well as symbolism with pragmatism. In this case we concentrate only on two dimensions, which in the first analysed question do not have a significant meaning for the students and which we, as researchers, would like to emphasise with regard to the presentation of processes of the intergenerational symbolic message. Here, again, it would be possible to consider which of the components of students' attitudes towards the heritage is dominant in their opinion. And if we were to interpret the discussed arrangement in a simple and direct way, we could draw only one conclusion, i.e. the one in favour of history. Of course, in the case of young people it would not be so obvious and perhaps it would additionally confirm too optimistic statements that history shapes a multi-cultural image of Wrocław. However, this interpretation should have a context character. The first element of the context (of course not sufficient) shall consist of another question testing the opinion previously expressed. The distribution of opinions, which is presented

Tab. 2. Crosstabs – "preserve or demolish" and "historical function or new function" of the objects (ed. by P. Czajkowski, B. Pabjan, 2012)

Tab. 2. Tabela krzyżowa – „zachować czy wyburzyć" a „historyczne funkcje czy nowe funkcje" (oprac. P. Czajkowski, B. Pabjan, 2012)

q20 Imagine that the Wrocław authorities have to choose: preserve a historical structure or demolish it		q23 Should historical structures which are revitalised in Wrocław have their former functions or should they rather be changed, if necessary		Total % of N = 495
		They should have historical functions preserved	Functions adapted to the current needs of Wrocław residents	
preserve	% of q20	32,9%	51,7%	100,0%
	% of q23	73,3%	54,7%	59,0%
demolish	% of q20	20,5%	60,6%	100,0%
	% of q23	19,8%	27,9%	25,7%
Total	% of q20	26,5%	55,8%	100,0%
	% of q23	100,0%	100,0%	100,0%

in Fig. 4 and also in Fig. 5, shows the actual complexity of the respondents' opinions.

In the first place we must admit that it is not possible to confirm an opinion about any particular sensitivity of Wrocław residents (in this case – students) to the historical dimension of heritage contained in the architectural surroundings. Most of the respondents are in favour of adjusting the historical structures' functions to the contemporary needs (55% – Fig. 4); whereas reconstruction and restoration, namely, a specific kind of care about architectural and urban resources which are common for various nations ought to refer to public utility buildings in the first place as well as widely understood consumption or seats of authorities (77% and 57% – Fig. 5). So, how to explain contextually the fact that the students are in favour of preserving the historical substance at the expense of functional benefits? Aren't the opinions presented in Figs 3 and 4 in contradiction to each other to some extent? Well, not necessarily. Taking into account our interpretation, in this specific 'clash' of values 'current functionality versus history', young people (just due to their age) shall usually refer to functional aspects as those which have a palpable character for them. The choice of values located in the historical dimension can take place in particular conditions. And the question about the authorities' decision on the preservation or demolition of monuments was of that nature. Demolition is an irreversible and final decision, therefore, in these conditions it is safer to choose an option that is not necessarily in accordance with the dominant axiological profile.

Moreover, we can point to one more characteristic of young people's choices. Namely, the students' views are not always coherent with each other. The issues contained in the questionnaire brought about the necessity to refer reflexively to the problems which are not within the domain of daily routine of the respondents. The particular circumstances in which the questionnaire was filled in by the respondents, i.e. during the lesson in the presence of other students did not necessarily facilitate thoughtful choices. However, on the other hand, it was connected with spontaneity of reactions which in this case can be closer to internalised ideas and models of behaviour. Those irrational inconsistencies appear only at the moment we pay attention to the correlation of two questions referring to a similar range of potential decisions. In this case, we can compare the questions analysed above – the first one referring to the authorities' decision on demolition or preservation of a historical structure and the other one referring to preservation of historical functions or introduction of new functions to old buildings (Table 2) [4].

In this case it is worth focusing our attention on this fraction of the respondents' answers who while answering one question are in favour of demolishing historical buildings and in another one they simultaneously indicate the possibility of preserving historical functions of the revitalised buildings which would potentially be suitable for demolition. It is not a significant figure – 19,8% out of those who previously were in favour of 'demolition', who in turn constitute 25,7% of all the respondents. In this case, it is difficult to draw definite conclusions as to any significant tendencies, however, it seems that the situational inconsistency of the views may appear here.

We can venture to draw some preliminary conclusions, emphasising the fact that these are very general reflections which are only an introduction to a further deeper analyses. Firstly, when faced with the necessity to refer to the general category of the architectural heritage of Wrocław, the young people most often indicate these elements that are connected with its aesthetic dimension. Secondly, only when they explicitly compare two various aspects of this heritage, i.e. functional meaning and historical and symbolic meaning, do the young people become oriented towards functional values. Thirdly, a symbolic and historical dimension becomes a point of reference in potentially extreme situations such as a possibility to lose the heritage (e.g. demolition). Provisionally, this kind of attitude towards the materialised past of the city could be defined as 'uncommitted acceptance'. It is also worth drawing hypothetical conclusions as to further research, this time with the adult part of Wrocław population. A specific character of lifestyles of young people from secondary schools makes it rather difficult to consciously take advantage of this heritage in order to construct elements of their collective identity. The organised actions of educational institutions which are predestined to form elements of the cultural memory can turn out to be only superficial. It is also possible that the intergenerational message within a family can end in merely the easiest aspects which boil down only to aesthetic assessments.

Translated by
Bogusław Setkowicz

[4] The percentage values in columns and lines will not sum up to 100 due to the fact of excluding the category 'another answer' and 'I don't know', which constitute a complemented rest up to 100 in particular cases.

References

[1] Assmann A., *1998 – Między historią a pamięcią*, [In:] *Pamięć zbiorowa i kulturowa. Współczesna perspektywa niemiecka*, M. Saryusz-Wolska (ed.), Universitas, Kraków 2009.

[2] Assmann J., *Kultura pamięci*, [In:] P*amięć zbiorowa i kulturowa. Współczesna perspektywa niemiecka,* M. Saryusz-Wolska (ed.), Universitas, Kraków 2009.

Postrzeganie elementów dziedzictwa architektonicznego Wrocławia przez uczniów wrocławskich szkół średnich

Wrocław jest bardzo ciekawym przykładem funkcjonowania pamięci zbiorowej i odniesień do historii. Ze względu na swoją skomplikowaną historię, wynikającą z wielokulturowego charakteru, pamięć zbiorowa nie może być przypisana do jednej konkretnej zbiorowości społecznej, która właśnie zamieszkuje miasto. Wrocław jako przestrzeń znacząca i istotny element pamięci kulturowej może być i jest punktem odniesienia do tożsamości zbiorowej (w tym i historii) różnych nacji. Wielowymiarowość pamięci kulturowej i zbiorowej dopełnia socjologiczne założenie autorów badań, do których będziemy się odnosić, że pamięć zbiorowa obecnych mieszkańców miasta, także nie ma i nie może mieć jednorodnego charakteru.

Najważniejsze spostrzeżenie, na które należy zwrócić uwagę, odnosi się do istotnej rozbieżności w funkcjonowaniu pamięci zbiorowej, pomiędzy intelektualnymi i politycznymi elitami miasta a przeciętnymi mieszkańcami. Kolejnym istotnym założeniem jest stwierdzenie, że bardzo ważnym punktem odniesienia dla wielu pamięci zbiorowych Wrocławia jest jego materialny substrat, dziedzictwo materialne, zawarte w układach urbanistycznych, architekturze, budynkach i obiektach użyteczności publicznej.

Odnosząc się do części tych zagadnień, należy odwołać do badań empirycznych przeprowadzonych we wrześniu 2011 roku w szkołach średnich Wrocławia, na reprezentatywnej próbie młodzieży wrocławskiej, w ramach międzynarodowego projektu badawczego "The Memory of Vanished Population Groups in Today's East- and Central European Urban Environment. Memory Treatment and Urban Planning in Lviv, Černivci, Chişinău and Wrocław".

Key words: architectural heritage of the city, cultural remembrance of the young people

Słowa kluczowe: architektoniczne dziedzictwo miasta, pamięć kulturowa młodzieży szkolnej

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120206

Zdzisław Pelczarski*

Faces and determinants of contemporary architectural spacetime

Introduction

The topic of this article is concerned with contemporary architectural space understood in its physical as well as psychological sense. A special emphasis is placed on analyzing a number of phenomena shaping this space, which are connected with the fourth dimension of this space, namely, time.

The choice of the subject was inspired by the study entitled *Order of Space* by Professor Bolesław Szmidt [9], which also contains the source of the accepted term *architectural space. Architectural space* signifies a space modified by man in order to adapt it to human needs. After taking into account the dimension of time this term acquired new wording as *architectural spacetime.* The aforementioned book, which constituted one of the most important native studies in the domain of theory of architecture, was published thirty years ago. Those thirty years was a period of dynamic general civilization changes which also occurred in Poland. They have had a great impact on the architectural space and everything connected with it. The other source of my inspiration is contained in the studies of the psychologist Professor Augustyn Bańka, especially in one of his latest publications entitled *Architecture of psychological life space: behavioural bases of designing* [2]. This work is a source of terms which shall be used further in our considerations. One of the most important names which will be used is the notion of *psychological space of life*[1].

The spacetime of our life is the *spacetime of the earth* which refers to the limited space of the ecosystem of our planet and the relatively short time of existence of our civilisation within its framework. It has a dual character. On the one hand, it has a physical dimension and on the other hand a psychological one being a reflection of the former in our minds. Its character, therefore, is anthropogenic and anthropocentric – thus, in its essence it is a psychological (mental) spacetime of life. A physical and psychological space of life consists of two major notions within the framework of which the architectural spacetime is defined.

* Faculty of Architecture, Bialystok University of Technology.

[1] In this article apart from this term, also other notions are used taken from this source [2] such as *mental order, mental space* as well as *physical and psychological architectural space.*

Physical and psychological architectural spacetime

Spacetime is one of the basic concepts in contemporary physics. It was introduced in 1909 by Hermann Minkowski in connection with the research on the theory of relativity. The four dimensions of this space correspond to time and the three dimensions of physical space. One year later Howard Hinton in his study *The Fourth Dimension* wrote [5]: "[...] birth, development, life and death of organisms of living creatures are phases in which four-dimensional bodies go through our space". Relations between time and space are also the subject of interest of philosophy of anthropology and psychology.

"Mind is nothing but an image of the world in which time and space fuse together, emotion is mixed with cognition and freedom with determination. [...] Space is a basic

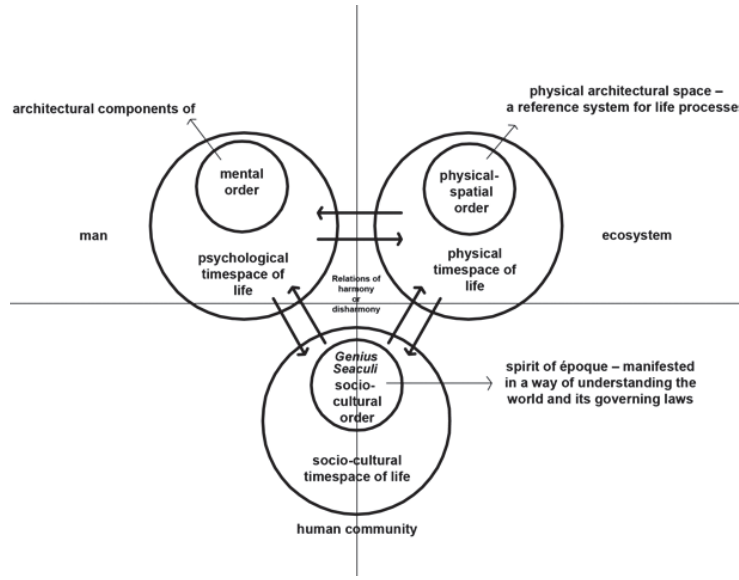

Fig. 1. Physical and psychological architectural spacetime – components and relations (ed. by Z. Pelczarski, 2010)

Il. 1. Fizyczna i psychologiczna czasoprzestrzeń architektoniczna – komponenty i relacje (oprac. Z. Pelczarski, 2010)

psychological and architectural category. [...] Architecture, as a consequence, exists both in the form of physical space and in the non-material form of human behaviours in the psychological space of life" [2, pp. 6, 11].

Architecture co-creates a spatial-temporal environment of life. As such, it constitutes a physical and psychological frame of reference for living processes of each of us. It has a dual nature. The first one is determined by "[...] physical and spatial order transformed from mental order, while the second one [...] by mental order emanating from the realised physical architectural form" [2, p. 8].

The third element that co-defines the architectural space is social and cultural spacetime of life. It is an environment in which social relations are formed and culture is created as a result of creative and cognitive activity of a human community the members of which hand down their experiences, skills and knowledge to the next generations. It is a space of the most dynamic current changes which are referred to as *civilisation acceleration*.

In each of these three spacetimes of life – physical, socio-cultural and psychological, there is a certain state of order that can be determined as physical-spatial order, socio-cultural order and psychological order respectively (Fig. 1). Between each type of spacetime of life we can observe permanent mutual impingements of a feedback character. As a consequence, at each stage of the civilisation development, the system of these three domains tends to achieve a state of balance, i.e. a state of harmonic relations between the order of each system. Changes occurring within the range of one spacetime lead, sooner or later, to changes in the remaining ones. A growing speed of the civilisation development forces adequate transformations in mental structures of people who are its passive or active participants.

In my opinion, the most important components of mental order of architectural space of life are:

– **archetype models,** which are common for most people, inherited after our ancestors notions, symbols and models of architectural space, its constituents and details along with the meanings and values ascribed to them,

– **need for durability of frame of reference,** which is an architectural environment, our place in spacetime in which, according to Bolesław Szmidt, *our psyche finds its home* [9, p. 370]. We need a sense of stability and certainty that our world shall not disappear or change diametrically forcing us to have to learn it anew,

– **need for cultural identity**, consisting in indispensability of permanent identification with a particular cultural system, mostly a cultural environment in which we were born and brought up. It results both from a biological law of inheriting genes as well as a cultural law of continuity of inheriting achievements of previous generations.

Theses

There is a lot of evidence, however, that a human ability to reconstruct one's own internal mental order is limited and does not follow faster and faster civilisation transformations. We can reverse this thesis and say that dynamic changes that occur currently in socio-cultural space of life, especially in the sphere of producing and distributing goods within the framework of the market economy, are characterised by partial or complete arrogance in relation to *status quo* of mental order of an individual human being or in relation to limited possibilities of transforming this order.

This state of affairs leads to disharmony and conflicts between mental order in psychological spacetime of life and physical and spatial order that creates the architectural

spacetime as well as socio-cultural order reflecting mentality and values on which this order is based.

Genius saeculi of the turn of the 21st century – civilisation determinants

Sigfried Giedion in his book *Space, time, architecture. Birth of new tradition* concludes that each historical époque had its own concept of space [4]. This concept was derived from the spirit of a given époque – *genius saeculi,* which is manifested in the way of understanding the world and laws governing its activity, in science, philosophy, art, in economic and social systems as well as in the way of perceiving and feeling the space. *Genius saeculi* of the turn of the 21st century is manifested in many so far unknown complicated phenomena and dynamic civilisation changes which constitute a complex of determinants of the contemporary architectural spacetime. They influence the formation of a new awareness and mentality of contemporary man who more and more frequently uses the notion of spacetime, thus joining into one concept the two notions that used to be separate, i.e. time and space. The most important determinants are the following:

- developed ecological awareness, which results in the acceptance of the sustainable development paradigm, creation of ecological economy and universal awareness of the image of Earth as a living micro-system in the immensity of the Universe,
- achievements in exploration and exploitation of the outer space – since the time the first satellite was launched (1957), more than five thousand various artificial satellites were positioned on circumterrestrial orbits in total,
- demographic explosion; its dynamic character can be seen in the fact that during the time from the beginning of the industrial revolution of the 19th century until today the global population grew by 6 billion people and at the end of 2011 the global population reached 7 billion people,
- post-industrial society model, in which information producing and processing became the main domain of activity; it is accompanied by a well-developed service sector, great cities agglomeration growth, transnational corporations, highly developed global land, water and air systems of passenger and goods transport,
- dominance of an economic system based on private ownership of means of production, which is accompanied by phenomena such as privatisation, globalisation and ignoring of cultural and social differences; the system is economically effective, but it generates social problems,
- consumerism, connected with such phenomena as culture of consumption, commercialisation, marketing and advertising; it is a rule of the contemporary goods and services market that usable devices are produced with an exactly determined durability, while the used thing is not to be repaired but requires purchasing its more modern equivalent,
- media civilisation and the accompanying phenomena such as information society, mass media, mass culture, change of perception of space and time,
- great acceleration of the speed of development of new technologies, which according to some analysts and researchers in the 21st century shall be 1000 times greater than in the past age.

Preindustrial architectural spacetime – development as a continuum

Dimension of time is particularly interesting in relation to durability of the architectural space in both of its aspects – physical and mental one. Contemporary man appreciates highly the historical spatial structures which are preserved until today. Man perceives them as *adjusted to his psyche* because he is aware of differences between the contemporary architectural space and the one that existed before the steam engine was invented.

Preindustrial architectural spacetime was formed for thousands of years in an evolutionary stable way, within the framework of the development that lasted throughout generations and occurred by cultural stratification. It was characterised by harmony between the physical and mental space of life, thus ensuring mental order. Some indispensible attributes of architecture were: respect for our ancestors' achievements, admiration for constructors, durability and timelessness. Urban structures used to have a determined, completed spatial form and size defined by the range of sight, bells and pedestrian access, while social relations were limited to a countable group of people.

Throughout centuries there were changes in relations between the duration of a prestigious architectural form and the length of a human life. In the old times the process of constructing monumental structures took many decades and often exceeded the life of one generation, whereas the existence of an architectural work was extended for many centuries. A building became part of architectural spacetime as its permanent, almost *eternal* component.

The value of an object was determined by traces of another human being inscribed in it and there was often an emotional relation between an object and its user resulting from the respect towards its maker or previous owner. Objects of everyday use, for example, tools were passed from father to son and were used until they were completely worn out. They constituted permanent elements of physical and mental space of life of a given person or family.

Stanisław Niemczyk, one of those few contemporary architects whose attitude towards the past is characterised by accepting creative continuation, once said: *Objects, particularly those favourite ones, are often marked with feelings of their users. I know that there is a history behind each of them. They prolong the existence of their owners* [8].

Post-industrial architectural spacetime – broken continuity

The contemporary post-industrial architectural spacetime is characterized by revolutionary numerous changes of paradigms taking place during the lifetime of one generation. Their speed and range lead to disharmony between physical and mental space of life, thus causing disturbances of mental order. They are facilitated by explicit tendencies to ignore the achievements of the previous generations, the tradition and cultural identity of local communities as well as unlimited spatial frameworks defined by the global range of telematic systems and transportation systems enabling unlimited social relations within the entire global population.

Today, architectural objects have a much shorter life than the generation of their builders. The same man during his lifetime may commune with two or even more buildings that exist in the same place. This gives rise to a number of psychological implications regarding, for instance, a need for stable identification with a place. The construction time of even the biggest and most complicated architectural structures is merely two to five years. It is made possible thanks to advanced building technologies and material-construction solutions as well as a new philosophy of building consisting in designing buildings which have a precisely determined time of functioning. This philosophy is based on assuming that after thirty or forty years of using a building, it is more sensible to pull it down and erect a new building in its place than subjecting it to an overhaul. These assumptions are commonly used nowadays when designing and producing objects and usable devices. A characteristic example here is the strategy used by the car industry or electronic industry. Technological progress is so fast that these industries are capable of offering, every few months, more and more improved and efficient products which are often based on completely different principles of functioning. A synonym of the contemporary philosophy of the goods and services market is a can made of aluminium – a disposable container which after its content is consumed becomes a waste that is processed to be a new container. Objects of use are designed so that they perform their functions during a precisely limited time on expiry of which they are not to be repaired but treated as a used thing requiring the purchase of a new one. An architect Stanisław Niemczyk names such objects as slapdash. For him being slapdash means that an object quickly becomes unwanted. He also claims that a low quality of these objects corresponds to a mechanical and hasty speed of production and the materials used whose durability often remains unknown. People do not get used to such objects and they do not respect them [8].

Attitude to the past

In the preamble of our new Constitution [6], which was passed by the National Assembly of the Republic of Poland in 1997, there are important provisions confirming our respect for the past and historical continuity of the cultural development. They are expressed in the following words: "[…] grateful to our ancestors for their work, […] obliged to transfer to future generations all that is valuable from our millennium heritage". Also in the first chapter of the Constitution, when we read the words: "the Republic of Poland […] guards the national legacy and ensures environment protection according to the principle of sustainable development" (Art. 5) as well as "the Republic of Poland provides conditions for popularisation and equal access to goods of culture, which is a source of identity and the Polish nation existence and development" (Art. 6), we can find explicit confirmation of this attitude.

Andrzej Niezabitowski when analysing the presence of historical context in the process of constructing a new building noticed that the old architecture can be perceived as a source of inspiration in the contemporary creative processes [7, pp. 121, 122]. He specified four possible methods of approaching historical heritage by distinguishing the following attitudes:

- **arrogance**, consisting in negation, liquidation, destruction, extermination and erasing elements of history from memory;
- **passive tolerance**, namely, indifference towards the heritage of past centuries, acceptance of its existence with neglecting any protection, ignorance, condemning a building to a slow technical death;
- **acceptance**, understood as recognising the value of an architectural structure in the cultural environment, legal protection, modernisation, preservation, maintaining its appropriate technical condition;
- **continuation**, which means recognising remarkable values of an old structure in the architectural and urban environment combined with creative cultivation of its components, character and syntax in new structures.

Analysing the Polish contemporary architectural space, we can observe the occurrence of all of the aforementioned attitudes. Unfortunately, despite the lofty provisions of the Constitution with regard to our cultural heritage, attitudes of arrogance and passive tolerance seem to be predominant. With tacit approval of the mass media, acceptance of magistrates and a poor defensive attitude of the architectural and restoration environment, panoramas of our cities are massively deprived of remarkable buildings of post-war modernism. They are replaced by new imported, directly or indirectly, from distant cultural circles architectural implants with glass façades and aluminium panels in RAL 7035 colour (metallic grey). They are perfectly made with their aesthetics equal to LEGO blocks aesthetics. As such they are buildings without souls, far from the archetypes that are encoded in the human psyche.

An example of the attitude of hyper-arrogance, which must be mentioned, is a big scale uncontrolled business of

the so called *large-format* visual advertisement. This foreign element, which was taken over along with economical transformations from the developed capitalist countries, takes place in our country much more impetuously than anywhere else. It consists in using the whole façades of buildings, especially those which are the most visible in the city public space, as carriers for enormous advertising banners. The essence of this phenomenon is best explained by the quotation from the website of one of the companies of this market branch dealing with the so called "large size image campaigns: […] thanks to the work of our team, the architecture of our roads, towns and villages is successively enriched with all sorts of ADVERTISING SURFACES. It is thanks to us that more and more sophisticated graphic projects of advertisements find their place in specially determined spots and then they are enjoyed by drivers and passers-by who are potential future consumers of what they have seen".

Our towns are turned into such *advertising surfaces*. What's worse, victims of this business are buildings of key importance for the urban arrangement, situated at closures of viewing axes and in other strongly exposed points of the city public space. This constitutes a brutal violation of order and ideological fundamentals, principles, rules, customs, as well as the understanding and experiencing of an urban arrangement. It is also a total lack of respect for the building architecture and urban space values as well as the common good which is the public space. The common good – the public space is devastated as a result of parasitic and arrogant activity of this specific market advertising branch towards our common architecture. Advertisers with the use of specialist large-format advertising companies and with the consent of the building owners (who are sure to receive some benefits in exchange) appropriate the public space which belongs to all of us.

The scale of this phenomenon, which has features of an epidemic, justifies the conclusion that architects and town planners have lost control of the city. The number of billboards installed on the territory of Warsaw amounts to about twenty thousand. It is ten times more than in Paris. Similar dynamics with few exceptions can also be observed in other countries of the former Soviet bloc. A particularly interesting exception is Lithuania, especially its capital city Vilnius – a *clean* city, a city free of advertisements.

In Poland there are no legal rules which would regulate functioning of exterior advertisements. The degree to which the public space in our towns is devastated requires immediate legal regulations. They ought to be based on precise definitions which determine the essence of public space and what an advertisement is. Appropriation of public space by advertisers who create advertising screens which cover façades of prestigious buildings in this way destroying aesthetic, cultural and symbolic values of this space, is a blatant violation of the constitutional right of citizens to enjoy an adequate level of life as well as the right to freedom of taking advantage of cultural goods which are the source of their identity.

Psychological and physical architectural spacetime – problems of disharmony

Acceptance of new architectural models replacing the old ones which are strongly preserved in the awareness usually requires a long time. A good example illustrating this problem is a workers' estate in Pessac near Bordeaux designed in the 1920s by Le Corbusier [3]. The avant-garde residential architecture, a flagship example of early modernism was not appreciated by the original tenants and as a result they did not want to live in the houses erected especially for them. As a consequence, they were inhabited by other poorer residents who immediately started introducing their own modifications to the original houses according to their individual likes. It took about 60 years for the town authorities of Pessac to include a complex of 50 houses designed by Le Corbusier in the restorer's protection and recognise them as the cultural heritage good. The process of general acceptance of this architectural work also lasted about sixty years. Today the new residents are proud of living there and they restore the houses to their original form at their own expense.

Changes of relations occurring in the social awareness between the mental architectural order based on the archetypes existing before an innovation and the order that was created as a result of accepting this innovation can be illustrated by means of the following hypothetical diagram (Fig. 2). It presents the thesis that during the period between the introduction of an innovation and its full acceptance by all members of a given population it is divided into two fractions – avant-garde and conservative. Quantitative relations between these two communities change with time. For example, the avant-garde fraction after T_x

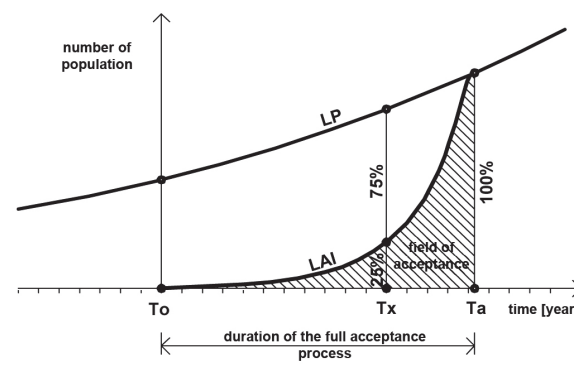

Fig. 2. Hypothetical graph of the course of mental acceptance of architectural innovation (ed. by Z. Pelczarski, 2010)

Il. 2. Hipotetyczny wykres przebiegu mentalnej akceptacji innowacji architektonicznej (oprac. Z. Pelczarski, 2010)

time may constitute 25% while the conservative one 75% of the population. An image of these variables in the relation time is *line of innovation acceptance*. It is a rising line which probably has the shape of half a graph of a function of normal probability distribution, the so called bell-shaped curve or Gaussian curve. This function plays an important role in a statistical description of natural phenomena. It reflects centile distribution of anthropometric parameters values in the scope of the particular population such as, for instance, growth. This curve is characterized by a slow increment of a value (small slope) at the initial phase, then a gentle arch-like transition to a sharper slope (quick value increment). In the final phase, before reaching a peak, the curve gradually acquires a slower value increment. In the case of this particular graph, these values are the size of the population comprising the avant-garde fraction in a specified point in time. The field between the horizontal time axis and the described curve can be called an acceptance field. Its shape reflects a state of readiness (changing with time) of the recipients as a whole to accept an architectural innovation.

Equally complicated, as in modernism, problems of dissonances between the society mental structure and the technical and technological development occurred in the era of the industrial breakthrough. This is perfectly illustrated by the history of erecting the edifice of the Capitol in the United States (1793–1865) [1]. The main feature of the architectural character of the building is undoubtedly its central dome. It was erected in the years 1851–1863 according to the design by Thomas U. Walter and August Shoenborn, under the supervision of Edward Clark, where a significant role played the constructor – military engineer captain Montgomery C. Meigs. It was supposed to replace the original wooden dome which was destroyed in a fire.

The realised dome design, with regard to its architectural form and detail, belongs to neoclassicism. However, as regards engineering, the employed precursor constructional solutions must undoubtedly be classified as belonging to a new building era and consequently a new era of architecture. Between the external and internal shell of the dome there is a skeleton construction made of cast iron in the form of meridional system latticed ribs. The cast iron rib supporting structure has the form of a slender spindle whose basis is made as low as possible because of the accepted constructional assumptions consisting in transferring loads to the thickest walls that remained from the original wooden dome. This is a rational form resulting from static conditions reflecting the economy of the force flow as well as concern about the safety of the building. The described supporting structure was capped by an external form inspired by examples of remarkable European domes. The basic iron cast dome is completely invisible from the outside and inside of the building. It only served as a support frame for the secondary construction, also iron cast, allowing for obtaining the shapes required by the architect, such as a more convex form of the dome in its top part. In a similar way also other elements were added, i.e. cornices, colonnades, pedestals and other details that build rhythms and divisions defining the façade tectonics. In this way, the architect created a form for which there was a social and political demand at that time because that form corresponded to the archetype model of a public utility monumental building of the highest rank. The architect's actions contradicted the logic resulting from using the new constructional materials when he based his decisions on the imitation of the historical forms which were the effect of totally different building techniques. This ideological conflict, inherent in the physical dimension of the building, was manifested in the mutual relations of the architect and the constructor. For many years they argued fiercely and they publicly in the press defended their opposing views on architecture and construction as well as their individual contribution into the erected structure.

The aforementioned case of the explicit inertia in the acceptance of new solutions can also be observed in the contemporary architecture. Disharmony between the architectural order in psychological and physical space of life is manifested in many aspects. One of them is a common practice employed in technologically advanced buildings, namely, usage of imitations of material solutions that are typical of the past times such as stone, brick, ceramic roofing tile or wood. We can explain this phenomenon by saying that these materials were predominant throughout the entire pre-industrial history for the character of architectural space and they were permanently encoded as archetypical elements.

The archetype of natural building materials and forms resulting from their usage is so strong that users, faced with economic limitations connected with building costs, consciously agree on substitutes of these materials while architects and producers of building materials consciously introduce them. This category comprises widely used nowadays technologies of facings made of thin stone panels 15–20 mm thick which are hung on façades with the help of metal anchors. The most advanced technologies of such stone facings use perpendicular and horizontal metal support frames fixed to the main structure of the building. The new façades made in this way, usually on prestigious buildings are supposed to emphasise the high status of their owners. However, in reality they are nothing more than facing tiles, impressive packaging of unknown durability due to imperfect fixing systems. They are aimed at making an impression of solidity by reference to the deeply preserved archetype of a stone building known from the history of construction industry and architecture. Similar references to the past and ways of satisfying psychological needs of direct and indirect users of the architectural space are employed by producers of metal pressed roof tiles, colloquially called *metal sheet roof tiles*. These tiles, with regard to their form, texture and colour, imitate various types of ceramic roofing tiles used for centuries as roof surface coverings. Another example of the type of phenomena described above is a strong attachment to the traditional form of a detached house. In the United States this form of residence is widespread even in the conditions of maximum crowding together in the framework of the so called developer estates. Included in this category of sociological phenomena is also the

popularity of houses adapted to styles of distant epochs which are accepted by their residents with full knowledge that the effect of their external architectural expression is obtained in a completely artificial way with the use of methods and principles similar to a theatrical set-design performance.

Summary

Professor Bolesław Szmidt at the end of his essay entitled *Order of Space* includes a characteristic summarising sentence: *A great composition the crown of which is mental order requires a great creative potential, great love for land and man, and it is guaranteed not by our possessions but by what we are* [9, p. 421]. This is one of the most important messages which the author included in his book and it constitutes nothing but, put in other words, the definition of the commonly accepted nowadays sustainable development paradigm. On the whole, *great composition* is a result of the entirety of human actions in one man's life space, in the space of the immediate surroundings as well as in the space of the whole Earth. However, man is only one of the elements of this ecosystem and his actions ought to take into account natural laws governing this system.

Genius saeculi of the turn of the 21st century is manifested in many so far unknown complicated phenomena and dynamic civilisation changes which constitute a complex of determinants of the contemporary architectural spacetime. They influence the formation of a new awareness and mentality of contemporary man who more and more frequently uses the notion of spacetime, thus joining into one concept the two notions that used to be separate, i.e. time and space.

In each of these three spacetimes of life – physical, socio-cultural and psychological, there is a certain state of order that can be determined as physical-spatial order, socio-cultural order and psychological order respectively. Between each type of spacetime of life we can observe permanent mutual impingements of a feedback character. As a consequence, at each stage of the civilisation development, the system of these three domains tends to achieve a state of balance, i.e. a state of harmonic relations between the order of each system. Changes occurring within the range of one spacetime lead, sooner or later, to changes in the remaining ones. A growing speed of the civilisation development forces adequate transformations in mental structures of people who are its passive or active participants.

There is a lot of evidence, however, that a human ability to reconstruct one's own internal mental order is limited and does not follow faster and faster civilisation transformations. Particularly dynamic changes that occur currently in socio-cultural space of life, especially in the sphere of producing and distributing goods within the framework of the market economy, are characterised by partial or complete arrogance in relation to *status quo* of mental order of an individual human being. This state of affairs leads to disharmony and conflicts between mental order in psychological spacetime of life and physical and spatial order that creates the architectural spacetime as well as socio-cultural order reflecting mentality and values on which this order is based.

Translated by
Bogusław Setkowicz

References

[1] Allen W.C., *History of The United States Capitol. A chronicle of design, construction and politics,* źródło: http://www.access.gpo.gov/congress/senate/capitol/ (access: 12.01.2012).
[2] Bańka A., *Architektura psychologicznej przestrzeni życia. Behawioralne podstawy projektowania*, Gemini – Print, Poznań 1999.
[3] Boudon P., *Lived-in Architecture: Le Corbusier's Pessac Revisited*, Lund Humphries, London 1972.
[4] Giedion S., *Przestrzeń, czas, architektura. Narodziny nowej tradycji*, PWN, Warszawa 1968.
[5] Hinton C.H., *The Fourth Dimension*, G. Allen & Unwin Ltd, London 1912.
[6] *Konstytucja Rzeczypospolitej Polskiej,* tekst uchwalony w dniu 2 kwietnia 1997 r. przez Zgromadzenie Narodowe.
[7] Niezabitowski A., *Rola historii architektury w kształceniu współczesnych architektów*, PAN,Teka Komisji Urbanistyki i Architektury, Vol. XXIX, 1997.
[8] Portal *Sztuka architektury,* Sylwetki, Stanisław Niemczyk, source: http//www.sztuka-architektury.pl/index.php?ID_PAGE=1537 (access: 07.11.2010).
[9] Szmidt B., *Ład przestrzeni,* Państwowy Instytut Wydawniczy, Warszawa 1981.

Oblicza i determinanty współczesnej czasoprzestrzeni architektonicznej

Czasoprzestrzeń naszego życia to *czasoprzestrzeń ziemska*, odniesiona do skończonej przestrzeni ekosystemu naszej planety i relatywnie krótkiego czasu istnienia w ramach naszej cywilizacji. Ma ona charakter dualny. Z jednej strony ma wymiar fizyczny, z drugiej psychologiczny, będąc odzwierciedleniem w naszych umysłach tego pierwszego. Ma, zatem charakter antropogeniczny i antropocentryczny – jest, więc w swej istocie psychologiczną (mentalną) czasoprzestrzenią życia. Fizyczna i psychologiczna przestrzeń życia to dwa główne pojęcia, w ramach których definiuje się czasoprzestrzeń architektoniczna.

Zdolność człowieka do przebudowy swojego wewnętrznego ładu psychicznego jest ograniczona i nie nadąża za coraz szybszymi przemianami cywilizacyjnymi. Tezę tą można też odwrócić, stwierdzając, że dynamiczne zmiany zachodzące współcześnie w społeczno-kulturowej przestrzeni życia, zwłaszcza w sferze wytwarzania i dystrybucji dóbr

w ramach gospodarki rynkowej, cechuje częściowa lub całkowita arogancja w stosunku do *status quo* ładu psychicznego pojedynczego człowieka, a także w stosunku do ograniczonych możliwości szybkich przekształceń tego ładu. Stan powyższy prowadzi to dysharmonii i konfliktów pomiędzy ładem psychicznym w psychologicznej czasoprzestrzeni życia a ładem fizycznoprzestrzennym, tworzącym czasoprzestrzeń architektoniczną i ładem społeczno-kulturowym, odzwierciedlającym mentalność i wartości, na których ład ten jest oparty.

Key words: architectural spacetime, psychological space of life, mental order

Słowa kluczowe: czasoprzestrzeń architektoniczna, psychologiczna przestrzeń życia, ład psychiczny

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120207

Irena Niedźwiecka-Filipiak*, Zuzanna Borcz*, Liliana Zielińska*

The evolution of small towns in south-western Poland

Introduction

Small towns matter greatly in the settlement network; they would receive town charters and during their prosperity they would climb up in the hierarchy of the settlement network. Frequently, they would lose their township status temporarily or sometimes for ever, becoming villages. New towns would be established very rarely without any township traditions.

Transformations of small towns which lost the status of towns and became villages had many reasons such as wars, plagues, fires, no more minerals [6]. Some towns are currently trying to regain their lost town charters, whereas other have been incorporated to nearby bigger towns, and still many other villages do not aspire to become towns again [4, pp. 41–47; 5]. It is evident that the landscape of small towns retains its individual features regardless of where those small towns currently are in the settlement network. Each of them has their own history, often valuable historic sites or buildings, characteristic spatial design with a market and a town hall which provide their identity [3, pp. 15–22; 8].

Transformations of small towns

Research has been conducted on selected small towns from Lower Silesian, Opole, Silesian and Lubusz Voivodeships (*Provinces*). The analysis included towns with population up to 20 000 which have undergone transformations caused by the interaction of two municipal units. The selected examples from that area illustrate some of those specific processes. Certain specific phenomena have been observed over the years in this area e.g. concentration in the form of incorporation of small towns to neighboring bigger towns, merger of two towns, and secondary separation of small towns from a large municipal center. Consequently, three groups have developed:

- first – small towns incorporated to large municipal centers e.g. Brochów, Psie Pole, Leśnica to Wrocław, Cieplice, Sobieszów to Jelenia Góra,
- second – small towns merged together that retained two names corresponding to their former names e.g. Boguszów-Gorce, Kędzierzyn-Koźle; and towns that retained only one of their former names, usually that of a bigger town e.g. Nowogród Bobrzański that was incorporated to Krzystkowice,
- third – towns that at some moment of their existence were incorporated to bigger towns and then over the last twenty years gradually separated from them e.g. such self-administered towns as Bieruń, Imielin, and Lędziny that for some time functioned as one town with Tychy, Będzin with former district of Wojkowice, Tarnowskie Góry with Miasteczko Śląskie, Bytom with separated Radzionków and Wodzisław from which Pszów and Rydułtowy separated.

* Wrocław University of Environmental and Life Sciences.

First group – small towns incorporated to big towns

The literature on the subject has dealt with the concentration and deconcentration of suburban areas as a result of two opposite forces operating in the villages around towns [9, pp. 65–80; 12]. Migrations of population for their permanent residence between towns and villages before World War II demonstrated a constant inflow of population from villages to towns. It was only in the last decade of the last century in the area near big towns that more people moved from towns to villages [2]. This resulted from the fact that cars became more and more popular as an individual means of transportation. These processes were parallel to the incorporation of next villages to bigger towns or sometimes to nearby small towns.

The relatively big towns in the area in question include e.g. Wrocław, Jelenia Góra, Tychy, Wałbrzych. Individual small towns and villages were incorporated to them, creating large municipal structures. Three small towns were incorporated to Wrocław: in 1928 – Psie Pole and Leśnica, both towns with Medieval origin and Brochów in 1951 which received a town charter just before World War II in 1939 [1].

Jelenia Góra, whichwas smaller than Wrocław, was for some time also the seat of Voivodeship. At present, together with the towns incorporated in 1976: Cieplice Śląskie-Zdrój and Sobieszów and villages of Maciejowa and Goduszyn, it has over 85 thousand residents. In this case, the small towns which were incorporated to Jelenia Góra create a chain of towns spread out in the mountains (Fig. 1) with the village of Jagniątków incorporated to Jelenia Góra in 1998 in the south.

Cieplice Śląskie-Zdrój mentioned above is one of the oldest resorts in the Sudety Mountains located by the Kamienna and Wrzosówka Rivers. Some rich thermal waters have their springs in Cieplice, and swimming pools used in therapy are built around them. The first such facilities were built in the middle of the 15th century as wooden pavilions. Later they were remodeled as masonry structures with typical architectural features. Today the springs located 1300 m under the ground are used in the resort, and there are plans to deepen them. Cieplice belonged to the Schaffgotsch family since the 14th century. The town received its charter in 1935 and since 1976 it has been one of the districts of Jelenia Góra.

At present, apart from the resort, Chemical Plant (former Celwiskoza factory) and Paper Machine Plant are located in that district. Piastowski Square is the main development axis in Cieplice with one- or two-floor houses. It goes from the north from the Baroque Church of St. John the Baptist to the Lutheran Church. There are two parishes in Cieplice – Roman Catholic and Polish Catholic. The north side is occupied by the Schaffgotsch Palace and a large resort park with a theater, five-storied hotel "Cieplice", and a restored Norwegian pavilion with a large pond. On the south side, which is well exposed to the sun, there are sanatoria and residential houses as well as hotels [14] (Figs. 2 and 3).

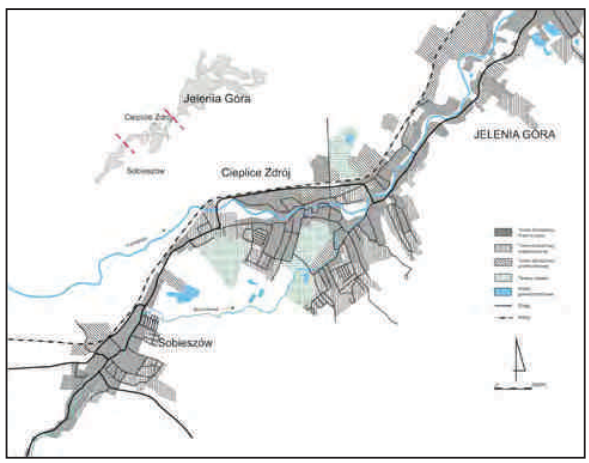

Fig. 1. Cieplice Zdrój and Sobieszów incorporated to Jelenia Góra (ed. by L. Zielińska, 2012)

Il. 1. Przyłączone do Jeleniej Góry miasta Cieplice Zdrój i Sobieszów (oprac. L. Zielińska, 2012)

Fig. 2. Main street in Cieplice (photo by Z. Borcz, 2011)

Il. 2. Główna ulica w Cieplicach (fot. Z. Borcz, 2011)

Fig. 3. The Schaffgotsch Palace in Cieplice (photo by Z. Borcz, 2011)

Il. 3. Pałac Schaffgotschów w Cieplicach (fot. Z. Borcz, 2011)

Fig. 4. Street in Sobieszów (photo by Z. Borcz, 2011)

Il. 4. Uliczka w Sobieszowie (fot. Z. Borcz, 2011)

Fig. 5. Houses in Sobieszów (photo by Z. Borcz, 2011)

Il. 5. Domy w Sobieszowie (fot. Z. Borcz, 2011)

Similarly, Sobieszów, established in the 14th century, is located along the Wrzosówka Stream at the foot of Chojnik Castle. From the 14th century to 1945 it was a village. Sobieszów received a town charter in 1962, and in 1976 it was incorporated to the administrative area of Jelenia Góra**.** In the past, its residents worked in weaving industry or manufactured souvenirs for nearby Cieplice; there was a factory of milling machines, a foundry, and a glass and stone grinding plant there. Sobieszów has been a tourist and recreation center for years. Its architecture includes mainly villas as well as boarding and guest houses sometimes located by beautiful steep streets (Figs. 4, 5). Excursions to Chojnik Castle located nearby are the main tourist attraction (Fig. 6).

Fig. 6. View of Chojnik Castle from Sobieszów (photo by Z. Borcz, 2011)

Il. 6. Widok na zamek Chojnik z Sobieszowa (fot. Z. Borcz, 2011)

Second group – small towns merged together

Some small towns which lost their town charters want to regain their town status. One of the methods is incorporation of neighboring villages, which strengthens the original town e.g. Prusice with the village of Górkowice[1], or merging with another small town. A good example of such a merger is Nowogród Bobrzański and Krzystkowice in Lubusz Voivodeship – two small towns which lost their

[1] Prusice is one of the smallest towns in Lower Silesian Voivodeship; it regained a town charter in 2000. The village of Górkowice was incorporated to Prusice in 1975 [11, p. 98]

Fig. 7. Street in Nowogród Bobrzański (photo by Z. Borcz, 2011)

Il. 7. Ulica w Nowogrodzie Bobrzańskim (fot. Z. Borcz, 2011)

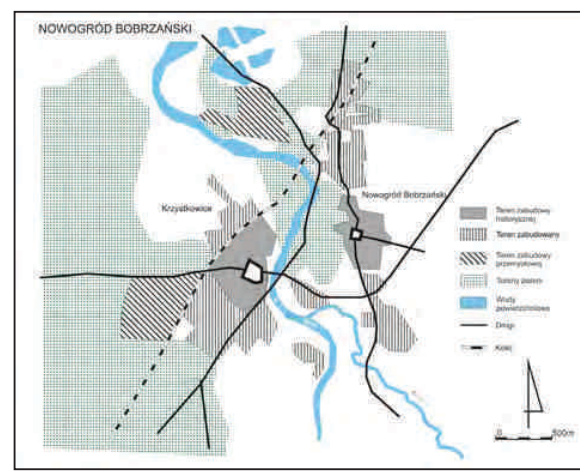

Fig. 8. Plan of Nowogród Bobrzański (ed. by P. Filipiak, 2012)

Il. 8. Plan miasta Nowogród Bobrzański (oprac. P. Filipiak, 2012)

town charters in 1945. Nowogród was first mentioned in 1202. In 1217, Prince Henryk the Bearded brought the Augustinians there. The town received a charter in the 13th century[2]. In the place of original settlement a castle was built which survived until World War II. In the 19th century, mineral water springs were discovered in the town, which marked the beginning of the resort (Fig. 7). Although the town had a market, it still had many features typical of a village e.g. the location of the church far from the market [7, p. 441].

Krzystkowice, a younger town which received a town charter in 1659, has a market with townhouses around it and a railroad station. Both towns are located by the Bóbr River: Nowogród Bobrzański on its right and Krzystkowice on its left bank. They are separated not only by the river, but by a railroad track too. Furthermore, they have different histories. In 1988, the towns merged, retaining the name of one of them – Nowogród Bobrzański and in spite of the fact that administratively they constitute one town, they actually do not constitute one unit (Fig. 8).

Another example of two small towns merged in one administrative unit is the town of Boguszów-Gorce which was established in 1973 from Boguszów, Gorce and the village of Kuźnice Świdnickie. In this case, the name was created by combining two of the three original towns, although Boguszów, which received a town charter in 1499, seems more prominent than Gorce, which in 1954 was granted the status of a settlement, and received a town charter in 1962. The spatial layout of the town is rather spread out and fragmented, which results from the fact that the original towns are located on different sides of Mount Chełmiec which is a natural barrier preventing the close merger of both units [13].

[2] In the opinion of Eysmontt, its town charter was regained before 1263 [7, p. 440].

Third group – small towns incorporated to big towns and then separated from them

The third group includes small towns which for some time after 1945 were incorporated to new, emerging agglomerations, and over the last decade have been trying to become independent. Some of them have already separated themselves and are at the moment self-administered units, holding the status of towns. That phenomenon is quite common in Upper Silesia, with such towns as Tychy with separated Bieruń, Imielin, and Lędziny as good examples.

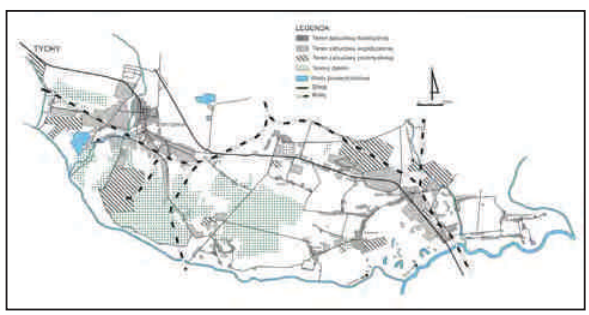

Fig. 9. Plan of Bieruń (ed. by L. Zielińska, 2012)

Il. 9. Plan miasta Bieruń (oprac. L. Zielińska, 2012)

The town of Bieruń, with 19 626 residents, is at present a rural poviat (*county*). It was first mentioned in 1376 when there was a heap with a watch tower and a customs duty checkpoint on the commercial route. Bieruń received a town charter in 1387, and in 1517 it became part of the Pszczyna Free State Country. The town had a large pond and fishery but in the 19th century the pond was filled in and dried out. In 1743, Bieruń lost its town charter and in 1865 it regained it. In 1970, the town was incorporated to Tychy, and it regained its status of town again in 1991 and became an independent administration unit.

Currently, the town has two parts Bieruń Stary and Bieruń Nowy located about 7 km apart from each other (Fig. 9). They have different spatial layouts and different architecture. Bieruń Stary has a typical layout of an old town with a square market. In the market, there is a monument of the Silesian Insurgents and a well with the sculp-

Fig. 10. Fountain on the market square in Bieruń Stary (photo by I. Niedźwiecka-Filipiak, 2011)

Il. 10. Fontanna na rynku w Bieruniu Starym (fot. I. Niedźwiecka-Filipiak, 2011)

Fig. 11. Multi-family buildings in Bieruń Nowy with "Piast" mine shaft in the background (photo by I. Niedźwiecka-Filipiak, 2011)

Il. 11. Zabudowa wielorodzinna w Bieruniu Nowym, w tle szyb kopalni „Piast" (fot. I. Niedźwiecka-Filipiak, 2011)

Fig. 12. Panorama of Lędziny from Mount Klimont (photo by I. Niedźwiecka-Filipiak, 2011)

Il. 12 Panorama miasta Lędziny z góry Klimont (fot. I. Niedźwiecka-Filipiak, 2011)

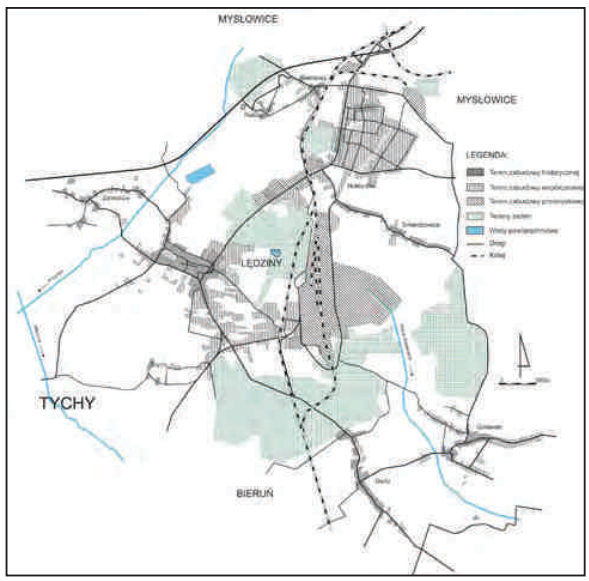

Fig. 13. Plan of Lędziny (ed. by L. Zielińska, 2012)

Il. 13. Plan miasta Lędziny (oprac. L. Zielińska, 2012)

Fig. 14. Plan of Imielin (ed. by L. Zielińska, 2012)

Il. 14. Plan miasta Imielin (oprac. L. Zielińska, 2012)

tures of "water demons" (Fig. 10), alluding to the legends connected with the town history. Bieruń Nowy has in the center multi-family buildings and coal mine buildings. They are the landmarks, e.g. "Piast" coal mine shaft, visible in the town as well as from outside (Fig. 11).

The town, as an independent administrative unit, is developing very dynamically; its market square has been renovated; a park has been designed in the place of former ponds which were degraded by mining activity[3]. The town is developing also because of the location of Katowicka Special Economic Zone.

The history of Lędziny, another town in that group, is different than that of Bieruń. It received the first town charter only in 1966. Earlier, after it was established in the 12th century, it was a village with clearly separate monastic and princely parts. Originally, it was a typical farming village, and it was only in the first half of the 19th century, when hard coal mining began between Lędziny and the settlement of Hołdunów, that it totally changed its character and the non-farming population grew.

After World War II, Lędziny was a huddle of settlements; in 1961, it merged with Hołdunów to create one settlement, and then in 1975 it was incorporated to Tychy. There are two clear centers in the town separated by coal mining buildings. There is no typical market. Old Lędziny, with single-family houses, spreads out lazily, whereas Hołdunów is a compact structural unit (Fig. 13). Mount Klimont with St. Clement's Church is its natural landmark (Fig. 12).

Imielin is another town which in 1975 separated from a big town and regained its town charter. It was first mentioned in written accounts only at the end of the 14th century [15, p. 22]. The town belonged to Poland from the middle of the 15th century until partitions in 1772. After liquidation of the Duchy of Warsaw, it was within the borders of Prussia until 1919 when the First Silesian Uprising broke out[4]. In 1957, Imielin became a settlement and in

[3] Recreation Park "Paciorkowce", with the area of 36 ha, developed by "Piast" coal mine with the use of post-mining waste (after it was tested for suitability) which was used to build five heaps, providing the main axis of the design.

[4] More information about the political and economic history of Imielin in: [15].

Fig. 15. Center of in Imielin (photo by I. Niedźwiecka-Filipiak, 2011)

Il. 15. Centralny plac w Imielinie (fot. I. Niedźwiecka-Filipiak, 2011)

1967 it received a town charter. In 1975, it lost its charter and it was incorporated to Tychy, and then in 1977 to Mysłowice. In 1995, Imielin regained its town charter, became independent and it began to develop dynamically and invest in its infrastructure.

Due to its history, the town does not have a traditional spatial layout with a market, however, it has a clearly developed center. It is a square with public buildings located nearby. The place is well maintained, with parking lots and green areas as well as street furniture, including a monument commemorating the Silesian Insurgents (Fig. 15).

The town has a natural barrier for its development – it is Dziećkowice Reservoir which built in the 1970s in the east part of gmina (*local district*). Originally, it was built for the needs of Katowice Steelworks but since 1983 it has been tested for use as a drinking water reservoir (Fig. 14).

Conclusion

A lot of small towns in so called the Western Lands lost their town charters in 1945 because of too small number residents and war damage [10, p. 62]. Some of them did regain their town status or were incorporated to neighboring big towns, however, many of them are still villages. There are cases of two small towns merged into one, which didn't always mean one uniform structure. Both Boguszów-Gorce and Nowogród Bobrzański still have natural barriers such as rivers or mountains, preventing their closed integration.

As demonstrated, the reason of the loss of town charters by small towns was also their incorporation to nearby big towns. That phenomenon seems irreversible. However, the examples from Silesian Voivodeship can indicate that such incorporations should benefit the whole structure, or otherwise small towns strive to separate themselves and regain their administrative independence. Bieruń, Imielin, and Lędziny regained their town charters and that facilitated their significant development and investments in technical as well as social infrastructure by developing culture and recreation.

Translated by
Tadeusz Szałamacha

References

[1] Bagiński E., *Wrocław oraz miasta i niektóre obszary województwa dolnośląskiego w wynikach badań socjo-urbanistycznych*, Oficyna Wydawnicza Politechniki Wrocławskiej, Wrocław 2002.

[2] Bański J., *Przestrzenny wymiar współczesnych procesów na wsi*, Studia Obszarów Wiejskich, Vol. 9, PTG IG i PZ PAN, Warszawa 2005.

[3] Borcz Z., *Transformation of urban system of small towns in Poland*, "Architektura and Urbanizmus" 2003, Vol. 37, No. 1–2.

[4] Borcz Z., Niedźwiecka-Filipiak I., *Forms and functions of market squares In small towns of Lower Silesia*, "Town Planning and Architecture", 2008, Vol. 32, No. 1.

[5] Borcz Z., Niedźwiecka-Filipiak I., Zaniewska H., *Transformacje miasto–wieś – wieś–miasto*, monografia LXXXVI, Wydawnictwo Uniwersytetu Przyrodniczego we Wrocławiu, Wrocław 2009.

[6] Drobek W., *Rola miast zdegradowanych w sieci osadniczej Śląska*, Państwowy Instytut Naukowy Instytut Śląski, Opole 1999.

[7] Eysymontt R., *Kod genetyczny miasta*, VIA Nova, Wrocław 2009.

[8] Gzell S., *Fenomen małomiejskości*, Wyd. Akapit-DTP, Warszawa 1996.

[9] Liszewski S., *Strefa podmiejska jako przedmiot badań geograficznych*, "Przegląd Geograficzny" 1987, LIX, Iss. 1–2.

[10] Masztalski R.P., *Przeobrażenia struktury małych miast Dolnego Śląska po 1945 roku*, Oficyna Wydawnicza Politechniki Wrocławskiej, Wrocław 2005.

[11] Niedźwiecka-Filipiak I., *Przemiany przestrzenne małego miasta na przykładzie Prusic*, [In:] Prace Komisji Krajobrazu Kulturowego PTG 2008, No. 10.

[12] Słodczyk J., *Przestrzeń miasta i jej przeobrażenia*, Wydawnictwo Uniwersytet Opolski, Opole 2004.

[13] Staffa M. (ed.), *Słownik geografii turystycznej Sudetów, Góry Wałbrzyskie, Pogórze Wałbrzyskie, Pogórze Bolkowskie*, Wydawnictwo I-BIS, Wrocław 2005.

[14] Staffa M. (ed.), *Słownik geografii turystycznej Sudetów, Kotlina Jeleniogórska*, Wydawnictwo I-BIS, Wrocław 1999.

[15] Walenciak D., *Przeszłość historyczna Imielina i jego mieszkańców,* Wydawnictwo Urząd Miasta Imielin, 2003.

Ewolucja małych miast w Polsce południowo-zachodniej

W artykule przedstawiono częściowe wyniki badań, które obejmują małe miasta powstałe przed i po 1945 r. w województwach: lubuskim, dolnośląskim, opolskim i śląskim. Miasta te przechodziły dość zróżnicowane koleje losu. Znaczna część małych miast z tego terenu ma pochodzenie średniowieczne i charakterystyczny układ przestrzenny z rynkiem, czasem ratuszem i dominantami wież kościołów. Po II wojnie wiele z nich utraciło prawa miejskie, czasem bezpowrotnie, ale niektóre odzyskiwały je po pewnym czasie. Zaobserwowano również, że dochodziło do przyłączenia się małych miast do aglomeracji miejsko-przemysłowych, także do łączenia się małych miast między sobą. W województwie śląskim w ostatnich latach notuje się odwrotną tendencję, dzielnice – dawne samodzielne małe miasta, które wcześniej przyłączono do dużych miast – oddzielają się i uzyskują lub starają się o ponowne uzyskanie praw miejskich. Zjawiska te mają wpływ na układ przestrzenny miejscowości i ich rozwój.

Key words: small towns, transformations, civic rights

Słowa kluczowe: małe miasta, transformacje, prawa miejskie

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120208

Adam Nadolny*

Postmodern architecture in the historical quarters of Poznań as a shaping element of the city's cultural environment

Postmodernism – a definition of the phenomenon on the basis of Poznań

Searching for postmodern architecture in Poznań should start with the definition of that style in the history of contemporary architecture. Postmodernism was born in Western Europe at the beginning of the 1960s in the aftermath of criticism of the achievements of Modernism [3]. The main features of that style include pluralism, eclecticism, double coding and return to the idea of a compact city development. Postmodernism again draws attention to the relations between the building and its surrounding, that is the issue of space context. It emphasizes the significance of the multifunctional character of the city structure, rejecting most of the provisions of the Athens Charter which reflects the modern way of thinking about architecture and the city that developed in the 1920s and the 1930s.

Postmodern architecture appeared in Poland only at the end of the 1980s and at the beginning of the 1990s. That delay was caused by the communist system that prevailed in Poland [7]. The late 1980s were undoubtedly the period of creative experiments when architects had to follow the norms and standards imposed by communist legislature, on the one hand, and drew on the achievements of the European architecture, on the other hand.

In the case of Poznań the most interesting examples of buildings that feature the traces of early Postmodernism include the residential buildings known as infill buildings that appeared in such quarters as Wilda, Łazarz, and Jeżyce at the end of the 1980s and at the beginning of the 1990s [1]. It should be noted that the complementary residential architecture was one of the most favorite motifs of Postmodernism. The completion of the historical structure of the city is becoming a process of continuation of earlier activities. The process limited in a sense by existing investments adds unique features with references to the neighboring and older buildings to the newly developed architecture.

Both modern and postmodern architecture drew from the ideas of theorists and critics of earlier architecture – from the turn of the 18th and 19th centuries[1], it was postulated for instance by E. Kauffman. The principles of developing "modern" architecture with historical roots can be transposed to contemporary architecture [5]. They include transparency and moderation in external appearance and outline as well as the dominance of right angles and straight lines, stereometric shape of the building. In respect of composition the elements placed closely next to one another or on one another. Peace, gravity, and height corresponding to the "size" of the materialized ideas or the tasks served by the buildings. Finally, ethos and morality instead of noisy glamour and representativeness.

* Faculty of Architecture, Poznań University of Technology.

[1] In his first major article written in 1920, Emil Kaufmann outlined the basics of the research on architecture of late 18th century by dividing the period known as "classical" into two categories: classical and classicistic – known also as neo-classicism which he described as a formal expression and rather own structure.

Poznań Postmodernism of the 1980s

In the case of Poznań one of the first examples of complementary buildings constructed in the postmodern costume is the residential building at Wierzbięcice Street 4a from 1985 designed by Marian Fikus and Szymon Weyna[2]. The building was constructed on an oblong rectangular plan created by additive geometric solids. Its main body is regular, cuboidal covered with a pitched roof[3]. The front façade which displays some postmodern motifs alludes to classical patterns. That search is reflected in the layout of the façade alluding to the idea of the golden division. The characteristic middle projection crowned with a triangular tympanum supported on four columns adds special lightness to the building (Fig. 1).

Fig. 1. An in-fill residential building at Wierzbięcięcice Street 4a in Poznań dating back to the 1980s by Marian Fikus, an architect. View from the street (photo by A. Nadolny, 2010)

Il. 1. Budynek mieszkalny (z roku 1985) o charakterze uzupełniającym przy ul. Wierzbięcice 4a w Poznaniu, widok od strony ulicy (fot. A. Nadolny, 2010)

The following is what Marian Fikus wrote in his comment on the project about the search for stylistic convention of the building: "When placed directly next to two houses with very rich architecture there should be a plane background with well balanced proportions, a connecting element. Furthermore, it should also provide a connection with the character of the street by continuing its fabric"[4]. In spite of its style, characteristic of Postmodernism, the building perfectly fits the spatial context of the street and the quarter. The use of scale and façade divisions applied by the designers clearly corresponds to the neighboring buildings (Fig. 2).

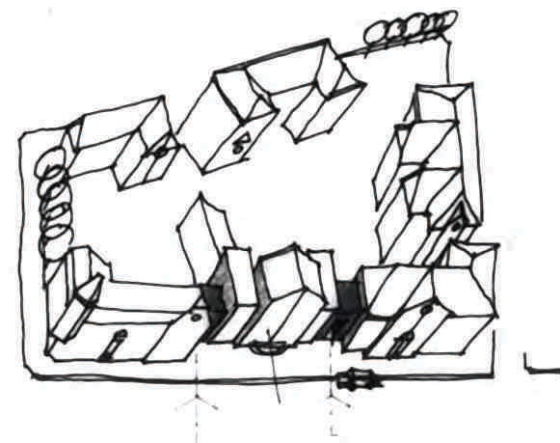

Fig. 2. Detail of the conceptual sketches, source: courteousy of prof. arch. Marian Fikus

Il. 2. Koncepcja ukształtowania budynku mieszkalnego zaproponowana przez M. Fikusa po analizach przestrzennych, źródło: mat. archiwalne prof. arch. Mariana Fikusa

Fig. 3. An in-fill residential building at J.H. Dąbrowskiego Street 18 in Poznań dating back to the 1980s by Eryk Sieński, an architect. View from the street (photo by A. Nadolny, 2011)

Il. 3. Budynek mieszkalny (z lat 1982–1984) o charakterze uzupełniającym przy ul. J.H. Dąbrowskiego 18 w Poznaniu, widok od strony ulicy (fot. A. Nadolny, 2011)

[2] The building was designed in the office of Miastoprojekt in Poznań

[3] On each floor, from the first through third, there were two one-room apartments and one two-room apartment. Each of them had a bathroom with toilet and a kitchen. All rooms, except for sanitary accommodation, had natural daylight exposure. The uppermost floor that was taller than the other ones had four one-room apartments.

[4] Archival materials owned by Prof. arch. Marian Fikus.

Fig. 4. An in-fill residential building at Poznańska Street 34, 36, 36a in Poznań dating back to the 1990s by Klimaszewska & Biedak, an architects. View from the street (photo by A. Nadolny, 2011)

Il. 4. Budynek mieszkalny (z roku1995) o charakterze uzupełniającym przy ul. Poznańskiej 34, 36, 36a w Poznaniu, widok od strony ulicy (fot. A. Nadolny, 2011)

Fig. 5. An in-fill residential building at Kochanowskiego Street 27/28 in Poznań dating back to the 1990s by Klimaszewska & Biedak, an architects. View from the street (photo by A. Nadolny, 2011)

Il. 5. Budynek mieszkalny (z roku1998) o charakterze uzupełniającym przy ul. Kochanowskiego 27/28 w Poznaniu, widok od strony ulicy (fot. A. Nadolny, 2011)

The residential building at J.H. Dąbrowskiego Street 18, designed by Eryk Sieński from 1982–1984, is another example of Postmodernism of the 1980s (Fig. 3). The building was constructed on the plan of the letter L. It has two stairwells – one in the front part and the other in the outbuilding. The building has six floors above the ground and one underground floor. What is characteristic of that building is that its apartments on the upper floors have two levels. The front part has 12 apartments, the outbuilding has 18 apartments. The façade of the building from Dąbrowskiego Street has ten axes, whereas the façade from the backyard has five axes. The irregular placement of window openings and their various sizes emphasize the designer's fascination with the achievements of Postmodernism. In order to add variety to the main body of the building the front façade was designed with two rows of balconies, smaller and bigger. Their alternate placement adds special dynamics to the building. The furthermost planes of the façade have loggias which visually enrich the façade add as well as vertical row windows. The spatial conditions required the designer to adjust that building to the neighboring buildings. He did that, however, by contrast. The reference to the neighboring buildings with scale and divisions is clear, although it was done with the use of other means of architectural expression.

Poznań Postmodernism of the 1990s

The beginning of the 1990s in the Polish history of architecture marked another return to Postmodernism. After the moment of political transformation the space in Poznań, especially its center, became again a place of architectural activities directed among others to fill in imply spaces. The scale of these activities, at first small, transformed in time into an organized system. Filling in empty spaces in the city was conducted on several planes such as individual building structures or the whole urban complexes shaping anew the image and character of the city [2]. The search for a new spatial layout is still visible in those activities, however, it occurs on another mental and impression level. New designs, just like earlier, were executed on the basis of contrast. In their architectural forms they referred to contemporary trends in developing residential architecture.

The most interesting examples of Postmodernism of the 1990s in Poznań include the residential buildings in Jeżyce quarter. The first building worth mentioning is the multi-family residential infill building constructed in 1995 in the block at Poznańska Street 34, 36, 36a (Fig. 4) commissioned by Building Production Company "ATANER" from design office Klimaszewska & Biedak sp. z o.o. in Poznań[5]. The building was constructed on the plan of the letter L, corresponding this way to the form of the neighboring buildings from the turn of the 19th and 20th centuries, (so called front building with an outbuilding.) It has two stairwells leading to 34 apartments. A very interesting solution was applied in the case of that building consisting

[5] Developed on the basis of the technical description of the building maintained in the archives of "Ataner" in Poznań.

in designing the stairwells from the side of the backyard, which corresponds to the design solutions from the turn of the 19th and 20th centuries.

The front façade with thirteen axes is divided by a vertical axis along the entrance to the building. The clearly marked ground level of the building is rhythmically divided into the same size sections by storefront windows. In its form the residential building is supposed to correspond to the neighboring buildings by postmodern contrast. It can be assumed that the authors of that design applied the composition method proposed by Robert Venturi where the main emphasis is put on presenting a spatial play with various materials, their texture, and color in the building façade. In the context of the postmodern discourse the building is not free of historical allusions both in its plan and the façade as well as in respect of historicizing details [4].

Another distinctive structure is the building constructed in 1998 designed by the same architects at Kochanowskiego Street 27/28[6]. Its location in the corner lot with the neighboring buildings from the turn of the 19th and 20th centuries offered a possibility to create a unique work of architecture (Fig. 5). According to the design assumptions the building corresponds in its scale to the neighboring buildings and, just like most postmodern designs in Poznań, it functions in the urban fabric on the basis of contrast. The main body of the building is divided into characteristic sections. A clearly marked ground floor, and the middle section of the façade features horizontal bands of plaster going along the shape of the façade. The façade cladding made of dark blue ceramic tiles provides marine connotations of the building. All those efforts take us to a different style reality. It can be said that the building has became a kind of symbol connecting new architecture with the existing space context [6].

The postmodern activities were not limited only to architecture. Urban planning of those times in Poznań can also boast of some interesting examples. As I mentioned earlier, Postmodernism restored in the city its traditional function in which squares, blocks, and streets played a significant role.

Those experiences were the basis of the development of the residential estate Różany Potok in Morasko in 1989–2008 in Poznań (Fig. 6). The space development designed by Marian Fikus with his team corresponds very clearly to the idea of postmodern urban planning. The spatial conception of that urban design was developed as a small town with squares and streets around geometric blocks of buildings. The residential buildings in Różany Potok estate were planned according to two conventions: single-family buildings in row houses and multi-family buildings in four-storied houses in compact blocks. The postmodern character of that estate is visible in the following elements. It was developed according to the principles of classical urban planning that is with the use of orthogonal matrix dividing space into streets, blocks, and squares. From the architectural point of view the buildings laid out in its space allude and refer to the classical architecture. Such elements include triangular tympanums, columns, porticos and loggias.

Zielone Wzgórza estate in Murowana Goślina designed by Jerzy Buszkiewicz, Tomasz Durniewicz, Stanisław Sipiński and Eugeniusz Skrzypczak is an example of such a "new" town with postmodern connotations in the region of Greater Poland. The space conception of the town was

[6] Developed on the basis of the technical description of the building maintained in the archives of "Ataner" in Poznań.

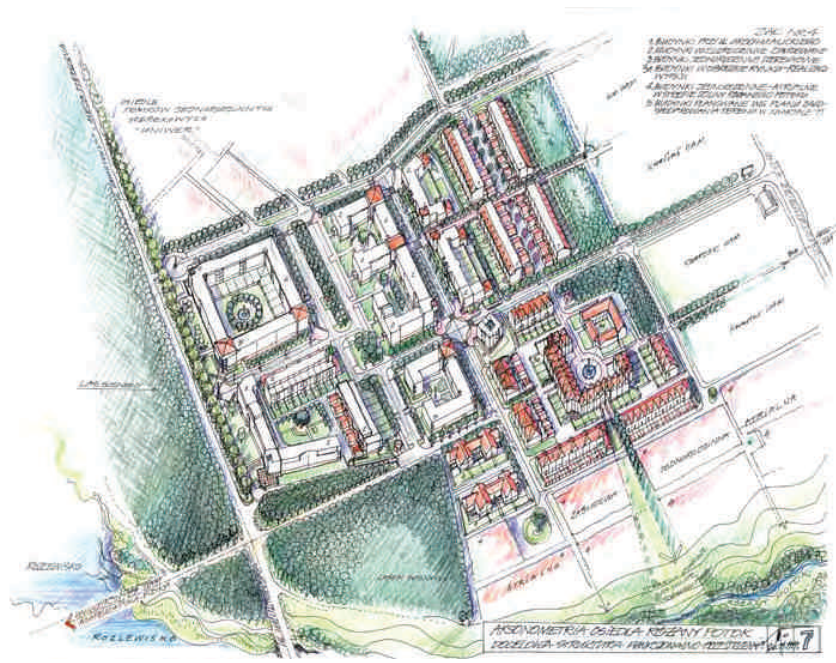

Fig. 6. Różany Potok settlement in Poznań, author's sketch, source: courteousy of prof. arch. Marian Fikus

Il. 6. Koncepcja osiedla Różany Potok na Morasku w Poznaniu, źródło: archiwum prof. arch. Mariana Fikusa

developed at the beginning of the 1980s and its construction began in 1982. The space development plan assumed the return to the idea of a "traditional town" with the market square as the main element of the space composition of the design. The authors made a vital attempt at restoring the past where small towns played a significant role in developing settlements in the region of Greater Poland. The search for postmodern connotations in respect to that design should begin with its spatial layout where the market square is its main composition element. The scale of the central square of the town became a kind of yardstick used when developing its other parts that is blocks of single- and multi-family houses. The remaining part of the town was also designed according to the classical urban planning principles with blocks, streets, and squares being its dominant elements. In respect of their architecture the buildings in the town demonstrate postmodern features. Although they were built with the use of the large panel construction technology, the residential buildings, especially those next to the main market square, have an interesting architectural costume full of allusions to earlier times.

The selected buildings and spatial designs presented in this paper that have been executed in Poznań and the region of Greater Poland over the last twenty, thirty years have some postmodern features. They have become clear marks of both modernity and creative search of architects in the landscape of the city and the region. This is the simple reason why I decided to choose only those traces which in my opinion fully demonstrate the creative path of that style in contemporary architecture. Taking into account its theoretical connotations as well as the spatial expression, the postmodern architecture can or actually should be perceived as an important element in the culture of contemporary cities. Very often we talk about assets of contemporary culture as elements of identity defined at local level. In my opinion the postmodern architecture and its definition of style as an intellectual discourse perfectly fits the contemporary demand for cooperation between architecture and culture.

Translated by
Tadeusz Szałamacha

References

[1] Grabarczyk M.J., *Żółty dom w Poznaniu*, "Architektura-Murator", 1995, No. 2.

[2] Hoffman A., *Dwellings as Idee Fixe*, "Daidalos", 1996, No. 60.

[3] Jencks Ch., *Architektura późnego modernizmu*, Arkady, Warszawa 2009.

[4] Monestiroli A., *Tryglif i metopa. Dziewięć wykładów o architekturze*, Wydawnictwo Politechniki Krakowskiej im T. Kościuszki, Kraków 2009.

[5] Nadolny A., *Architecture as the space shaping art on the example of Poznań in the 2nd half of the 20th century*, [In:] *Architecture, Context, Culture*, Alinea Editrice, Firenze 2011.

[6] Nadolny A., *Architektura współczesna dziś na przykładzie zabudowy uzupełniającej śródmieścia Poznania przełomu XX/XXI wieku*, Czasopismo Techniczne, z. 7, Architektura, z. 2-A, Wydawnictwo Politechniki Krakowskiej, Kraków 2010 .

[7] Nadolny A., *Memory architecture. We may live without it, but we can't remember without it*, Zeszyty Naukowe Politechniki Poznańskiej, seria Architektura i Urbanistyka, Vol. 17/2009, Poznań 2009.

Architektura postmodernistyczna w historycznych dzielnicach Poznania jako element kształtowania środowiska kulturowego miasta

Architektura modernistyczna i postmodernistyczna korzystała z myśli teoretyków i krytyków architektury wcześniejszych okresów twórczych – przełomu XVIII i XIX wieku, postulował to między innymi Emil Kauffman (1891–1950). Zasady kształtowania architektury „nowoczesnej" o historycznych korzeniach można przetransponować na współcześnie tworzone dzieła architektury. Zaliczyć do nich możemy przejrzystość i powściągliwość w wyglądzie zewnętrznym oraz w zarysie, dominację kąta prostego i linii prostych, stereometryczną bryłę budowli. W kwestii kompozycji – elementy ściśle ustawione obok siebie lub na sobie. Spokój, powaga i wyniosłość odpowiednia do „wielkości" ucieleśnianych idei lub spełnianych przez budynki zadań. Na zakończenie etos i moralność, zamiast ruchliwego przepychu i reprezentacji.

Postmodernizm przywraca istniejącą w XIX wieku rangę elewacjom i krawędziom przestrzeni. Różnicuje je skalą, wprowadzając przewężenia, przejścia itp. Nadaje budynkom indywidualny rys, ukazując jednak przede wszystkim ich współudział w kreowaniu przestrzeni miasta z przełomu XIX i XX wieku. Teraźniejszość wymaga od nas dużej kreatywności, mamy tutaj na uwadze współdziałanie sztuki i architektury. Świat postmodernistyczny został postawiony w trudnej sytuacji odnalezienia się w zgiełku dnia dzisiejszego. Działanie po ogłoszeniu hasła upadłości malarstwa i sztuki, oznajmieniu, iż nikt i nic nie jest już w stanie nas zaskoczyć, że wszystko już było nie napawa optymizmem. Gdzie w takim razie jest tutaj miejsce na sztukę? Na ludzką wrażliwość? Świat nigdy nie będzie w stanie wyrzec się sztuki i architektury aczkolwiek zmusił ją do zmiany swojego oblicza.

Key words: postmodern architecture, Poznań, culture environment

Słowa kluczowe: architektura postmodernistyczna, Poznań, środowisko kulturowe

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120209

Hubert Mełges*, Małgorzata Mełges*

Archetype of city in the modern city space on the example of Cracow

Introduction

Most of the cities in Poland have their historical lineages. More and more new cities are built. On the other hand, the existing modern cities must face the issue of their development, although it must take place in accordance with their cultural continuity. Our observations of various transformations in the historical city scope are based on the example of the city of Cracow. Cracow was fortunate enough to escape the Second World War destruction. This is a great benefit because many invaluable works of national and world culture survived which evidenced the magnificent cultural continuity of this city existing since the 10th century. Cracow is a good example of a model historical city. It is placed among the leading European cities which are said to possess phenomenal and unique features which confirm its genius loci [6, p. 208]. Apart from the aforementioned merits, we can observe that each historical period introduced various stigma (positive and negative as well). Two world wars left specific traces of impoverishment in the city architecture. Particularly, the period of post-war avant-garde and Socialist Realism created a new style and aesthetics of buildings and urban system spatiality. An unprecedented example here is Nowa Huta situated in the eastern part of Cracow. This part of the city built totally from scratch, as if to counterbalance the existing development tissue, is a classic example of a Stalin époque town, the so called Socialist Realism. According to Professor of architecture Stanisław Juchnowicz, a co-creator of Nowa Huta and a remarkable urban planner "Nowa Huta was built against common sense and it was a violation of history, tradition and law; it had unimaginable consequences for the environment of Cracow at the moment this decision was made" [1, p. 88]. Poverty of the post-war years, lack of any basic building materials, ideological slogans and political guidelines influenced decisively the choice of location and methods of building new fragments and districts of the city. Permanent transformations in time are quick and it still seems that there are delays. For example, this may refer to strategies in working out target visions, in solving transportation problems as well as in making decisions on comprehensive investments in technical infrastructure which is the basis and main backbone of urban development in the context of contemporary comprehensive needs.

Role of spatial planning

Spatial and architectural planning, already by definition of architecture, should constitute the art of shaping space while taking into consideration the needs and good of man with all consequences of retaining the requirements of interdisciplinary knowledge. Land development plans are determined by urban guidelines for the areas designated for the development with various ways of usage of the terrain. Being aware of the fact that each space is a limited and common property with a social character, managing the space requires a social approval and social understanding as to the methods of its shaping. Land development for various needs as well as benefits of culture and technical knowledge constitutes a priority principle of coexistence of man and nature. Having a responsibility for all urban planning decisions, we cannot fail to take into

* Faculty of Architecture, Cracow University of Technology.

account humanitarian relations of man with the world of nature. The last experiences in this range confirmed that in planning urban spaces and the city environment this humanitarian accent is expressed by the green and the so called biologically active area. A characteristic contemporary phenomenon, the so called 'crowding of the city', causes the increase of various nuisances which degenerate the existing natural environment in the city. The growing anomalies are directly negatively reflected in the biological sphere and they can be seen in exceeding "the limits of human endurance and adaptation possibilities after which the nuisance becomes unbearable" [6, p. 208].

In such situations, various sorts of pathological phenomena are possible to occur along with the so called emotional burnout or lack of identity with the place and surroundings. Urban planners in the name of well understood social good must object to the pressure of the increasing economical needs which are often directed towards immediate profits and a short-term shining form of 'kitsch' in its broad understanding.

Historical past of Cracow and its present day

On the example of Cracow, we can brilliantly follow the origins of the city since the 10th century with its magnificent Roman examples of town architecture. Excellent examples of the Gothic, Renaissance, Baroque, Classicism or the 19th-century structures of the then new urban compositional ideas, in spite of their style differences, retained this basic feature of unifying and merging due to their scale and proportions. A logical medley of styles and urban coherence constitute a unique magnificent example of a specific 'symbiosis' of selecting modules, proportions, sizes of buildings along with their details, etc. This uniformity is confirmed by a special ability to find solutions for squares and streets with particular almost theatrical scenery and with exposing perspective closures which are accented by, for example, height dominants (Fig. 1).

Fig. 1. Characteristic fragment of Cracow (magical place) – view from Floriańskia Street on Mariacki Church (photo by H. Mełges, 2011)

Il. 1. Charakterystyczny fragment Krakowa (magiczne miejsce) – widok z ul. Floriańskiej na kościół Mariacki (fot. H. Mełges, 2011)

According to Professor Bogdanowski, "A characteristic feature of interiors of the city complex constitutes a dominant of the specific interiors. We could even say that this advantage provides an indispensable factor of reception of the complex as a historic city" [1, p. 88]. The particular complexes of urban interiors and streets for various fragments of the town create a variety of climates and moods. These signalled values contribute to the fact that the atmosphere of this city is authentically unique in the opinions of various specialists such as historians of art, restorers, architects and town planners. These values are perceived by people from diverse cultures coming from all parts of the world. It is interesting to note that regardless of a nationality, delight and admiration for the old Cracow architecture is great with no exception[1]. A readable arrangement of urban and architectural compositions is very characteristic and, consequently, it is well identified among other urban developments. In the contemporary urban arrangements of growing cities predominant features are housing estates with blocks of flats, big shopping centres, etc. These estates are mostly characterised by a rather accidental system of

[1] The author of this article personally experienced a certain reflection while showing the city to a group of students of architecture from Germany. One beautiful afternoon we took the students to the Forum Hotel viewing deck. Right before our eyes a view of Cracow panorama appeared with numerous accents and dominants. The entire group gave out a sigh of admiration and one of the students nearly fell to the floor – we thought that she lost consciousness…

Fig. 2. Characteristic block development of Łobzów district (photo by H. Mełges, 2011)

Il. 2. Charakterystyczna zabudowa blokowa dzielnicy Łobzów (fot. H. Mełges, 2011)

Fig. 3. Example of a great shopping centre complex – Galeria Krakowska (photo by H. Mełges, 2011)

Il. 3. Przykład zespołu handlowego wielkopowierzchniowego – Galeria Krakowska (fot. H. Mełges, 2011)

Fig. 4. Car parks situated at shopping centres occupy huge areas of the concrete surface (photo by H. Mełges, 2011)

Il. 4. Miejsca parkingowe przy centrach handlowych zajmują bardzo dużo powierzchni betonowej (fot. H. Mełges, 2011)

urban composition with geometrical spatial forms. Urban concepts were often adjusted to technological needs, for example, for building cranes tracks. As a result, the interiors had monotonous geometrical walls and simple gray façades with hundreds of identical windows (Fig. 2).

Following such progressive town developmental tendencies, it was often the case that the town archetype resulting from long-term historical actions lost its expression. Therefore, it seems that these long worked out town archetype forms are often neglected in the scope of town development. A spatial and aesthetic expression of towns was dominated by economical aspects and new fashions. A simultaneous lack of land development plans for many towns deprives architects and town planners of any control over the main objective, namely, liquidity of sustainable architectural and urban actions based on appropriate experiences and realisations of predecessors.

A new phenomenon for the majority of modern towns is a process of locating a great number of big shopping centres with the accompanying areas for car parks within the borders of cities (Fig. 3).

As a result of such activities, the enormous (as for the city conditions) spaces are changed into 'biologically dead areas'. By necessity, on the one hand these shopping centres contribute to creating new transportation solutions, while on the other hand they accumulate a great number of vehicles, which causes changes in the microclimate around these structures and generates huge pollution from car fumes (Fig. 4).

Among a multitude of diverse problems of the contemporary Polish towns, an apparently insignificant problem comes out which is very annoying for our sense of aesthetics. The main entrance roads leading to cities as well as major streets are often full of various billboards at the area of many kilometers. Quite frequently, these billboards carelessly obscure great panoramic views of cities (Fig. 5).

We must bear in mind that some characteristic panoramic views which are seen by a tourist who is entering a city constitute a foretaste of emotional effects which are reflected in a general assessment and the image of the city emphasising "its panoramic and townscape logo" [5, p. 46].

Expansion of towns on the adjacent rural areas

The fact that rural areas border closely on administrative limits of towns sooner or later involves the risk for villages of being incorporated into the structures of rapidly growing cities. We deal here with a popular phenomenon of 'swallowing' rural areas along with their cultural and agricultural tradition by dynamically developing cities. As a result of such transformations, there is no alternative for suburban villages which are annihilated. Suburban zones fulfil the function of delivering food and providing a place for recreation and rest; however, they are still moved and limited territorially [4]. This is a complex problem and requires a particular attention from urban planners because it disturbs the city ecology. It also refers to rural issues connected with historical plans of villages, their history, culture and cultural areas of fields, forests and meadows. The issues connected with widely understood recreation, sport, relaxation, green areas which are significant for developing

Fig. 5. Billboards on major entrance roads to the city (photo by H. Mełges, 2011)

Il. 5. Reklamy przy głównych wjazdach do miasta (fot. H. Mełges, 2011)

cities and which constitute a challenge and a 'material' for urban planners and architects have a particular importance for the life of city residents as well as for the residents of the extended areas. It is also worth paying attention to the fact of changing the transformed areas by means of introducing the complex technical infrastructure. During such activities, top geological layers of soil are changed from biologically active areas to biologically dead areas.

Questions

We should pose the following questions: what can happen to the cultural past and heritage during the development of modern cities? Should the archetype of growing cities have an influence on the generational continuity with all due respect for the newest technological, material as well as engineering trends? Should we protect the cultural heritage of cities along with its identity and homeliness? What is the most effective way of protecting a city resident and biological environment of cities?

Such doubts are plenty – they are caused by the results of changes that take place and consequently many of these questions remain unanswered. Cycles of civilization transformations give rise to a new dimension and image of a city. We can only ask: are we going in the right direction?

Translated by
Bogusław Setkowicz

References

[1] Bogdanowski J., *Kompozycja i planowanie w architekturze krajobrazu*, Wydawnictwo PAN, Wrocław–Warszawa-Kraków–Gdańsk 1978.

[2] Juchnowicz S., *Nowa Huta, przeszłość i wizja z doświadczeń warsztatu projektowego*, [In:] *Nowa Huta – przeszłość i wizja. Studium muzeum rozproszonego*, J. Salwiński, L.J. Sibila (ed.), Biblioteka Krzysztoforska, No. 2, Kraków 2005.

[3] Lenartowicz J.K., *Słownik psychologii architektury*, Kraków, 1997.

[4] Mełges H., *Architektoniczna strefa przejściowa między miastem a wsią (na wybranych przykładach aglomeracji śląsko-krakowskiej)*, Czasopismo Techniczne, z. 1, Architektura, z. 1-A, Wydawnictwo Politechniki Krakowskiej, 2007.

[5] Mełges H., *Dominanty architektoniczne jako charakterystyczne wyróżniki logo miast*, Czasopismo Techniczne, Wydawnictwo Politechniki Krakowskiej, z. 6, Architektura, z. 3-A, Kraków 2010.

[6] Zaremba P., *Urbanizacja Polski i środowisko człowieka*, Książka i Wiedza, Warszawa 1974.

Archetyp miasta we współczesnej przestrzeni miejskiej na przykładzie miasta Krakowa

Zachodzące zmiany w społeczeństwach bezpośrednio przekładają się na architekturę i urbanistykę. Bieg cywilizacji oraz (między innymi) pozytywistyczne i neopozytywistyczne nurty myślowe, jak też trendy technokratyczne i nieograniczony dostęp do środków masowego przekazu, stworzyły szeroką sferę informacji zwaną infosferą. Świat wkroczył w odkrycia dotyczące wszystkich dziedzin nauki, w wyniku czego ludzkość, szczególnie w miastach zmieniła styl życia. W efekcie przekształciły się rodzaje potrzeb i usług oraz skala popytu i konsumpcji. Zapanował styl tzw. nadmiernej „szybkości życia". Rozwój komunikacji (w tym samochodowej) sprawił, że właśnie miasta z istniejącą dotychczasową infrastrukturą techniczną (między innymi komunikacyjną) nie radzą sobie ze zjawiskiem przeciążenia motoryzacyjnego. Nowe technologie budowlane, wraz z coraz to nowszymi rozwiązaniami materiałowymi, zmieniają dotychczasowy wyraz estetyczny miast, ich skalę i atmosferę. Obserwuje się nagminny wyścig na rynku technologicznym oraz chęć zaimponowania nowymi „kreacjami architektoniczno-budowlanymi". Polska po licznych doświadczeniach dziejowych, które głównie skumulowały się w XX wieku (jak dwie wojny światowe i okres powojennej polski socjalistycznej, a teraz proces przyśpieszonej transformacji w zakresie szybkiego nadrabiania różnic cywilizacyjnych), znalazła się w bardzo szczególnym miejscu, pomiędzy wschodem a rozwiniętym zachodem (jeżeli chodzi o bazę ekonomiczną). Próby szybkiego wyrównania skutków zapaści ekonomicznej i wynikłych z tego błędów w architekturze i planowaniu przestrzennym spowodowały, że wiele działań wymknęło się spod kontroli planistyczno-architektonicznej i ekologicznej również w miastach. Miasta o historycznych rodowodach, z wielowiekowym nawarstwieniem kulturowym, stanowią cenne przykłady ciągłości rozwijającej się myśli urbanistyczno-architektonicznej. Stanowią one swoiste „banki" interdyscyplinarnej wiedzy, można by rzec „mateczniki" myśli architektoniczno-przestrzennej miast. Architektura precyzyjnie rejestruje zmiany cywilizacyjne, które bezpośrednio obnażają całą wiedzę i poziom jej aktualnych twórców. Te przemiany są czytelne, jak w przysłowiowym „papierku lakmusowym". Brak planów zagospodarowania przestrzennego powoduje, że wiele decyzji dotyczących pozwolenia na budowę często ma charakter niezwiązany z dalekosiężnymi strategicznymi decyzjami wizji urbanistycznych. W celu unormowania tej sytuacji konieczna jest społeczna dyskusja w gronie specjalistów różnych dziedzin nauk interdyscyplinarnych, aby wszelkie rozwiązania były decyzjami odpowiedzialnymi.

Key words: archetype of a city, cultural environment, urban and architectural composition

Słowa kluczowe: archetyp miasta, środowisko kulturowe, kompozycja urbanistyczno-architektoniczna

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120210

Małgorzata Doroz-Turek*

The former abbey of Canons Regular of St. Augustine in the context of the city of Żagań

A city reflects the culture of its residents,it is a social product that fulfils complex and overlapping functions
[4, p. 227]

Introduction

The monastery complex of Canons Regular of St. Augustine was built in Żagań. The buildings connected with the old canonry have a historical value and are entered in the register of monuments of Zielona Góra Voivodship: the church as an example of the 14th and 15th/16th-century Gothic pseudo-hall church with the former fragments, whereas the monastery has the Gothic relics of the original structure. On 11th March 2011 the entire monastery complex in Żagań along with the church was granted the title of historical monument.

Żagań is situated in the southern part of Lubuskie Voivodship; in the beginning, starting from the 12th century it was a market settlement, then it became a castellan town and from the mid-13th century it was a foundation town.

The abbey development is situated in the northwest part of the city plan, on Klasztorny Square (Fig. 1, 2). From the north and west the buildings adjoin the old city defensive walls (second half of the 13th century) and there are green areas on this side (Fig. 3). From the southern and eastern sides the monastery development borders on the city space and along its southern side there is Armii Wojska Polskiego Street leading to the Market Square. Nowadays, the old monastery complex consists of Assumption of the Virgin Mary Parish Church – b.1 (Fig. 1) which adjoins a three-wing cloister from the northern side – a parish house at present – b.2, northwest of the complex there is a convent school building – a PTTK shelter (Polish Tourist and Sightseeing Society) – b.3 and from the west there is

Fig. 1. Situation, a post-cloister complex of Canons Regular of St. Augustine in Żagań, source: Voivodship Office of Historical Buildings Preservation in Zielona Góra 19 (ed. by M. Doroz-Turek, 2007)

Il. 1. Sytuacja, zespół poklasztorny kanoników regularnych św. Augustyna w Żaganiu, źródło: Wojewódzki Urząd Ochrony Zabytków w Zielonej Górze 19 (oprac. M. Doroz-Turek, 2007)

* Faculty of Economic and Technical Sciences, College of Enterprise and Administration in Lublin.

a monastic granary – b.4 which adjoins a tenement house from the end of the 14th century – b.5. The preserved complex of buildings has a readable spatial arrangement which is grouped around a polygonal monastery courtyard – b.6.

The beginning of history of Canons Regular of St. Augustine in Żagań

The history of Canons Regular of St. Augustine in Mediaeval Poland is connected with first of all Silesia. This is the third Polish district where Canons Regular appeared, at the same time when they started their activity in Greater Poland and Mazovia in the 12th century, and then during the next two centuries they founded new centres, thus experiencing the best period of their development. The beginning of the Canons Regular expansion in Silesia constituted a monastery in Wrocław [2, pp. 36–40].

The Wrocław Holy Virgin Mary Abbey was one of the biggest Canon centres in Mediaeval Poland. The Abbey in Żagań was the second canonry in Poland that was founded in Silesia at the end of the 13th century – its origins were inextricably linked with the Wrocław Abbey and it was equally famous. The Wrocław Abbey supervised a prepositure in Nowogród Bobrzański founded in 1217 which was the germ of the Abbey in Żagań [3].

In 1284 Canons Regular moved to from Nowogród Bobrzański to Żagań. The initiator of this translocation and founder of the monastery in Żagań was Przemko (died in 1289) the then Żagań Prince in cooperation with Bishop Tomasz II [14, Vol. 5, No. 116; 12, p. 49]. The canonry monks settled by the Holy Virgin Mary Parish Church [1, p. 177].

The transferred convent school required immediate reforms of the internal spiritual life. They were made by one of the most remarkable Żagań abbots – Trudwin (1325 –1347) who treated the intellectual life of the convent school members in a particular way. He supported their studies and developed the already existing monastery library which with time became one of the biggest libraries in the Central Europe [16]. An equally remarkable abbot who took care of the moral and intellectual level of the convent school turned out to be Ludolf from Żagań (1394 –1422). During Ludolf's times, the library collections were enriched, therefore, the abbot also enlarged library rooms.

The organization development and endowment of the Żagań monastery is connected with its subordinate affiliations and local prepositures [2, pp. 40–46].

Architectural transformations. Author's studies and research results

Fig. 2. General view of the church from the western side (photo by M. Doroz-Turek, 2006)

Il. 2. Widok ogólny od strony zachodniej na kościół (fot. M. Doroz-Turek, 2006)

The author carried out her own architectural and historical research in Żagań in the years 2005/2006 and 2006/2007. Thanks to the conducted research, it was possible to distinguish six mediaeval building phases, the first of which is Roman, while the other ones are Gothic. Drawing conclusions and distinguishing particular building phases, while taking into consideration their scope, enabled us to summarise the results of other researchers, including the recent studies of Antoni Kąsinowski and Stanisław Kowalski [7, 8], and of course to collect our own data.

Middle Ages

The original architecture of the monastery complex has not survived until the present times. It results from the research that the Roman church was replaced by the existing Gothic church [7, p. 39], and possibly a part of the Roman walls was adapted. As for the monastery, the oldest part is in the eastern wing as well as under the western and northern wings and a part of the monastery courtyard.

PHASE I – Roman (second half of the 13th century)

The Holy Virgin Mary Parish Church in Żagań where Canons Regular of St. Augustine were located already existed and was built probably before 1272 [13, Vol. 7, No. 1399; 10, p. 151]. The only remnants of the oldest church building are fragments of a stone wall and a fragment of an architectural detail. The relic in the form of a segment of a brick arch and a sill fragment – O–1 (Fig. 4), which is placed in the stone wall of the southern façade of the pres-

bytery – M–1 (Fig. 4), interpreted as a Roman window is an element dating this phase for the 13th century [2, p. 294; 8, p. 211]. Judging by the position of the revealed window fragment, we can say that the southern façade could have had three axes. A material source probably connected with the Roman monastery church is also a stone western presbytery top preserved in the attic space. The location of the window relic as well as the gable between the presbytery and the body shows that the former church was smaller than the present one and occupied the southwest part of the present presbytery and the eastern part of the nave body. The Roman presbytery – room I.1 (Fig. 4) built of stone, according to a hypothetical reconstruction, could have been a two- or three-span structure on the rectangular projection roofed with a ceiling rather than a vault.

The nave body – room I.2 (Fig. 4), in the author's opinion (which differs from S. Kowalski's view [7, p. 92]), before the 14th-century reconstruction could have had one nave on the projection of the oriented rectangle slightly wider than the choir. The stone part built similarly to the presbytery, probably reached as far as the end of the third span of the present Gothic church body. The southern façade could have had two or three axes, which corresponded with the interior consisting of two or three spans on the square-like projection. The body, similarly to the presbytery, was probably roofed by means of a ceiling.

Fig. 3. General view from the northeast side from behind the city walls (photo by M. Doroz-Turek, 2006)

Il. 3. Widok ogólny od strony północno-wschodniej, zza murów miejskich (fot. M. Doroz-Turek, 2006)

Relics which are associated with the prince stronghold structures mentioned in sources were found in the area of the eastern wing. The remnants after the castle dated back to the middle of the 13th century are perhaps in the northeast corner of the present monastery complex – b.II.3 and

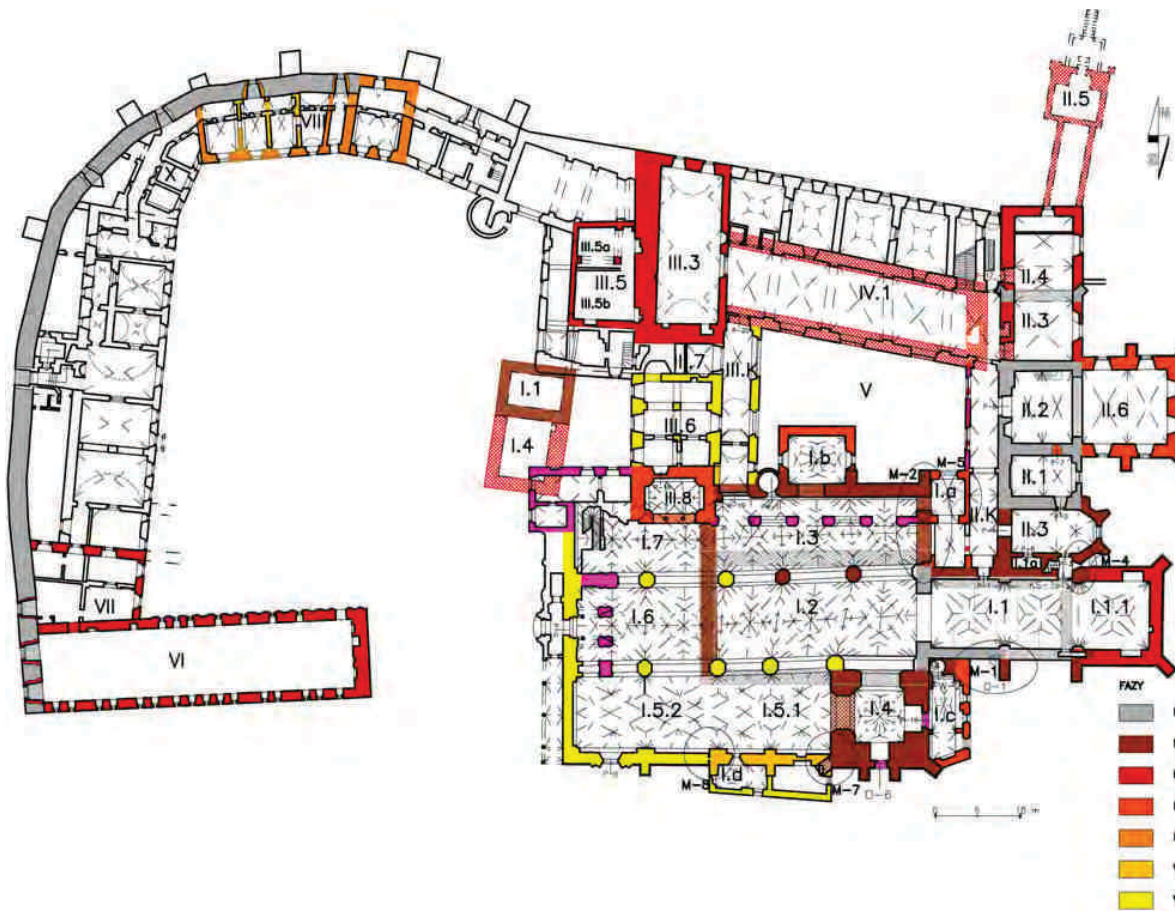

Fig. 4. Building phases I-VB (ed. by M. Doroz-Turek, 2007)

Il. 4. Fazy budowlane I-VB (oprac. M. Doroz-Turek, 2007)

in the middle part of this wing – b.II.1 and II.2 at the place of the original sacristy and the chapter-house (Fig. 4). According to Stanisław Kowalski's hypothesis, the castle was a building made of field stone and brick on the quadrilateral projection and perhaps it had three floors [7, p. 53]. In the author's opinion, the entire development could have ended on the line of the city wall which reached the eastern wall of the wing. This is proved by a part of the wall in the form of an oblique buttress sticking out on the eastern side apparently coming from the northeast corner of the former structure. On the axis east – west from this architectural element, inside, there could probably have been a northern wall closing the eastern wing and not – as Kowalski supposes – the southern wall of the castle which was situated there [7, p. 54].

PHASE II A-1. Stage II of the Gothic phase (beginning of the 14th century)

Construction of the monastery complex itself as well as a bigger Gothic church, its presbytery – room I.1.1, to which a nave body was built from the west side – room I.2 and I.3 (Fig. 4) took place during the second mediaeval building phase.

The first to be built was the presbytery dated back to the first half of the 14th century. The presbytery walls were built of layered field stones, which originally were not plastered. Unchanged upper fragments of the wall arrangement are preserved inside above its vault. Judging by the revealed window relic (see phase I), we can guess that the eastern side of the former choir was probably used for its extension. This is also proved by the fact of using the same material (stone).

The presbytery was connected with the body from the western side. There is no clarity as to the time and method of construction and transformation of the church nave body. The preserved western stone top of the choir can suggest that the body was joined to it. Analysing the research results, we can claim that before the present arrangement there was another concept of building the church. As the reconstruction shows most probably a brick two-nave structure in the hall system was built first. One nave was the existing northern side aisle – room I.3, whereas the other one – the nave – room I.2, which equalled the length of the three existing spans (Fig. 4).

The northern and eastern walls were preserved from the nave body of the first Gothic church – these walls create a northeast corner of the aisle. Earlier origin of this part is also confirmed by a couple of preserved details, apart from the arrangement and material, such as buttresses which are different from those on the southern side. On the northern side three buttresses in the two-offset form with oblique covers similar to those at the presbytery are preserved, the only difference being that those at the nave are built of the Gothic brick. The northern wall of the body was built along with the buttresses and originally it was not plastered. This is further confirmed by the original upper fragment of this wall associated with this phase that is available from the attic space of the western monastery wing. The northern nave was originally lighted by three Gothic windows, one of which was bricked up, while the other two were transformed in the 18th century. There is a trace of the removed window on the aforementioned original wall fragment, which proves that the windows were originally closed ogivally. At the same place, there is also a preserved detail of the fragment of the authentic cornice along with the frieze, which is a proof that the façade was closed by means of a four-offset cornice with a decorative, brick, crystal frieze.

The eastern wall of the northern aisle is also connected with the first Gothic sacral building – M-2 (Fig. 4). On the level of the present choir there is an ogival window which most probably originally lighted the aisle from the east. Other elements, which prove that this wall was originally the external wall, are also preserved. On the eastern wall – M-2, from the attic space there is a visible offset covered with ceramic tiles; moreover, on the eastern side this wall is plastered, which means that it has exterior finish.

We are not sure whether the body that was completed before 1394 was vaulted together with the presbytery by means of the cross and ribbed vault, similarly to the 14th-century rooms in the eastern wing or at most by means of a ceiling. It is also possible that this part was vaulted, according to the sources, only at the beginning of the 16th century during the last mediaeval building phase.

In the 14th century, from the southern side in the southwest corner of the body and presbytery, a tower was built. There is no information about its construction; however, its existence is pointed by several mentions coming from the second half of the 14th century [2, pp. 268–271]. The fact of earlier erection of the tower from the southern aisle is proved by a seam resulting from the lack of dressing between the southern wall of the tower and the aisle – M-7 (Fig. 4).

The tower, in the outline of the interior of the present chapel – room I.4 (Fig. 4), constitutes a rectangular form on the square projection. Its original height is not known; the tower experienced several building catastrophes. Massive and thick walls, which were built on the northern side next to the body nave and high buttresses at the height of the ground floor, may indicate high towering buildings. The tower walls, associated with the 14th-century building, have a stone construction with external Gothic brick facing. This material, which is connected with the second building phase, was used at least at the height of two floors: ground floor and one level above the ground floor vault. The tower ground floor has a stellar vault with profiled ribs originating from the end of the phase; it was most probably made together with the presbytery cover and it had the same vault scheme – stellar.

Originally the ground floor was lighted by means of three windows; at present there are two windows – southern and eastern with a changed form – O-6 (Fig. 4). The Gothic windows were higher, narrower and ogivally closed. On the external southern façade there are high, two-offset buttresses – two of them are perpendicular and one, and originally perhaps even two, are oblique situated on the corner with stone covers.

Construction of the monastery complex itself also took place during the second building phase. During the times of Abbot Jan I (1311–1314), a chapel, dormitory as well

as the abbot's house were built earlier than the church. Some structures adapted earlier for monastery purposes were handed over by the prince and then incorporated into the eastern wing that was under construction. One of the rooms situated close to the presbytery started to be used as a sacristy or a library – room II.1 (Fig. 4), whereas the other room on its northern side served as a chapter-house – room II.2 (Fig. 4).

Room II.1 has two spans with one window from the eastern side and it is roofed with a cross-ribbed vault supported by cantilevers. Originally, this room was connected by means of a portal (P–7) with the other room (II.2), consisting of one rectangular span roofed by a groin vault (at present the western part of St. Anne Chapel). A new part, which formed an element of the eastern wing, was built as a chapel – room II.3 (Fig.4); afterwards it was located between the already existing building on the southern side – room II.1 and the northern wall of the presbytery of the original church.

As it follows from the sources, the chapel (room II.3) was built before a bigger presbytery was erected, in order to collect money for the further construction works. The room that was built had a rectangular projection and from the eastern side it was closed by a three-sided apse coming from the eastern wing face with a window opening that provided light. The two-span room was roofed by a cross-ribbed vault touching geometrical cantilevers; on the ribs' crossing there are preserved keystones in the shape of medallions; there are also cantilevers similar to those in the presbytery and medallions close in character to the ones preserved in the gallery. The fact that the northern wall of the presbytery was built before the chapel was erected may be evidenced by a fragment built of stone in the lower part of the eastern wall of the monastery wing – M-4 (Fig. 4); the analysis of the presbytery spatial arrangement may indicate that the central buttress of the church was incorporated into the monastery development.

Between the presbytery and the chapel at the entrance a staircase was located – KS-1, which was a vertical communication of the eastern wing (Fig. 4). The stairs partially built into the northern presbytery wall led to the first floor of the monastery and to the dormitory which was originally situated there; most probably, the first floor was then made of wood.

Along with construction of the eastern wing from the western and northern side of the church a gallery was built. The preserved southeast gallery corner was built at that time – II.K (Fig. 4); it was probably closed from all sides during the next phase forming an interior garth. One square span of the original 14th-century gallery is roofed by a cloister vault – a cross-ribbed one with stone profiled inter-span ribs and buttresses closed ogivally with a detail in the form of stone cantilevers supporting ribs as well as keystones on the ribs' crossing. Originally, the gallery opened to the cloister garth by means of ogival arcades. A relic of clearances bricked up with the Gothic wall was found in the area of the western wall – M-5 (Fig. 4) next to the southeast corner.

At the same time when the eastern wing was built also buildings on the western side of the complex, which was on the lower level, were erected. Therefore, the structures built here during the second building phase – in the 14th century – were situated lower; most probably, it was at the turn of the 15th century that the terrain was levelled.

As the research results indicate, in the first part of the century most probably on the western side an abbot palace was built whose relics were encountered underground on the level –3,45 m. The building associated with the abbot palace was built of layered field stone, similarly to the presbytery and buildings connected with the castle. There is another structure dated from the same period, which is also preserved in the outline of the basement room. On the level of –3,45 the relics of stone walls belong to a room with unspecified functions, perhaps it was an abbot kitchen.

The next structure, which is situated more to the north, is a building of a winter refectory which was erected during the first half of the 14th century. This structure is preserved in the outline of the walls of the present basement room on the level of –4,70.

In the monastery chronicle there is also a mention of a summer refectory which was probably built in the mid–14th century during the times of Abbot Trudwin and it was situated to the east of the abbot palace between this building and the winter refectory.

From the monastery sources it is known that around the middle of the 14th century the monastery complex in Żagań, apart from the aforementioned functions, comprised a well developed monastery school and a library along with a scriptorium [1, p. 187; 16, p. 25].

PHASE IIB – 2. Gothic stage (mid and second half of the 14th century)

During the second part of the 14th century construction of the bigger church was continued. Building works on the presbytery were also carried out; they were still continued in 1376 [1, p. 204] and in 1383 [6, pp. 34–35, 569; 9, pp. 18–19].

The presbytery was built – room I.1.1 on the projection of the elongated rectangle closed straight from the east (Fig. 4). The whole interior was divided into three spans similar to a square and covered with a stellar vault with diagonals and with profiled ribs going down to the cantilevers; two Gothic cantilevers are preserved in both eastern corners of the presbytery. The form of the vault as well as the authentic cantilevers show stylistic features which are typical of the second half of the 14th century. The interior of the choir is lighted with five windows; originally, perhaps seven windows were situated on the axis of spans. From the traces on the stone façade face we can conclude that the openings associated with the second building phase were originally higher than the present ones, namely, they were widely splayed on both sides, closed ogivally and divided by tracery.

On the exterior, the presbytery part buttressed system consisted of three-offset buttresses, one two-offset northern buttress built of stone with stone covers along with the choir construction, perhaps also partially joined to the former wall, whilst on the east in the corners there are oblique buttresses.

On the basis of analyzing the projection of the available walls and architectural elements and taking into consideration a mention of prolonging the choir, it is possible that the presbytery was first adapted and broadened and then the choir was extended towards the east. It was a continuation in the same material – field stone with the usage of brick for performing details.

During the second half of the 14th century when the building works were still continued at the church body and tower, probably the next stage of the monastery development started possibly with the purpose of replacing the makeshift wooden buildings with more permanent structures [12, pp. 125–126].

During the times of Jan II (1376–1390) the eastern wing from the northern side was extended by another building made of stone which is preserved in the outline of room II.4 (Fig. 4) performing the function of a fraternity room. The room on the rectangular projection had two levels. The original first floor constituted the monks' chamber, a large-sized room roofed by a cross-ribbed vault with profiled ribs divided into three spans. The room situated under the fraternity room, now a basement room at the level of –4,70 m, was probably used as a pantry. The lower level originally lighted by daylight, i.e. five window openings, was covered with a brick barrel vault. Later construction of this part is indicated by lack of connection of the eastern and western walls with the northern wall of the former chapter house – both of these walls were joined to it only later.

In the second part of the 14th century there were also extensions of the buildings on the western side of the complex. Another building was added to the abbot palace on its southern side; it is now an underground part. The structure was built of stone and brick, roofed by means of a brick barrel vault and connected with the existing building.

The winter refectory was extended by building up a floor – III.3 where a dining room was moved (at present St. Cecile Chapel) (II.4), while on the lower floor a pantry was installed. In the western monastery wing a kitchen room with a hearth was built and it was joined to the refectory from the west; its Gothic walls were made of brick.

A granary was erected to the west of the church (room VI) and it is preserved in the outline of the 14th-century building walls (Fig. 4). The structure was a five-storey brick building on the rectangular projection with a basement. The courtyard façade had a rich Gothic blend articulation, now it has traces of conversions dated from 19th and 20th centuries.

Slightly later, towards the end of the 14th century, most probably the northern wing was built, thus closing the quadrilateral garth; it is preserved in the outline of the basement rooms of the southern narrow track of the actual northern wing at the level of –5,05 m. In this way, an interior on the elongated rectangular projection was created on the axis east-west, which was later divided into two smaller interiors. This part was made of stone and it was lighted by windows on the northern side only. A brick barrel vault was made during the next stage, possibly along with a partition wall. This wing probably had two storeys and the levels were the same as the levels of the already existing monastery complex buildings, namely, the refectory and fraternity room. It is possible that in this wing the ground floor performed the role of cellarium or infirmary whilst on the first floor there was a lecture hall or recreation room or even dormitory.

PHASE III – Gothic (end of the 14th century – first part of the 15th century)

At the end of the 14th century and in the first part of the 15th century, next to the already existing church, additional chapels were built which were joined to it in the inter-buttress parts.

The first chapel was built on the northern side of the church in the northeast corner of the garth – room Ia (Fig. 4). An interior on the square-like projection was created, covered by means of a cross-ribbed vault with a pear-profiled brick ribs and cantilevers in the form of a cone. On the same side of the church the second chapel – Our Lady of Częstochowa Chapel – was built – room Ib. The eastern and western walls which were the extension of perpendicular church buttresses along with the longer northern wall constitute an interior on the rectangular projection covered by a stellar vault (Fig. 4). Some time later at the beginning of the 15th century a porch with a sarcophagus of Duke Henry IV the Faithful was built – room Ic (Fig. 4). This Gothic structure was added to the tower on the east. The fact that these chapels were added to the façade contributed to shortening the height of two windows – the one in the northern aisle of the church and the eastern window of the tower.

In the first half of the 15th century during the third building phase, more important construction activities were carried out in the monastery complex than in the church. All these works were connected with extending the already existing monastery buildings.

A room which was used so far as a chapter house (room II.2) in the eastern wing was enlarged by adding new parts on the east on the square-like projection – room II.6 (Fig. 4). The two-span interior was built of brick with six windows and it was roofed, similarly to the previous part, by means of a cross vault. Both parts were joined by puncturing the existing eastern wall at the entire interior width. The new room took over the function of St. Anne Chapel (Fig. 4).

As it follows from the sources, along with St. Anne Chapel, a library was built. The new room for growing collections of books was built on the first floor of the eastern wing – room II.I.2 and II.I.5 (Fig. 5), above the aforementioned chapel (room II.2 and II.6). One-space room was built probably covered with a vault; the form of the original cover of the interior, which was destroyed after a fire in 1472, remains unknown. Apart from the library, a special room was built with the purpose of rewriting and studying books, the so called scriptorium.

Due to rebuilding of the eastern wing floor, the dormitory was moved to the storey above the fraternity room II.I.4 (Fig. 5).

In the Middle Ages, most probably at the beginning of the 15th century or at the turn of the 16th century the area in the western part of the complex was levelled. After level-

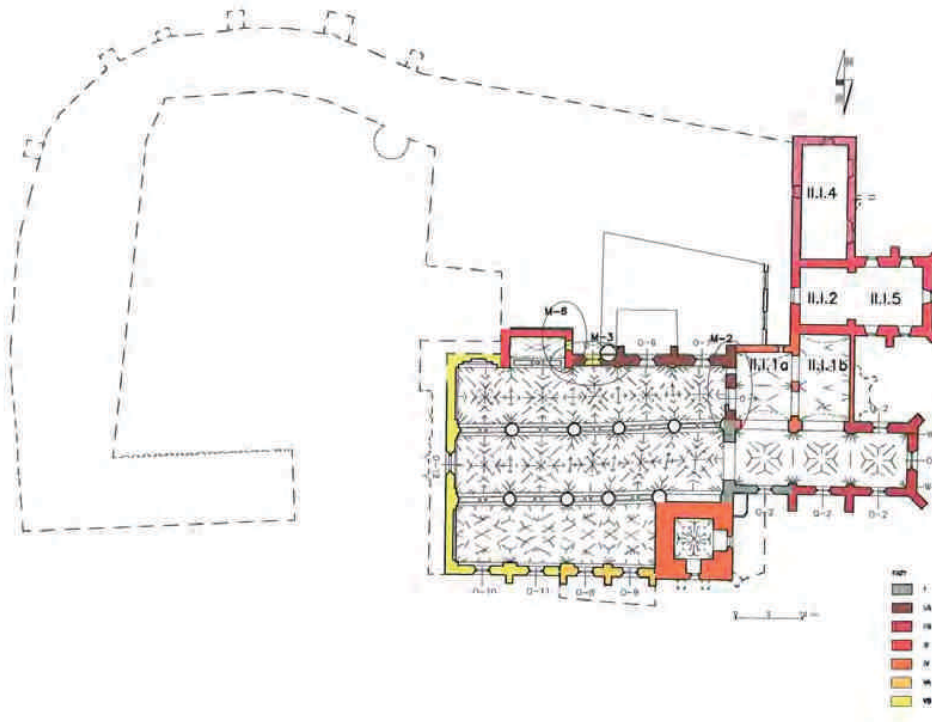

Fig. 5. Phase I-VB, storey (ed. by M. Doroz-Turek, 2007)

Il. 5. Faza I-VB, piętro (oprac. M. Doroz-Turek, 2007)

ling, at the church level in the 15th century a new building was erected or another building was adapted and transferred to the Canons in which a new chapter house was organised. This brick structure, preserved in the outline of the current Holy Baptism church chapel (room III.8) was located in the northwest corner of the then church body or it was already standing next to it (Fig. 4). The interior on the rectangular projection was covered with a stellar vault. This building could have had two or three floors with rich architecture, which is indicated by a brick Gothic top with numerous window openings framed with brick profiled shaped stones and ornamental tracery, detail M–6 (Fig. 5) preserved at the attic. The wall was added or built above the existing Gothic one connected with the previous phase (phase IIB). The chapter house was probably connected with the church and the summer refectory. The location of this function in this place is proved by a mention in the monastery chronicle under the year 1534 – the source mentions that the monastery chapter house was situated next to the summer refectory [1, p. 474].

The subsequent mediaeval building activities are connected with rebuilding the complex after the invasion of the Hussites (the period of the Hussite Wars 1419–1436), but first of all following the destructions as a result of a building catastrophe in 1439 when the church tower collapsed and after the fires in the years 1472 and 1473.

PHASE IV – Gothic (after 1439 – second half of the 15th century)

After 1439 the church tower was rebuilt – room I.4 (Fig. 4) at least from the level of the body aisles up by giving it its present form in the Gothic style. A four-storey brick structure was built on a high brick basement which was situated on an equally high pedestal. On the façades the floors were divided by a band frieze and additionally emphasized by a row of high blind windows closed ogivally. The first and the second level had seven blind windows each; only on the second level on the southern façade there were six blind windows, two of which were broader. On the third level on the axis of each façade there was a big, profiled-brick, off-set splayed window closed ogivally with pairs of blind windows on both sides. On the highest floor of each façade there were rectangular, originally bigger openings closed with a segmental arch, supposedly for bells, and a clock on the axis (II.3).

Destructions caused by the fires in 1472 and 1473 [1, p. 365] inspired the abbot to introduce spatial changes in the presbytery and the first storey adjacent to the eastern monastery wing which, as it was made of wood, must have been destroyed in the fire. While rebuilding the storey of the eastern wing southern side, it was made higher in relation to the northern side part and it was given the form of an inner gallery that opened to the presbytery. The so called upper choir consisted of two spaces 'optically' divided by means of spanned arcades on one column. Both interiors were on the rectangular projection and both were roofed by vaults later on. The inner gallery was opened from the south to the presbytery interior by two arcades closed originally probably ogivally, with a balustrade between the wall and the column, whereas from the west to the northern side aisle by means of two windows, including one former external window opening

which was situated in the eastern wall of the first Gothic church.

The process of rebuilding lasted at least until 1479 when the church was re-consecrated by the Wrocław bishop; another church blessing ceremony took place again three years later in 1482 during the next visit [1, p. 385; 12, p. 205].

The construction works connected with rebuilding the monastery, particularly with the development of the monastery complex, were continued in spite of the fact that the church was consecrated. During the fifth building phase the monastery function was changed. Rebuilding of the eastern wing probably resulted in the necessity to move the dormitory for monks to a completely different location.

Another structure that dates from the first part of the 15th century is preserved in the walls of the former convent school in the outline of rooms – structure VIII (Fig. 4), which probably housed a dormitory for canons. Brick walls were added from the south to the stone defensive walls. The interiors on the rectangular projection were lighted by windows on the north side punctured in the defensive wall and on the south they were built along with the walls. This structure might have been built during two stages of the mediaeval building phase, while during the second stage a new part was added from the east.

PHASE V – Gothic (end of the 15th century – beginning of the 16th century)

Around the end of the 15th century the last fifth mediaeval building phase started. The building activities taken up then were connected with rebuilding the complex after another fire which occurred in 1486. While rebuilding the church, decisions were made to extent the nave body by other parts preserved in the outline of the church interior – room I.5–I.7 (Fig. 4). The programme of building two-nave hall body was changed into a three-nave one in the pseudo-basilica system. First, a part of the southern aisle was built; its two spans were added to the already existing body from the south and to the tower from the west – room I.5.1. The interrupted construction was continued until the western façade was built at the width of three naves and two spans of the three-nave body towards the east – room I.5.2, I.6 and I.7 by adding them to the already existing part (room I.2, I.3 and I.5.1). The new part was built with a higher nave; in the existing body the nave was made higher by creating a pseudo-basilica interior. In this way, a nave body in the outline of the current spatial arrangement of the church body was built, i.e. the nave and two aisles.

The fact of extending the body towards the south and west is indicated by the lack of dressing the walls – M-8 (Fig. 4), which is visible on the southern façade at the third buttress from the east. Analysing the wall tissue, we can assume a hypothesis that the eastern part was built earlier than the western part. This is further confirmed by the examinations carried out at the attic where dilatation and various building materials on both sides were found. A various material is also visible on the southern façade face – on the eastern part there is a brick wall in the Gothic arrangement with the use of over-burned brick (burr) in the end face, whereas in the western part there is the Gothic arrangement with 'inserted' field stones of various sizes, the so called boulders. The buttresses in both parts are also slightly different.

As it follows from all of the previous analyses, the fifth mediaeval phase is divided into two stages. During the first stage two spans of the southern aisle were built ending at the aforementioned third buttress, while during the second stage the construction works were continued by erecting the western façade and two spans of the three-nave body to the east, in this way reaching the already existing walls of the structure.

During the last part of the stage, a network of vaults above 12 inter-nave octagonal columns was built. Irregular spacing of the columns also proves that the southeast part of the structure was built at a different time than the southwest part. Roofing is dated back to the beginning of the 16th century at the latest. The nave and the northern aisle were given stellar-net vaults, while the southern aisle was given a net vault. It is still not known which of them was built first. Perhaps, according to the sources, the church was vaulted from the north to the south [6, p. 572]. However, when we consider the employed schemes of vaulting, we can conclude that the first to be built was the vault above the southern aisle dated from the last quarter of the 15th century and the first half of the 16th century [5, pp. 92–93, 95]. The nave and the northern aisle were covered with a stellar-net vault based on the cupola and telescope construction.

Originally, the nave body was lighted by Gothic bilaterally splayed and ogivally closed windows, narrower and higher than the existing ones. On the façade face above the windows at their semicircular closing there are traces of the ogival form, which proves the mediaeval shape of the openings.

The interior was lighted from the south as well as from the west by means of windows which originally were probably ogivally closed. One window is situated on the façade axis and it provides light to the nave, while the other two placed symmetrically on the sides provide light to the aisles (II.2). The interior of the three-nave pseudo-basilica is accessible by means of two entrances. From the west on the western façade axis there is the main entrance portal – P-G (Fig. 4); at present it is preceded by a renaissance arcade portico. The other entrance – a side entrance – is on the southern side – P-B, on the axis of the first western span, at present in the form of a baroque portal (Fig. 4). The church was also connected with the monastery – the presbytery with the chapel in the eastern wing, the northern aisle with the eastern gallery and originally with the western wing.

On the western side, by making the nave higher, the form of the church was closed by means of a wide and high façade, surmounted by a step-wise twenty-axis top (II. 2). The top was divided into five rows by means of plastered friezes in which about 59 ornamental blind windows were placed closed by a segmental arch. The eastern body top was given a similar artistic shape. The presbytery and the body were covered by separate gable roofs.

In about 1520 the church, which was most probably completed, was consecrated. *The Chronicle of the Abbey* mentions the consecration of the church, which took place during the times of the next abbot Krzysztof Mechil III (1514–1522) [1, p. 446].

Probably at the same time the final works were conducted, which lasted since the previous phase during the reconstruction of the church tower. The works connected with the church *campanilli* were finished five years after the consecration of the church, i.e. in 1525. The tower was originally surmounted by means of a mediaeval cupola of an unknown form; in the 18th century a baroque copula was added and at present the tower is covered with a mansard roof.

In the first half of the 16th century the southern façade of the church between the first and the third buttress (from the east) was extended by a chapel and an annex – room Id (Fig. 4).

During the stages of church reconstruction, works in the monastery were also carried out. As the monastery chronicle mentions, in 1531 each cell of the dormitory was inhabited by two monks [1, p. 464]; we also know that the next abbot Paweł Haugewicz (14 V 1489–12 VII 1507) ordered to divide the dormitory into smaller separate rooms.

During the times of Jodok Jechel (18 VII 1507–3 II 1514), who was the successor of Paweł (although there are no written accounts about it), works on constructing the monastery complex were probably continued. At the beginning of the 16th century the area on the western side of the complex was leveled again. The fact that these works were carried out is indirectly indicated by a mention dated 1534 [1, p. 474] from which we can infer that the western wing – apart from the chapter house – consisted of two refectories – the winter refectory and surely the summer one.

After the area was levelled, the summer refectory was probably moved to the level of today's basement, joining the northern wall of the building where the chapter house was situated. It was probably an interior in the outline of the rooms of the current entrance hall and the parish office – room III.6 (Fig. 4). Originally, the room was probably divided by means of two columns between which there was a vault lighted from the west by three windows, accessible on the north and east from monastery corridors – structure III.K and III.7 (Fig. 4). The corridor – room III.7 between the two refectories is mentioned in the monastery chronicle during the times of Abbot Paweł Haugewicz [1, pp. 398, 402, 474].

Leveling of the terrain made it possible to integrate all the former buildings with the new ones into the western wing which was connected on the level of the present basement by a gallery (room III.K) with the church and the northern wing. It was then that an internal monastery courtyard closed from the west side was made – interior V (Fig. 4).

As a result of leveling of the terrain, the so far basement of the existing buildings on the western side of the monastery complex which was built during the first mediaeval building phases was under the ground. These rooms can be recognized by the bricked up window openings, which originally provided them with daylight.

Summary

The preserved monastery complex has a great significance for Żagań and the community living there, which can be exemplified by the fact that on 11th March 2011 the old complex of buildings was granted the title of historical monument by the President of the Republic of Poland Bronisław Komorowski.

Translated by
Bogusław Setkowicz

References

[1] *Catalogus abbatum Saganesium*, Hrsg. A.G. Stenzel, [In:] *Scriptores rerum silesiacarum*, t. 1, Breslau 1835, pp. 172 – 455.

[2] Doroz-Turek M., *Średniowieczna architektura klasztorna kanoników regularnych św. Augustyna na Śląsku*, doctors thesis, Wydział Architektury Politechniki Wrocławskiej, Wrocław 2009.

[3] Doroz-Turek M., *Średniowieczna architektura klasztorna kanoników regularnych św. Augustyna na Śląsku na przykładzie Nowogrodu Bobrzańskiego*, [In:] *II Forum Architecturae Poloniae Mediavalis*, Wydział Architektury Politechniki Krakowskiej, Kraków 15–16 maj 2009, pp. 487–506.

[4] Hall E.T., *Ukryty wymiar*, Warszawa 2003.

[5] Hanulanka D., *Sklepienia późnogotyckie na Śląsku*, [In:] Wrocławskie Towarzystwo Naukowe, Rozprawy Komisji Historii Sztuki, Vol. 7, Wrocław 1971.

[6] Heinrich A., *Geschichte des Fürstentums Sagan,* Vol. 1, Sagan 1911.

[7] *Klasztor Augustianów w Żaganiu, zarys dziejów*, S. Kowalski (ed.), Żary 1999.

[8] Kowalski S., *Miasta Środkowego Nadodrza dawniej*, Zielona Góra 1994.

[9] Kutzner M., *Studium historyczno-architektoniczne zespołu poklasztornego w Żaganiu*, oprac. M. Kutzner, Wrocław, mps w Wojewódzkim Urzędzie Ochrony Zabytków w Zielonej Górze, nr inw. 120.

[10] Lutsch H., *Verzeichnis der Kunstdenkmäler der Provinz Schlesien*, Bd. 2, Breslau 1889.

[11] Mrozowicz W., *Kanonicy regularni św. Augustyna (augustianie) na Śląsku*, Śląski Kwartalnik Historyczny "Sobótka" 53, No. 3–4, Wrocławskie Towarzystwo Miłośników Historii, oddz. PTH, pp. 401–413.

[12] Pobóg-Lenartowicz A., *Kanonicy regularni na Śląsku: życie konwentów w śląskich klasztorach kanoników regularnych w średniowieczu*, Uniwersytet Opolski, Opole 1999.

[13] *Regesten zur schlesischen Geschichte*, Bd. 1–3, Hrsg. C. Grünhagen, CdS VII, Breslau 1875–1886.

[14] *Schlesisches Urkundenbuch*, Bd. 1, Hrsg. H. Appelt, Wien 1963–1971; Bd. 2–5, Hrsg. W. Irgang, Wien 1977–1994.

[15] Szczegóła Z., *Żagań*, [In:] *Studia nad początkami i rozplanowaniem miast nad środkową Odrą i dolną Wartą (województwo zielonogórskie), Dolny Śląsk, Dolne Łużyce*, Vol. 2, Z. Kaczmarczyk, A. Wędzicki (ed.), Zielona Góra 1970, pp. 505–528.

[16] Świerk A., *Średniowieczna biblioteka klasztoru kanoników regularnych w Żaganiu*, Wrocław 1965.

Dawne opactwo kanoników regularnych św. Augustyna w kontekście miasta Żagań

W artykule przedstawiono przeobrażenia architektury zespołu poklasztornego kanoników regularnych św. Augustyna wraz z kościołem w Żaganiu. Badany klasztor od czasów powstania jest związany z kulturą miasta, w którym został ufundowany. O tym, jak ogromne znaczenie dla Żagania i dla społeczności w nim żyjącej ma zachowane założenie klasztorne, może świadczyć staranie o uznanie dawnego kompleksu zabudowań za pomnik historii. Stosowny dokument został podpisany przez prezydenta Bronisława Komorowskiego 11 marca 2011 r.

Artykuł powstał na podstawie pracy doktorskiej pt. *Średniowieczna architektura klasztorna kanoników regularnych św. Augustyna na Śląsku*, napisanej na Wydziale Architektury Politechniki Wrocławskiej. Na podstawie badań architektonicznych, prowadzonych przez autorkę w sezonach 2005/2006 i 2006/2007, udało się ustalić sześć średniowiecznych faz budowlanych założenia klasztornego. Średniowieczny okres trwał od XIII do XVI wieku, następnie był renesans i barok. Do XVIII wieku ukształtowała się monumentalna architektura zachowanego założenia o cechach stylu średniowiecznego – gotyku, renesansowego i barokowego. Przez te stulecia opactwo było nie tylko przodującym ośrodkiem religijnym, ale i naukowym, miało skryptorium i bibliotekę, która z czasem stała się jedną z największych w Europie Środkowej.

Można stwierdzić, że działalność opactwa kanoników regularnych św. Augustyna i imponujące poklasztorne założenie architektoniczne ma nierozłączny związek z kulturą miasta Żagania.

Key words: abbey of Canons Regular, Żagań, monastery

Słowa kluczowe: opactwo kanoników regularnych, Żagań, klasztor

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120211

Dorota Janisio-Pawłowska*

The directions of evolution of church architecture in the background of the cultural landscape of seaside area of Western Pomerania

Introduction

The seaside area of Western Pomerania is the perfect example of the directions of evolution of church architecture after World War II in villages and small towns[1]. This paper presents examples of church buildings from different historical periods including the first churches that appeared in this area in the Romanesque period to the Neo-Gothic examples from the first half of the 20th century that provide solid proof of the existing cultural heritage from that area which was seen by new settlers, to the examples of new church architecture from the second half of the 20th century and the beginning of the 21st century. Western Pomerania comprises the area between the sea line north of the valley of the Warta and Noteć Rivers between the mouth of the Odra River in the West and the border with Eastern Pomerania east of Lębork [6, p. 45]. The coastal Western Pomerania comprises the area stretching from the north-west of the city of Świnoujście to the north-east near the city of Jarosławiec.

* Faculty of Civil Engineering and Architecture, West Pomeranian University of Technology.

[1] Because about 23 new places of worship were built (both new churches and conversions of buildings for religious purposes) over the period of sixty years alone on the area of four seaside districts of the Szczecińsko-Kamieńska Curia.

The Origins of the Church in Western Pomerania

Christianity that grew from about 13th century in Europe also came to the area of Pomerania. The first attempts at christianization of this area were made during the reign of the first Polish rulers. The missionary journeys of Bishop Otto from 1124–1125 and 1128 resulted in constructing the first temples, places of cult, and establishing a network of parishes in Pomerania. The origins of sacred architecture in this area date back to the end of the 12th century – late Romanesque. The first buildings come from the times of Otto's missions and undoubtedly followed the patterns of western Baltic areas as well as the churches of the Altmark. The church architecture fully developed in the Gothic period because it is estimated that the peak development of the network of parish churches occurred by about 1300; at the turn of the 13th and 14th centuries, there were about 220 churches in the area of today's Kamieńska Diocese alone [4, pp. 90–91]. The forms of Romanesque churches located in villages[2] that have survived until today are single-space hall buildings – often with choirs and apses, with rectangular choirs or with no choirs, often with an articulated tower covered by a steep roof – those churches had a different character than the churches with a greater liturgical significance such as parish churches, collegiate churches or cathedrals which were built in cities and had more elaborate

[2] "[...] a kind of village churches, older ones (with apses) followed directly the originals from the Altmark, whereas the younger ones (with more simple choir end) developed as a result of adaptation of Saxon patterns and are common in the area of Western Pomerania and north-east Brandenburg. Apart from the dominant Saxon-Brandenburg influence, the architecture of granite churches in Pomerania shows some construction features of the neighboring Mecklenburg. On the other hand, the architecture of town churches shows the features of basilicas and the cruciform from Westphalia […]". Source: [7, p. 60].

Fig. 1. Górki Pomorskie, Romanesque-Gothic village church from the beginning of the 15th century. Source [1]

Il.1. Górki Pomorskie, wiejski kościół romańsko-gotycki z początku XV w. Źródło [1]

forms with several naves on the plan of the Latin cross or as basilicas. The ecclesiastical buildings were constructed with granite which is popular in that area in the form of blocks or carefully cut quarters which was the basic building material; this is why that kind of architecture is commonly called the "granite architecture", however, it was gradually replaced by bricks (Fig. 1). The next art currents which appeared in Europe caused the development of a new style in architecture – namely Gothic – which emerged also in the area of Western Pomerania which developed in that cultural area from the end of the 13th century to the middle of the 15th century. So called south variant of brick Gothic – which is characteristic of Western Pomerania (mainly in the cities by the Baltic Sea) – became popular in the whole area of Pomerania. In the first stage of Gothic, the brick was still used in combination with granite, however, the brick was the prevailing and universally common building material for that current. Those materials were combined only in the case of extensions and remodeling granite buildings. The characteristic features of that style include first of all massive brick walls, richly decorated gables as well as stellar vaults or three-pillar bays inside [3]. The churches in villages and small towns are most often buildings with halls and special regional features and especially village parish churches which are simple halls with no choirs or halls with separate presbyteries, unlike parish churches or cathedrals (Fig. 2) have more elaborate architectural forms and exquisite details. Such an intensive expansion that lasted at the beginning and in the middle stage of Gothic, when new parishes were established and churches were built, slowed down at the end of the 14th century, however, what was created at that time and the earlier Romanesque period left a permanent imprint in the cultural landscape, becoming the source of tradition in that area.

The history of the church from Gothic to Neo-Gothic

At the close of the Middle Ages, the new church buildings appeared only sporadically. Most work in the area of sacred architecture included remodelings and annexing towers, porches, and sacristies to the existing buildings as for instance in the village church in Cerkwica (Fig. 3).

Renaissance brought significant changes in the church doctrine, first in Europe and soon afterwards in Western Pomerania. The appearance of Martin Luther, the internal church crisis, and the collapse of the whole essence of Catholic faith triggered reformation and divisions inside the church. The Pomeranian ordination regulations which were published in 1535 triggered the development of new protestant church organization [4, pp. 134–136] which for many centuries dramatically changed the further history of church architecture created over the earlier centuries. A lot of church buildings and especially monasteries were transformed and converted to serve other purposes, whereas the churches which were taken over under the protestant jurisdiction most often did not undergo any major changes in respect of their main body structure. The austere Protestantism introduced greater changes inside the church buildings, removing the superfluous decorations from the area near altars. Renaissance, Baroque and Neoclassicism all contributed to such an intensive growth of church architecture in this area that occurred in the preceding periods. Few new buildings and partly extensions of the existing churches, which usually included adding towers or presbyteries as well as reconstructions of damaged buildings, prove only that new architectural styles came to Western Pomerania. However, the small number and scale of the new church buildings did not produce the characteristic features of those periods in the area which was surveyed. Before the Neo-Romanesque and Neo-Gothic buildings were constructed in villages from the 15th to 19th century, a special form of timber frame architecture developed which is exemplified by the village church in Świerzno from 1681 (Fig. 4). That form combined different historical periods, and the economic simplicity as well as easy construction contributed to the popularity of that architecture in the villages and small towns in that region. When the churches were built that area was under the jurisdiction of the Protestant Church and it was only after World War II that the churches were adopted for the purposes of the Catholic Church. Most of these buildings have simple plans; they are usually hall churches with east-west orientation covered by steep double-pitched roofs, without towers or with towers located before or in the westwork; the tower was most often made of wood capped with a spire and the timber frame main structure with clear stages. At present the common characteristic feature of that architecture is the white infills between dark wood members[3] and the special function of the tower as the most prominent and sculptured element of the whole design of the church which was most often located on a little hill usually in the village center.

[3] "The timber frame (post-and-beam) construction most often made of oak rendered a checker pattern of rather regular square-like fields. Originally, the fields were filled with poles wrapped with straw and filled with clay. Later the fields were filled with other materials such as dried and burned bricks". Source: [2].

Fig. 2. Kamień Pomorski, small town church with Romanesque and Gothic features, view from the presbytery. Source: [1]

Il. 2. Kamień Pomorski, małomiasteczkowy kościół kontrkatedralny, cechy romańskie i gotyckie, widok od strony prezbiterium. Źródło: [1]

Fig. 3. Cerkwica, village church built after 1400 with an annexed tower. Source: [1]

Il. 3. Cerkwica, wiejski kościół wzniesiony po 1400 r. z dobudowaną wieżą. Źródło: [1]

Fig. 4. Świerzno, village church in the timber frame structure from 1681. Source: [1]

Il. 4. Świerzno , wiejski kościół w konstrukcji ryglowej z 1681 r. Źródło: [1]

Fig. 5. Lubin, Neo-Gothic city church from 1861. Source: [1]

Il. 5. Lubin, neogotycki kościół miejski z 1861 r. Źródło: [1]

Intensive growth of church architecture of the 20th century

The first half of the 20th century was the beginning of the search for the right canon in church art that would fit the sacred space. What had been applied earlier in architecture was re-evaluated and the return to Gothic forms of decoration, the ideas of space, and the general assumptions of the design as well as materials was the result of accepting Gothic as the "religious style", which in turn gave birth to the Gothic Revival which became a typical form of the Catholic church [6, pp. 123–126] (Fig. 5). At that time churches were built from red brick, usually on a rectangular plan as halls with a separated presbytery, one or two towers situated in the main body of the church or annexed from the west; the only new feature of this pseudo-style was the location the church in an open space and not squeezing it into the existing urban fabric.

The 20th century became a stage of a search for new forms, and its second half brought a totally different look at the main body of the church. New buildings in the seaside villages in Western Pomerania do not refer in any way to the tradition of granite churches, Gothic churches or timber frame architecture which constitute integral part with the cultural landscape of the area where they are located.

Because of a lot of new churches built after World War II by the coast, whose number is the highest since location of the first parishes[4], it can be claimed that the archi-

[4] After WWII most of existing churches in Western Pomerania returned under the jurisdiction of the Catholic Church; new parishes were created because of many new settlers came and their number naturally grew which resulted in construction or conversion for religious purposes about 23 new buildings in the coastal area over a short period of time (only sixty years) only.

Fig. 6. Międzywodzie, parish church from 1993, proj. by Walenty Zaborowski (photo by D. Janisio-Pawłowska, 2011)

Il. 6. Międzywodzie, kościół parafialny z ok. 1993 r. wg proj. Walentego Zaborowskiego (fot. D. Janisio-Pawłowska, 2011)

Fig. 7. Rewal, parish chuch from 1970., proj. by Zbigniew Zaborowski (photo by D. Janisio-Pawłowska, 2011)

Il. 7. Rewal, kościół parafialny z lat 70. XX wieku wg proj. Zbigniewa Zaborowskiego (fot. D. Janisio-Pawłowska, 2011)

Fig. 8. Niechorze, chuch in construction since 2000, proj. by Halina Rutyna (photo by D. Janisio-Pawłowska, 2011)

Il. 8. Niechorze, kościół w budowie od 2000 r. wg proj. Haliny Rutyny (fot. D. Janisio-Pawłowska, 2011)

Fig. 9. Pobierowo, parish chuch 1984–1986, proj. by Jerzy Okniński (photo by D. Janisio-Pawłowska, 2011)

Il. 9. Pobierowo, kościół parafialny 1984–1986 wg proj. Jerzego Oknińskiego (fot. D. Janisio-Pawłowska, 2011)

tectural and historic heritage of that area with its canon for the sacred space was not further developed. What's even worse is that the new designers did not respect or continue the tradition of the cultural landscape. Their constant and ineffectual search for new forms, something different and innovative is evident in every new building. Every new church has a different architectural form.

The parish church in Międzywodzie (Fig. 6) built in the 1990s has a simplified conservative form; its main body is designed on a rectangular plan with east-west orientation. It is a hall church with a separated presbytery covered by a double-pitched steep roof and with a tower added on the left side by the entrance portal. The temple's windows, mostly filled with stained glass, are located in the main and side entrance portals. The parish church in Rewal (Fig. 7), built in 1976–1978, resembles a boat in its visual form, whereas its main body in its oval section resembles a heart and it is a single space irregular design with an amphitheatrical choir; the whole structure is covered by an irregular double-pitched roof, it has a tower added from the north and its north wall has stained-glass windows. The church in Niechorze (Fig. 8), in construction since 2000, is a single space building on an irregular plan with a separated presbytery, covered by a steep roof with a false tower; the whole structure is a result of free expression on Gothic. The parish church in Pobierowo built in 1984–1986 (Fig. 9) has a single space form on a rectangular plan with an elevated presbytery inside; the church was connected with residential quarters and there is a tower adjacent to the main body of the building; the whole structure is covered by a steep double-pitched roof declining toward the presbytery. That example of a sacred space demonstrates an attempt at achieving ideal. Some of the new churches show repetitive patterns like the one

Fig. 10. Dziwnówek, parish chuch from ca. 1990., proj. by Jerzy Okniński (photo by D. Janisio-Pawłowska, 2011)

Il.10 Dziwnówek, kościół parafialny z ok.1990 r. wg proj. Jerzego Oknińskiego (fot. D. Janisio-Pawłowska, 2011)

in Dziwnówek (Fig. 10) built around 1990 which is a replica of the existing church designed by A. Szymski and M. Wołoszyn in the 1970s in Dębno Lubuskie. The parish church in Dziwnów (Fig. 11), built in 1973–1977, is another example. It is based on a rectangular plan with the choir in the south part. The church has an east-west orientation, with the tower in its central part of west portal. The whole structure has a simple modernist form where the cross is the only indicator of the building's religious purpose. The church in Pogorzelica (Fig. 12) from around 1995 is one of many examples of unsuccessful combination of historical styles. Other examples include the filial church built in Czaplin Wielki (Fig. 13) around 1995 whose form is anti-Neo-Romanesque or the parish church in Łukęcin (Fig. 14) that has been in the process of construction since 2001. The latter is also an example of unsuccessful return to the tradition of timber-frame architecture. The churches

Fig. 11. Dziwnów, parish chuch from 1973–1977, proj. by Otton Odon (photo by D. Janisio-Pawłowska, 2011)

Il. 11. Dziwnów, kościół parafialny z lat 1973–1977 wg proj. Ottona Odona (fot. D. Janisio-Pawłowska, 2011)

Fig. 12. Pogorzelica, branch chuch from ca. 1995, proj. by Walenty Zaborowski (photo by D. Janisio-Pawłowska, 2011)

Il. 12. Pogorzelica, kościół filialny z ok. 1995 r. wg proj. Walentego Zaborowskiego (fot. D. Janisio-Pawłowska, 2011)

Fig. 13. Czaplin Wielki, branch chuch from ca. 1995, proj. by Witold Chmielewski. Source: [1]

Il. 13. Czaplin Wielki, kościół filialny z ok. 1995 r. wg proj. Witolda Chmielewskiego. Źródło: [1]

Fig. 14. Łukęcin, parish chuch in construction since 2001, proj. by Ewa Neli. Source: [1]

Il. 14. Łukęcin, kościół parafialny w budowie od 2001 r. wg proj. Ewy Neli. Źródło: [1]

mentioned in this paper are only some examples of the new church architecture that have been built in Pomerania over the last sixty years. Their great variety in all cities and villages testifies to the lack of common direction of the development of church forms and their frequently awkward designs as well as clumsy attempts to repeat the historical forms testify to the negligence of the existing cultural landscape.

Summary

The new churches which were built in the second half of the 20th and at the beginning of the 21st century on many occasions deviated with their forms from the existing cultural landscape of the urban or rural fabric in which they were located and they often became negative landmarks. Through their innovative forms they often try to force their distinctness from the space surrounding them and consequently they provide a glaring cultural dissonance which is even greater because there are no historical connections that would testify to the continuation of certain traditions and canons of church architecture of previous ages. Undoubtedly such a situation contributes to the breaking of the cultural continuity of those places and it is one of significant elements causing aesthetic chaos in the perception of the changing landscape of that area.

New churches still appear in Western Pomerania and the "freedom in expressing their creative ideas" with the respect for the whole history of church architecture, the church's acceptance of new directions and search in architecture and art still can produce valuable structures in our space which were built to find new forms for sacred space.

Translated by
Tadeusz Szałamacha

References

[1] *Archidiecezja Szczecińsko-Kamieńska w roku trzydziestopięciolecia 1972–2007. Schematyzm Archidiecezji Szczecińsko-Kamieńskiej*, Szczecin 2007.
[2] Latour S*., Charakterystyka form i stan zachowania budowli drewnianych na Pomorzu Zachodnim*, "Kwartalnik Architektury i Urbanistyki", Vol. 3–4, PAN, Warszawa 1987.
[3] Łoziński J.Z., *Pomniki sztuki w Polsce*, Vol. 2, part 1, *Pomorze,* Wyd. Arkady, Warszawa 1992.
[4] Piskorski J.M., *Pomorze Zachodnie*, Zamek Książąt Pomorskich, Szczecin 1999.
[5] Szymski A*., Kanon formy architektonicznej w kościele katolickim*, Wydawnictwo Uczelniane Politechniki Szczecińskiej, Szczecin 2000.
[6] Szymski A., Rzeszotarska-Pałka M., Ignaczak-Felińska J., Pawłowski W., *Wieś Pomorza wczoraj i dziś*, Wyd. Walkowska, Szczecin 2006.
[7] Świechowski Z., *Architektura granitowa Pomorza Zachodniego w XIII wieku*, Poznań 1950.

Kierunki rozwoju architektury sakralnej na tle krajobrazu kulturowego terenów nadmorskich Pomorza Zachodniego

Rejon nadmorski Pomorza Zachodniego jest doskonałym przykładem zobrazowania kierunków rozwojowych powojennej architektury sakralnej terenów wiejskich i małomiasteczkowych. W wielu przypadkach forma tych obiektów znacznie odbiega od zastanego krajobrazu kulturowego tkanki urbanistycznej bądź ruralistycznej, w której są lokowane, stanowiąc negatywne dominanty krajobrazowe.

Swą krzykliwą formą, często usiłującą na siłę udowodnić swą odmienność od otaczającej ją przestrzeni, stanowią istotny dysonans kulturowy, który jeszcze bardziej jest pogłębiany przez brak powiązań historycznych świadczących o kontynuacji pewnych tradycji i kanonów budownictwa sakralnego minionych wieków tego terenu. Taki stan rzeczy niewątpliwe przyczynia się do zerwania ciągłości kulturowej tych miejsc i jest jednym z istotnych elementów wprowadzających chaos estetyczny w odbiorze zmieniającego się krajobrazu tych terenów.

Key words: church, ecclesiastical architecture, cultural landscape

Słowa kluczowe: kościół , architektura sakralna, krajobraz kulturowy

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120212

Hans Schneider*

The role of World Heritage Sites in sustainable community development

The nominated wooden churches in Western Ukraine

On January 28, 2010 eight of the best examples of wooden churches in western Ukraine were nominated to the United Nations Educational, Scientific and Cultural Organization's (UNESCO) World Heritage List by the Department of Restoration and Reconstruction of Architectural Complexes at Lviv Polytechnic National University. The selection process was carried out in cooperation with professionals in Poland who were nominating eight wooden churches near the Ukrainian border in Poland at the same time. The Ukrainian working group consisted of professionals from the Restoration Institute in Lviv, the Department of Restoration and Reconstruction of Architectural Complexes at Lviv Polytechnic National University, representatives from the national government's Department of Cultural Heritage in Kiev, local preservation officers and other interested parties. It is anticipated that these churches will be accepted this year.

The wooden churches in western Ukraine are unique in the world of architecture for their style, construction, and artwork. Due to the region's history, local communities had contact with diverse groups throughout Eastern and Western Europe and this is reflected in the designs of the churches which have architectural features that combine not only the Greek Orthodox tradition, but also elements of the Roman Catholic tradition.

They represent the local building styles of *Old Halych* (Rohatyn and Potelych), *New Halych* (Drohobych and Zhovka), *Boyko* (Uzhok and Matkiv) and *Hutsul* (Nyzhniy Verbizh and Yasynia). Currently, three of the churches are used as Greek Catholic churches, two as Ukrainian Orthodox churches, two as museums and one is shared between the Greek Catholic and Ukrainian Orthodox faiths. The eight churches in order of construction are listed below. Their current use and location are in parenthesis.

1502	Descent of the Holy Spirit (Greek Catholic Parish in Potelych in Lviv Oblast)
Early 1500's	Descent of the Holy Spirit (Branch of Ivano-Frankivsk Museum in Rohatyn)
Late 1600's	Saint Yuriy's (Branch of Drohobych Museum in Drohobych)
1720	Holy Trinity (Greek Catholic Parish in Zhovkva)
1745	The Church of Saint Archangel Mykhailo (Ukrainian Orthodox Church in Uzhok)
1808	The Church of the Nativity of the Birth of the Virgin Mary (Ukrainian Orthodox Church in Nyzhniy Verbizh)
1824	The Church of Ascension of Our Lord (Shared by Ukrainian Orthodox and Greek Catholic in Yasynia)
1838	Saint Dmytro's (Greek Catholic Parish in Matkiv)

One of the goals of the nominating party was to engage the local communities in the nomination process to determine how they view the role of the nominated churches in the development of their community. It was clear that extensive community consultation was also necessary given the different geographical locations, different uses of the churches and various stages of preservation at each of the eight sites. The problem that presented itself was

* Texas A&M University. Affiliate Organization: Lviv Polytechnic National University.

first to understand how communities develop and then to understand what roles other World Heritage Sites had in improving the socio-economic development of their communities.

Sustainable community development and World Heritage Sites

In recent years, there has been a push for World Heritage Sites to serve a broader role in their communities. In 2004, Francesco Bandarin, the director of the United Nations Educational, Scientific and Cultural Organization's (UNESCO) World Heritage Center wrote in the preface to Linking Universal and Local Values: Managing a Sustainable Future for World Heritage that, "among the challenges facing UNESCO and the international community is to make the national authorities, the private sector, and civil society as a whole recognize that World Heritage conservation is not only an instrument for peace and reconciliation, for enhancing cultural and biological diversity, but also a factor of regional sustainable development"[1, p. 3].

Often, the use of World Heritage sites as catalysts for regional sustainable development is overshadowed by concerns about preserving the site. This is because preservation is often the main reason for the nomination of a site in the first place. However, if the nominating parties stop at preservation they are doing a disservice to the community by ignoring the additional social and economic benefits that World Heritage Sites can provide. This was especially important given the fact that many of the churches are in areas that are economically depressed.

Article 5 of the 1972 UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage states that each country should endeavor "to adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programmes". The function of World Heritage Sites shouldn't stop at its preservation, but instead they should be utilized as a vibrant part of the community. Since planning is an iterative process, the roles of World Heritage Sites also need to be evaluated regularly given the ever changing dynamics of communities.

It is important to understand some definitions and theoretical framework before proceeding too much further. First, one of the most quoted definitions for sustainable development comes from the 1987 Report of the World Commission on Environment and Development. It states that sustainable development "implies meeting the needs of the present without compromising the ability of future generations to meet their own needs". By this definition, the preservation of World Heritage Sites promotes sustainability because it allows the current residents the good use of the site while ensuring that future generations will have the good use of it as well. In fact, not preserving important sites would go against sustainable development because it would deny future generations an important resource used by the current generation.

Another important concept is community development. There are numerous theories that exist on how communities develop. Many of the early theoretical frameworks of community development focused on the adaptation of economic or agricultural models [7]. If we go back to the definition of community the focus is on individuals in a given geographic space[1]. Development comes in when the people use the resources to improve the socio-economic conditions of their community.

The interactional theoretical perspective of community development views people as the source of community development and focuses on the interaction of various groups within a community. This perspective focuses on the role of social organization in the community and is rooted in the writings of Harold Kaufman (1959) [5] and Kenneth Wilkinson (1991) [9]. "From the interactional perspective, community is a natural and ubiquitous phenomenon among people who share a common territory and interact with one another on place relevant matters" [3].

"Community implies all types of relations [...] among people, and if interaction is suppressed, community is limited."[9, p. 17] "In practice, community is always limited because there are inevitable barriers to social interaction such as cleavages along racial, ethnic, class, and gender lines. And of course groups are constantly forming, disbanding, and reforming along diverse interest lines. All of these factors affect patterns of local interaction" [3, p. 383].

"There are numerous barriers to effective community action and widespread, democratic participation in local decision-making elements that are key features of sustainable community development. In the absence of efforts to enhance these aspects of local life, narrow economic interests are likely to dominate the process and many measures justified under the rubric of sustainability will be little more than symbolic gestures designed to placate or coopt opposition" [3, p. 386]. Democratic participation in sustainable community development means that all people are given the opportunity to provide their input.

The first step in the interactional approach to community "involves delineating the various social fields that comprise a community, their roles in agenda setting and decision-making, and the linkages that exist between

[1] There are numerous definitions for community. Merriam Webster's on-line dictionary provides the following: a unified body of individuals as
a: state, commonwealth,
b: the people with common interests living in a particular area; broadly: the area itself (the problems of a large community),
c: an interacting population of various kinds of individuals (as species) in a common location,
d: a group of people with a common characteristic or interest living together within a larger society (a community of retired persons),
e: a group linked by a common policy,
f: a body of persons or nations having a common history or common social, economic, and political interests (the international community),
g: a body of persons of common and especially professional interests scattered through a larger society (the academic community).
From the Merriam-Webster On-line Dictionary, source: http://www.merriam-webster.com/dictionary/community, (access: 19.09. 2012).

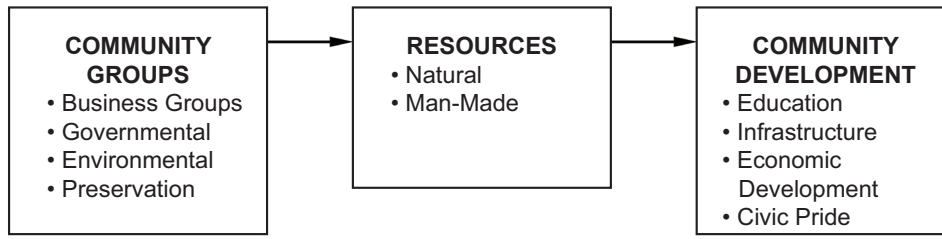

Fig. 1. Simplified view of community development process (ed. by H. Schneider, 2012)

Rys. 1. Uproszczony schemat procesu rozwoju społeczności (opr. H. Schneider, 2012)

them… With this information in hand, attention can turn to developing a strong community field that represents the interests of all segments of the population" [3, p. 386]. Areas of overlap among the values of the various groups should be searched for. These can provide a starting point for discussions on desired community development.

Naturally, sustainable community development is also dependent on the local resources. These can be natural or manmade. Resources affect not only community development, but also the community groups themselves**.** If we simply start to list the groups of people, the resources and the types of community development, we get an expanded view of how the system works. People can be broken into social groupings, by numerous factors such as age, economic position, racial lines, etc. Resources include natural and man-made and community development includes such things as economic prosperity, civic pride, etc. Using the interactional theoretical perspective, we end up with a model like the one shown in Fig. 1. This is a simplified view of sustainable community development and is meant as a starting point for discussion.

Now that we have an initial framework on how communities develop, we can apply this to World Heritage Sites. As stated in the previous section, it is important to distinguish the various social fields that comprise a community. In communities with World Heritage Sites, there isn't one grouping of social fields that matches every site. Therefore, community consultation is necessary to better understand the groups within the community. Examples of different groups may include those people who frequently use the World Heritage Site and those who don't (users vs. non-users). Other examples may include educators who view the sites differently because of their role in educating the community or tourism service providers who view the sites as sources of revenue for themselves and their companies.

In our example, the World Heritage Site acts as the resource, but it is also largely affected by other resources in the community. For example, infrastructure has a large impact on how World Heritage Sites can be used for sustainable community development. If a town lacks adequate lodging or is difficult to access this will limit the role of the World Heritage Site to attract tourists and their associated benefits.

Fortunately, the socio-economic benefits of World Heritage Sites have been studied extensively. Although the extent of the benefits is still being debated, studies have shown that there are at least 17 categories of potential benefits. A 2007 study by Scottish Natural Heritage titled "Economic and Environmental Benefits of World Heritage Sites, Biosphere Reserves and Geoparks" found that benefits vary widely from site, "depending on the resource base of the site, the nature of the local economy, governance structures, and individuals involved" [4]. This makes sense at its face value. Clearly there are site specific issues that make each site unique and affect its socio-economic benefits on the surrounding community. Therefore, it is unrealistic to expect that all sites can improve all 17 categories of socio-economic for the communities where they are located.

A 2008 study by PricewaterhouseCoopers (PwC) the United Kingdom's Department for Culture, Media and Sport (UKDCMS), Cadw and Historic Scotland on the benefits of WHS designation in the United Kingdom listed eight potential areas of impact from WHS site designation. These included:

1. "Partnership – WHS status is felt to increase the level of partnership activity through the consultation required to create and fulfill the requirements of the management plan. The PwC research «tends to support with evidence this area of WHS benefit».

2. Additional Funding – WHS status is felt to increase the levels of investment in conservation and heritage directly and other areas indirectly. The PwC research «tends to support with evidence this area of WHS benefit» (with the caveat that most additional funding is local/regional).

3. Conservation – WHS status is felt to result in greater focus, planning care and investment of resources in good conservation of sites. The PwC research «tends to strongly support with evidence this area of WHS benefit» as the «quality of development around such sites may be superior».

4. Tourism – The PwC evidence suggests that the impact on tourism is marginal – with the UK research suggesting impacts of 0–3% and more for less well-known sites. Visitor awareness of WHS is often relatively low for existing sites.

5. Regeneration – the assumption that WHS is somehow an automatic catalyst for regeneration, stimulating inward investment, inward migration, and increased tourism. This assumption is «not borne out by the (PwC) evidence to date».

6. Civic Pride – WHS status is felt to be a mechanism for developing local confidence and civic pride. The research «tends to support with evidence this area of WHS benefit as a strong benefit».

7. Social Capital – WHS status is felt to have the potential for providing increased social unity and cohesion

through increasing opportunities for interaction and engagement with local communities. The PwC research «tends to support with evidence this area of WHS benefit».

8. Learning and Education – WHS status is felt to be a stimulus to developing learning and educational projects. The PwC research «tends to support with evidence this area of WHS benefit»" [10, pp. 6–7].

The UKDCMS' study found World Heritage Site designation appeared to be overstated for its impact on tourism and regeneration. This contradicts other studies including the 2007 study "Economic and Environmental Benefits of World Heritage Sites, Biosphere Reserves and Geoparks" which found that WHS designation enhanced the tourism image and profile of the site. However, a 2008 study by Talandier and Magali seemed to support the finding that WHS designation did not improve tourism. It "took an econometric approach to tourism in a number of French 'cantons' (local area subdivisions), and attempted to identify causal variables in the context of tourism attraction, local economic growth, and other variables. It also looked at before-and-after (WHS inscription) analysis on five sites. The findings were that WHS inscription alone is not a statistically significant cause for increased tourism attraction, all other things being equal" [10, p. 10].

There may be many reasons why some studies show a correlation in increased tourism and WHS designation while others do not. A 2009 study by Redbanks Consulting and Trends Business for the Lake District World Heritage Project of 878 WHS's around the world found that many "WHSs are achieving no tourism or regeneration impact because they make no connection between what they see as a conservation/heritage designation and these regeneration/economic objectives" [10, p. 23].

The same study also found that out of the 878 WHS's around the world it looked at, "approximately 70–80% of WHSs appear to be doing little or nothing with the designation directly to bring about significant socio-economic impacts – they are not failing to deliver economic gain, they are not even trying. The vast majority of WHS sites across the world are, it appears, making no discernible effort to use the designation to bring about such changes (they are not investing any significant resource in any initiatives to bring about such changes and as such one would not expect to see any impact of this kind) because they are about preserving heritage" [10, p. 22]. Local communities are missing opportunities if the people in charge of a World Heritage Site focus only on its preservation. Instead consultation of the local community is needed to determine other desired socio-economic benefits of the sites and to develop a plan to pursue these objectives.

The Lake District World Heritage Study also revised the categories of potential socio-economic development at World Heritage Sites from the eight listed on the UKDCMS study to twelve. This list kept three of the original eight categories: regeneration, civic pride and education and added nine more categories: media value, preservation of heritage, new or improved identity, culture and creativity, cultural glue, coordinated investment through strategy, better and new services, business development and quality infrastructure. Using the original twelve areas of potential socio-economic improvement and the additional nine in the Lake District World Heritage Study gives us a total of seventeen categories. It could be argued that the Lake District World Heritage categories or the PricewaterhouseCoopers categories should be used. However, since both have been proven valid a combination thereof are used for this paper.

Now, we can develop a clearer model of the role of World Heritage Sites in sustainable community development. This is shown in Fig. 2.

"Cultural heritage is internationally recognized as one of the factors of the development and welfare of a terri-

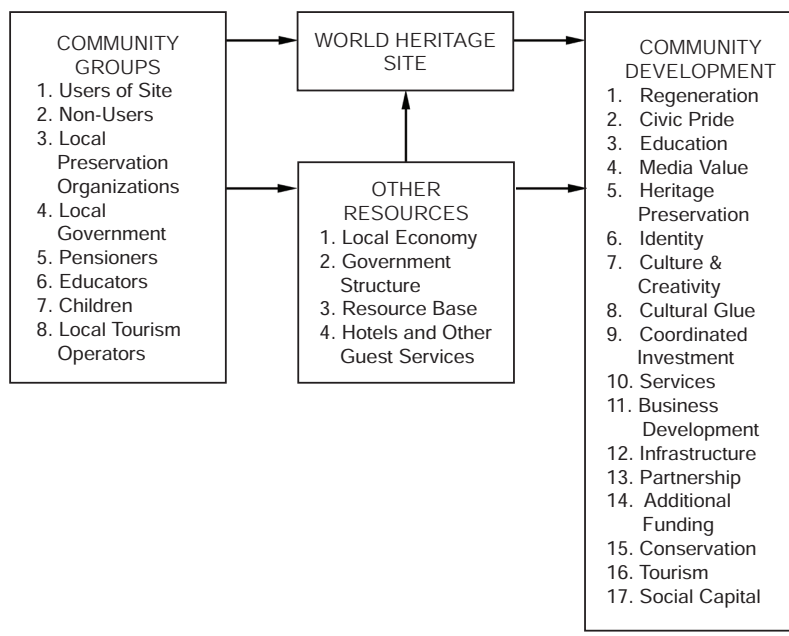

Fig. 2. Simplified view of the role of World Heritage Sites in Community Development (ed. by H. Schneider, 2012)

Rys. 2. Uproszczony schemat roli obiektów z listy dziedzictwa UNESCO w rozwoju społeczności (oprac. H. Schneider, 2012)

tory and the individuals that live within it." World Heritage Sites represent a unique opportunity to improve the quality of life for the surrounding communities [2, p. 44]. Clearly, not every World Heritage Site will be used for all seventeen categories of socio-economic improvement. However, it would be a missed opportunity if a site is only used for one or a few categories of socio-economic improvements when it is viable and supported by the local community to use it for more.

Returning to the interactional theoretical perspective of community development, it will be recalled that "democratic participation in local decision-making" is an important part of community development. It has been shown that communities often feel left out in the decision-making process concerning their cultural heritage sites. While "World Heritage Site (WHS) designation is often valued for the increased tourism and associated economic benefits it brings to a region, it can simultaneously lead to the disenfranchisement and marginalization of local communities"[5,]. Therefore, community involvement in the use of World Heritage Sites is critical.

"Most models of sustainable development also include stakeholder collaboration, and in particular community empowerment, as a cornerstone of the development process" [6, p. 55]. In addition, the 2007 study "Economic and Environmental Benefits of World Heritage Sites, Biosphere Reserves and Geoparks" found that the socio-economic benefits of WHS designation were higher at sites where buy-in from the local community was greatest. It also found that "a system offering only limited and formal involvement to the local population will have a minimal impact on community capacity" and that "where confident site management leaves power with strong local businesses and community leaders, economic and social benefits may be marked" [10, p. 9].

There are numerous ways to involve the local community such as public meetings, surveys and interviews. It would be wrong to say that this is a one step process. Clearly communities do not develop in one step or only one way. The models shown previously simplify the process for the sake of clarity and numerous iterations occur. Therefore, it is important that public consultation occurs on a regular and frequent basis. In addition it would be wise to start this consultation prior to and during the nomination process.

The survey process at the nominated wooden churches in Western Ukraine

Once the framework on the role of World Heritage Sites in sustainable community development was established, a survey for the wooden churches in Western Ukraine could be developed. The first step was to include questions that could help identify the various groups in the community and their views on using their church to improve socio-economic conditions in their community.

Questions about community groups included current and past involvement at the church, age, education, occupation, and desire to remain in the community. In order not to overwhelm the participants, questions were chosen in eight of the seventeen categories of socio-economic improvements that could be provided by the churches. It was desired to have a survey that was only three pages long[2]. It was decided to focus the socio-economic questions on preservation, regeneration, education, cultural glue, business development, tourism and social capital.

Next, a geographic setting had to be selected. It would have been nice to survey everyone in the towns with a nominated church. However, this was an unrealistic goal given that the largest city, Drohobych, has a population of over 70,000 residents and covers over 41 square kilometers.

In addition, maps delineating town boundaries were not available for many of the smaller communities, so it would be hard to determine the boundaries of these villages. Also, one of the churches, Saint Archangel Mykhailo (Michael) at Uzhok is close to the border of the neighboring village of Husny. Therefore, it was anticipated that many of the people who use the church would be from this village as well as Uzhok. By focusing solely on Uzhok, these people would be left out.

Taking a random sample at town squares was also considered. However, only Drohobych, Rohatyn, and Zhovkva have town squares while the smaller towns do not. Therefore, for the sake of consistency it was decided that the survey would be conducted at households at a 0.5 kilometer radius around the churches. The boundary maps located in the nominating documents for the wooden churches were used as a as a reference point to locate the churches.

In July and August of 2012, every household within the 0.5 kilometer radius were given the opportunity to re-

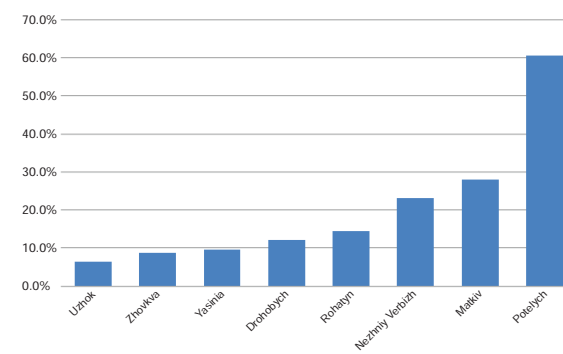

Fig. 3. Survey response rate by location (ed. by H. Schneider, 2012)

Rys. 3. Współczynnik odpowiedzi ankietowanych według lokalizacji (oprac. H. Schneider, 2012)

[2] Three pages was the maximum desired length of the survey not only because we didn't want to discourage people from answering by making the survey too long, but also due to the fact that this is the maximum number of pages that will fit in a self-addressed stamped envelope in Ukraine.

spond to the survey. Surveys were administered door-to-door. If someone was present, they were given the option to answer at that moment or use a self-addressed stamped envelope to send in their responses. In addition, attempts were made to contact the local overseers of the churches prior to the site visit and it was attempted to administer the survey to them and a separate interview.

Over 1,600 surveys were administered and 213 were returned. The responses are still being analyzed and the results will be distributed through Lviv Polytechnic to the other bodies working on the nomination process and the governmental organizations responsible for the preservation of the sites.

In the town of Potelych, Matkiv and Nezhniy Verbizh the church caregivers met with the survey team. One of the observations from the survey process is that these were the communities with the highest response rates. There is not enough evidence to show a direct correlation, between the willingness of representatives of the church leadership to meet with the survey team and the willingness of the community to respond to the surveys. There may be other factors involved here (Fig. 3).

The survey process presented here is not meant as the only approach to community involvement at potential World Heritage Sites. In fact there are many approaches that might provide a richer understanding of a community's desired use of a World Heritage Site. These may include Participatory Rural Appraisal Methods, and more in-depth surveying and interviewing of the community. However, as in all cases, the team working with the wooden churches in western Ukraine had a limited amount of resources and attempted to find the best solution with what they had.

It is hoped that once the responses are analyzed that the differences in the desired socio-economic benefits from the churches among the various groups will be better understood. In addition, the overlapping in the desired benefits will provide a starting point for engaging the communities in the future and may even provide insight into ways that resources can be shared among the churches and cooperation between the churches improved. This way the nominated churches can be incorporated into a comprehensive plan that improves the social and economic status of the communities they are located in while being preserved for future generations.

References

[1] Bandarin F., *Linking Universal and Local Values: Managing a Sustainable Future for World Heritage,* Preface, Eléonore de Merode, Rieks Smeets and Carol Westrik (eds.). World Heritage Manual, Paris: UNESCO World Heritage Centre, 2004, No. 13.

[2] Bertoldi B., Cerruti E., Russo G., *Managing Cultural Heritage Thinking to Community Benefits*, [In:] *Economia Aziendale* (March 2009).

[3] Bridger J., Luloff A.E., *Toward an interactional approach to sustainable community development*, "*Journal of Rural Studies",* vol. 15, 1999, pp. 377–387.

[4] Hambrey Consulting 2007, Social, *economic and environmental benefits of World Heritage Sites, Biosphere Reserves and Geoparks*, Scottish Natural Heritage Commissioned Report No. 248 (ROAME No. F06NC05).

[5] Kaufman H.F., *Toward an interactional conception of community*, [In:] *Social Forces*, 1959, 38(1), pp. 8–17.

[6] Landorf C., *Managing for Sustainable Tourism: a review of six cultural World Heritage Sites*, Journal of Sustainable Tourism, 2009, Vol. 17, No. 1, pp. 53–70.

[7] Mezirow J.D. *Dynamics of Community Development*, Scarecrow Press, New York 1963.

[8] Tucker H., Emge A., *Managing a World Heritage Site: The Case of Cappadocia*, [In:] *Anatolia: An International Journal of Tourism and Hospitality Research*, 2010, Vol. 21(1), pp. 41–54.

[9] Wilkinson K.P., *The Community in Rural America*, Greenwood Press, Westport, CT., 1991.

[10] *World Heritage Status: Is there Opportunity for Economic Gain?*, Redbanks Consulting Ltd and Trends Business Research Ltd, 2009.

Rola obiektów z listy dziedzictwa UNESCO w rozwoju zrównoważonym społeczności

Drewniane kościoły w zachodniej Ukrainie są jedyne w swoim rodzaju w świecie architektury ze względu na swój styl, budowę i sztukę. Z uwagi na uwarunkowania historyczne tego regionu przedstawiciele społeczności lokalnych nawiązywali kontakty z różnymi grupami z całej wschodniej i zachodniej Europy, co znalazło swoje odbicie w projektach kościołów, które posiadają cechy architektoniczne łączące nie tylko tradycję greckiego kościoła prawosławnego, ale także elementy tradycji rzymskokatolickiej. Wyrażają one lokalne style budowlane, takie jak: „Stary Halicz" (Rohatyn i Potelych), „Nowy Halicz" (Drohobycz i Żółkiew), „Bojko" (Uzhok i Matkiv) oraz „Huculski" (Nyzhniy Verbizh [Vynohrad Dolny] i Yasynia).

Dnia 28 stycznia 2010 roku osiem najlepszych przykładów drewnianych kościołów zachodniej Ukrainy otrzymało nominację do wpisu na listę dziedzictwa światowego UNESCO (Organizacja Narodów Zjednoczonych do Spraw Oświaty, Nauki i Kultury) przez Wydział Odbudowy i Rekonstrukcji Kompleksów Architektonicznych Politechniki Lwowskiej.

Key words: wooden architecture, church, World Heritage Sites

Słowa kluczowe: architektura drewniana, kościół, lista światowa dziedzictwa UNESCO

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120213

Patrycja Haupt*

Hilversum – green interior of the media

City of the media

Hilversum is a town with a population of 85 thousand people and now it is the 35th biggest town in Holland. It is located circa 30 kilometres south-east of Amsterdam with which it has connections by railway, road and canal network. Historic origins of the town date back to the Bronze Era as the first documented traces of culture flourishing in these areas come from that period. Its further development was connected with gaining the independence status in mediaeval times in 1424. The first period of turbulent development of the city took place in the 17th century when thanks to a network of canal connections with Amsterdam textile industry expanded there. The city owes its another period of development to the expansion of railways in the 19th century when rich people from Amsterdam started to settle down in villas surrounded by woods, thus forming the city's present character and its spatial shape.

At present Hilversum is mainly known as the Dutch capital of the radio and TV industry. It became the location of seats, studios and archives of several stations, national and commercial ones, what is worth emphasising, in a way that does not interfere with the identity of the town and its special villa character. It was made possible due to situating the buildings connected with radio and TV technology in a park area in the northern part of the city. The buildings erected with respecting the existing townscape were blended in with natural topography and flora of the terrain. Thanks to the size limitations and the respect towards the environment so characteristic of Dutch architecture as well as the use of sustainable solutions in designing, even the large-sized structures were successfully given the character referring to the 19th-century city tissue.

Pop culture and sustainable designing

Buildings situated in the area of *the Media Park* as a comprehensive complex have become a part of the panorama of city which surrounds it. Nevertheless, each of them retains its own unique character which is visible in the structural shape, façade design as well as the way of interacting with the surroundings, according to James Wines who once said: 'potential variations of green architecture are infinite [...]' [2, p. 70]. Each building constitutes an individual response of a designer to the problem of combining features characteristic of the media stylistics of the pop culture era in one structure with simultaneous attention to harmony with surroundings that is typical of contemporary trends of sustainable designing. Architecture created in accordance with such assumptions is an attempt to form a spatial sign – icon for a company represented in this way with simultaneous blending with the terrain, thus co-creating the townscape of contemporary Hilversum. Relations with the surroundings are explicitly visible in each of the park buildings; nonetheless, it is interpreted in a specific manner characteristic of a given structure and its designer. The relation architecture – nature is realised through blending the building in with the terrain topography, using the roof panels as a continuation of the public space, transparency and permeating with the surroundings as well as introducing elements of nature into interiors – internal gardens.

* Faculty of Architecture, Cracow University of Technology.

Blending with the terrain

The building of RVU[1] station was one of the first which was constructed during the extension of the Media Park. The structure, which was realised in the years 1994–1997, became a reference to the subsequent realisations in this area [4]. The place selected for the construction of the seat of RVU station, according to the original land-use planning document, was intended to be an undeveloped ecological corridor introduced between two intensively urbanised districts of Hilversum. However, the authors of the design – architects from MVRDV group – presented their vision of a building blended in with the natural inclination of the terrain, combined with the landscape and introducing nature into the urban tissue. In this way, the assumptions of the plan were satisfied by the unique character of the green roof covering the entire area of the building. At the same time, this area constitutes a continuation of the public space and serves as a viewing point for the area of the Media Park and from the side of the street it does not reveal the cubature hidden underneath. From the side of the green areas, the existence of the building is disclosed by the façade which was suspended above the ground on the network of slender steel posts. This arrangement makes the building look 'wrapped up' by the green area from underneath, from above and from side façades and thus it seems to be penetrated by the surroundings (Fig. 1).

[1] RVU – Radio Volks Universiteit (Folk University Radio) – the oldest Dutch radio station existing under this name in the years 1931–2010. This station, established in 1930 by the Dutch Association of Folk Universities, was given a license in 1931 and in 1932 it was transformed into a public media. In 1983 RVU also appeared on TV with some educational programmes broadcast by station Nederland 2, and later Nederland 3. Now, starting from 2010 RV is a part of NTR group (the name comes from the first letters of the broadcasters: NPS, Teleac and RVU). The mission of RVU remains unchanged since its beginnings – broadcasting informative and educational programmes as well as improving social relations.

Intermingling, transparency, reflection

The principle of architecture intermingling with the landscape – or permeating the landscape – was also used in the project of another building designed in Hilversum by the MVRDV group – Villa VPRO[2] from 1997 [6]. Along with the seat of RVU station, this building constitutes a type of a specific gate to the park. This time the structure was composed of several combined forms which, similarly to the historical development of this district, were situated among the green areas. The effect of permeating with the landscape was achieved due to the employment of transparent, glassed façades. Surrounding nature permeates inside, can be observed from there and it constitutes a background for the transparent building. The building, similarly to RVU, blends with the terrain using its natural land form. Slabs of ferroconcrete ceilings that cut into the building on various heights crossing the façades constitute multi-layer connections with levels of its grassy foundation. The solution that was used here consisted in the effect of floating above the ground, as it was in the case of the RVU seat arrangement. However, here it was realized by curving and elevating the ceiling of the second floor over ground, thus freeing the space between the floors of the building and at the same time augmenting its lightness. This allowed for making this part of the building completely translucent by permitting the landscape to totally filter in its interiors. Also in this case the building was covered by a green roof, which makes its volume blend in with the surroundings and constitute their continuation (Fig. 3).

Fig. 1. RVU station gruop, MVRDV, Hilversum 1994–1997. Source: [7]

Il. 1. Siedziba radia RVU, MVRDV, Hilversum 1994–1997. Źródło: [7]

Another building of the Media Park is *Beeld en Geluid Instituut* (the Netherlands' Institute for Sound and Vision)[3] (Fig. 2, 3) designed by the studio Neutelings Riedijk Architects in 2003. The buildings discussed above constituted a continuation of the park as they were located at the meeting point of the green areas and the exclusive historical residential district. It was reflected in their simple form, in harmony with the surroundings. The Institute, which is an archive of the Dutch television achievements, was situated in the corner of the development quarter on the outskirts of the park. From the south it ends the line of halls of an industrial character used for film production purposes,

[2] VPRO – Vrijzinnig Protestantse Radio Omroep (Liberal Protestant Radio Station) – started its activities in Holland in 1926 as a religious radio. In the 1950s and 1960s the religious character of this station was changed into a secular, social and liberal character and the station began to broadcast television programmes. At present its programmes are considered to be mostly connected with culture. Similarly to all the public media in Holland, it has no permanent channel.

[3] Beeld en Geluid Instituut (Netherland Institute for Sound and Vision) – it is one of the biggest European audio-visual archives. The building contains about 800 thousand hours of materials coming from the Dutch radio and television programmes, which constitutes over 80% of the national heritage in this domain.

Fig. 2. Institute for Sound and Vision, Neutelings Riedijk Architects, Hilversum, 2003 (photo by P. Haupt, 2011)

Il. 2. Institute for Sound and Vision, Neutelings Riedijk Architects, Hilversum, 2003 (fot. P. Haupt, 2011)

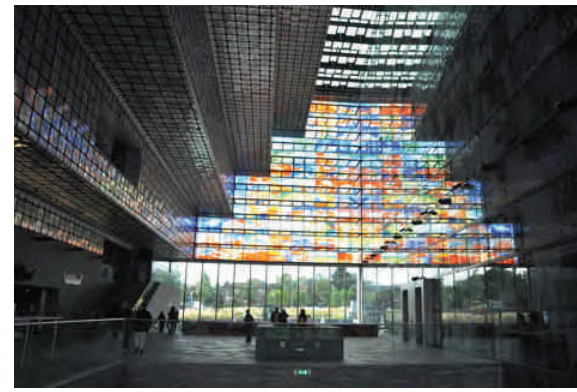

Fig. 3. Institute for Sound and Vision, Neutelings Riedijk Architects, Hilversum, 2003 (photo by P. Haupt, 2011)

Il. 3. Institute for Sound and Vision, Neutelings Riedijk Architects, Hilversum, 2003 (fot. P. Haupt, 2011)

whereas from the east it borders on the main thoroughfare leading to the central part of the town. Due to this location the building – from the side of the park – has the features which were observed earlier in the case of RVU and VPRO stations such as transparency and blending with the surroundings, whereas in the part which is closer to the intensively urbanized zone the building has a totally different appearance. Its cubic form, namely, a cube which is half-hidden in the terrain, is covered by three glass panels on three sides with a colourful inscription. They constitute elements of a two-coat climatic façade [2] the purpose of which was to introduce a sustainable character into the realisation. At the same time, this way of arranging the façade contributed to the artistic expression of the building which is associated with a colourful stylistics of the media message. The wall situated on the side of green areas was shaped differently. It was glazed and it opens to the fragment of reconstructed natural landscape with a water reservoir. Thanks to this solution, which is augmented due to the gradually lowered floor of the auditorium zone, nature seems to filter in the building hall, thus constituting an element of its interior spatial composition [4].

Green interior of the media

The building of Media Headquarters designed by team Ector Hoogstad Architecten, as the previous ones, serves the media – television stations AVRO[4], KRO[5] and NCRV[6] being with harmony with the surroundings of Hilversum. The building erected in 2000, according to its designer, constitutes an attempt to blend in a large volume structure with the suburban park and villa zone of Hilversum [5]. About 35 thousand square metres of the building's usable area constitute a segmented four-storey structure divided by inner courtyards. Each of them opens to the park area by means of the glass façade and in this way the landscape filters inside the building. Additionally, each atrium has its own inner garden designed by the group of WEST 8 landscape architects. In the geometrical cracks of the floor high bamboo trees were planted with tunnel passages through them – cosy spots of the interior of the building filled with its users. They constitute a continuation of nature that per-

Fig. 4. Media Headquarters, Ector Hoogstad Architecten, Hilversum, 2000. Source: [5]

Il. 4. Media Headquarters, Ector Hoogstad Architecten, Hilversum, 2000. Źródło: [5]

[4] AVRO – Algemene Vereniging Radio Omroep (General Radio Broadcasting Association) – public association of stations, mainly radio stations. Within the framework of this organisation the Dutch stations such as Radio 1, Radio 2, 3 FM and Radio 5 broadcast their programmes. The association also deals with producing over 20 serial television programmes.

[5] KRO – Katholieke Radio Omroep (Catholic Radio Station) – it is a public station which started broadcasting on 23rd April 1925. At present, it broadcasts mainly television programmes of a religious character propagating the image of the Catholic Church in Holland.

[6] NCRV – Nederlandse Christelijke Radio Vereniging (Dutch Christian Radio Association) – at present, since 1951 this public organisation mainly has dealt with producing and broadcasting television programmes which are shown on channels Nederland 1 and Nederland 2 for the general audience.

meates inside and also form parts of the system improving the quality of air in the entire building. The interior compositional effect turned out to be so attractive aesthetically that some of the programmes are broadcast from the green courtyard interiors and the work of reporters can be observed from the first floor gallery (Fig. 4).

Summary and conclusions

Analysing the spatial development of *the Media Park* in Hilversum, we can notice that sustainable solutions have been used there since the 1990s. The land-use planning document that introduced an ecological corridor into the town centre was respected by the subsequent investors and designers acting in this area. We can conclude that the philosophy of sustainable development is present at each stage of an investment – designing, building and using [1]. Thanks to this manner of thinking, it turns out that pro-ecological architecture and town planning are suitable for each domain of life, even the one that is associated with mass culture so much as the media. When we look at realisations of the buildings associated with the radio industry, we can observe that introducing sustainable solutions in arranging buildings and urban interiors does not limit the designers, but it enriches their projects. Due to interacting with nature, architecture acquires a new aesthetic dimension. In the process, also the public space achieves a new expression because it is treated by users as a friendly place which is suitable for social contacts. The example of Hilversum also shows that, when pursuing a new character of architecture, it is possible to achieve an attractive modern spatial form simultaneously preserving the identity of the place with the image of the town, its development and its green areas.

Translated by
Bogusław Setkowicz

References

[1] Baranowski A., *Lokalność w równoważeniu miejskiego środowiska mieszkaniowego*, „Środowisko Mieszkaniowe – Housing Environment", 2007, No. 5, Kraków 2007.
[2] Ouroussoff N., *Heaven, Hell and Purgatory*, "New York Times", 26.05.2007.
[3] Wines J., *Architect's Statement*, "Architecture and Urbanism", 1990, No 12.
[4] http://www.architecturenewsplus.com/projects/1861 (access: 25.04.2012).
[5] http://www.ectorhoogstad.com/en/projects/dutch-broadcasting-company-headquarters-hilversum (access: 25.04.2012).
[6] http://www.mvrdv.nl/#/projects/010villavpro (access: 25.04.2012).
[7] http://static.panoramio.com/photos/original/25679999.jpg (access: 25.04.2012).

Hilversum – zielone wnętrze mediów

Hilversum znane jest głównie jako holenderska stolica przemysłu radiofonicznego i telewizyjnego. Zlokalizowano tam siedziby, studia oraz archiwa kilkunastu stacji – państwowych i komercyjnych, a co warto podkreślić w sposób nie naruszający tożsamości miasta oraz jego szczególnego, willowego charakteru. Stało się to możliwe dzięki usytuowaniu budynków powiązanych z techniką radiowo-telewizyjną na terenie o charakterze parkowym wyznaczonym w północnej części miasta. Budowle powstałe w poszanowaniu istniejącego krajobrazu wpisano w naturalną topografię i roślinność terenu. Dzięki ograniczeniom gabarytowym, a także właściwemu dla współczesnej architektury holenderskiej poszanowaniu środowiska, dzięki stosowaniu rozwiązań zrównoważonych w projektowaniu, udało się nadać nawet dużym obiektom kubaturowym charakter nawiązujący do XIX-wiecznej tkanki miasta. Budynki na terenie Parku Mediów jako zespół stanowią całość wpisującą się w pejzaż otaczającego je miasta. Niemniej jednak każdy z nich prezentuje swój własny, unikalny charakter widoczny w kształcie bryły, kompozycji elewacji, a także sposobu interakcji z otoczeniem. Każda z budowli stanowi indywidualną odpowiedź twórcy na problem połączenia w jednej strukturze cech charakterystycznych dla stylistyki mediów ery popkultury, przy równoczesnym zachowaniu harmonii z otoczeniem właściwej dla współczesnych trendów projektowania zrównoważonego. Architektura powstała zgodnie z takimi założeniami jest próbą stworzenia znaku przestrzennego – ikony dla reprezentowanej w ten sposób firmy, równocześnie współgrając z terenem, współtworząc miejski krajobraz współczesnego Hilversum. Powiązanie z otoczeniem odczuwalne jest w każdym z budynków Parku, niemniej jednak interpretowane jest ono w swoisty, charakterystyczny dla danego obiektu i jego twórcy sposób. Relacja architektura–natura realizowana jest poprzez wpisanie budynku w topografię terenu, wykorzystanie płaszczyzn dachu jako kontynuacji przestrzeni publicznej, transparentność i przenikanie z otoczeniem, a także poprzez wprowadzenie do wnętrz elementów przyrody – ogrodów wewnętrznych.

Key words: architecture of media, city park, sustainable architecture, sustainable interior

Słowa kluczowe: architektura mediów, park miejski, architektura zrównoważona, zrównoważone wnętrze

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120214

Barbara Wycichowska*

Multiplying the spirit of culture of Łódź – five times Kobro

Introduction

Łódź, which was between World War I and World War II automatically associated with textile industry, at the beginning of the 1930s successfully debuted as a center of the avant-garde art [11, p. 303]. Łódź promoted plastic arts during the famous exhibition titled the *International Collection of Modern Art* which opened on February 15, 1931 in the *Julian and Kazimierz Bartoszewicz City Museum of History and Art* (the museum was established in 1930 in the city hall building at Wolności Square 1) (Fig. 1). The exposition was organized on the initiative of the co-founders of the avant-garde group of artists – *a.r.* (revolutionary artists) which started its activities in 1929 such as Katarzyna Kobro (1898–1951, sculptor, wife of W. Strzemiński) and Władysław Strzemiński (1893–1952, painter and art theorist). Apart from the works which were mainly donated by foreign artists who were active in such avant-garde groups as *Cercle et Carre* and *Abstraction – Creation*, the founders of *a.r.* presented their own works too [10].

As a result of the exhibition Łódź became the second in Europe (Hanover was first with its El Lissitzky Abstract Cabinet), and third in the world (after the Museum of Modern Art in New York) city with its own collection of modern art [7].

Katarzyna Kobro's Works

Katarzyna Kobro (b. in 1898 in Moscow, d. in 1951 in Łódź) was one of the most prominent Polish sculptors of the interbellum (in 1922, she was granted Polish citizenship). She did not produce too many works but the ones she did were artistically significant (a lot of them were destroyed during occupation). Her sculptures were fully appreciated only after her death.

Kobro, who was fascinated by mathematics, created sculptures connected with architecture. She combined simple vertical and horizontal forms in space compositions with mathematical precision with free forms which appeared in architecture as late as in the 1960s [13, p. 75]. Color (yellow, red, blue, black and white) played important role in Kobro's light and fully kinetic space structures.

In 1931, *a.r.* published a book by Kobro and Strzemiński titled the *Spatial Composition. Calculating the Spacetime*

Fig. 1. The City Museum of History and Art in the city hall building, Wolności Square 1 (photo by B. Wycichowska, 2011)

Il. 1. Miejskie Muzeum Historii i Sztuki w budynku ratusza, plac Wolności 1 (fot. B. Wycichowska, 2011)

* Institute of Architecture and Urban Planning, Lodz University of Technology.

Rhythm where Kobro explains the *organic* right of the sculpture: *its connection with space* [4, pp. 53–54].

Kobro's sculptural technique, controversial for those times, was always overshadowed by her husband's works (they were married from 1920 until 1947). After they parted in 1947, the artist who was taking care of her little daughter went through a lot. In 1949, she was accused of "abandoning Polish nationality" and imprisoned. Although she was acquitted by the court of appeals in 1950, it was not the end of her misery. In June 1950, she was diagnosed as having inoperable cancer. Kobro died on February 21, 1951 (the artist's grave is at the Orthodox cemetery in Doły).

Kobro's idea of coexistence of sculpture and space was brought back to life for the first time at the *Constructivism in Poland 1923–1936. Blok, Praesens, a.r.* exhibition in the Folkwang Museum in Essen (Germany) and Rijksmuseum Kröller-Müller in Otterlo (Holland) in 1973 – 22 years after the artist's death. Kobro's works were greatly acclaimed by the critics of conceptualism as well as minimalism and placed the sculptor high among the world's most prominent constructivists [14].

Katarzyna Kobro and her works in the space of Łódź

Kobro's works in art space during the artist's lifetime

As mentioned above, Kobro's works were exhibited in 1931 at the *International Collection of Modern Art* in the *Julian and Kazimierz Bartoszewicz City Museum of History and Art* in Łódź.

In 1948, the *International Collection of Modern Art* of *a.r.* group, impoverished as a result of occupation, was placed in the Museum of Art established in 1948 (Maurycy Poznański Palace at Więckowskiego Street 36) (Fig. 2). Strzemiński designed the Neoplastic Hall there to exhibit the constructivist works [5, pp. 71–80] which was the central point of the permanent exposition. However, already in 1950, the works alluding to the constructivist-neoplastic aesthetics which did not 'fit' the socialist realism style, were locked in the storage rooms and the exhibition hall was completely redecorated.

Kobro's works in art space after the sculptor's death

Only after Kobro's death, in 1960, was the Neoplastic Hall reconstructed and the exhibits returned to their original place. In 2007, the overstocked Museum of Art (numerous donations) moved to its new venue in the revitalized I. Poznański – Manufaktura post-factory facility in a post-industrial building of so called high weaving plant. The new venue (3000 m^2) has been operating since the fall 2008 as a branch of the Museum of Art called *ms²* and it presents the Collection of the 20th and 21st Century Art (Fig. 3). The exposition follows no formula for time, author or workshop. The collected exhibits are connected only by their subject anchored on the following lofty formula: to present everything that is important to the contemporary man. Its numerous works also include Kobro's works.

The exposition formula poses the question: Does such a configured presentation get to the society whose knowledge of art is rather poor? Is the presentation of Kobro's works at ms^2 perceived as the artist's prime or slump?

Fig. 2. The Museum of Art in Maurycy Poznański Palace, Wólczańska Street 36 (photo by B. Wycichowska, 2011)

Il. 2. Muzeum Sztuki w pałacu Maurycego Poznańskiego, ul. Wólczańska 36 (fot. B. Wycichowska, 2011)

Fig. 3. The Museum of Art ms^2 in Manufaktura (photo by B. Wycichowska, 2011)

Il. 3. Muzeum Sztuki pod nazwą ms^2 na terenie Manufaktury (fot. B. Wycichowska, 2011)

Kobro's presence in the city space

Kobro's heritage is available in the city space for those who know where to find it. On Montwiłła-Mirecki Estate (high-standard residential estate built in 1928–1931 by Łódź municipality), there is a commemorative plaque on the wall of the house at Srebrzyńska Street 75 where Kobro lived with her husband (Fig. 4).

W. Strzemiński Academy of Fine Arts (some inhabitants of Łódź wish it was Kobro Academy of Fine Arts) houses K. Kobro gallery.

The main alley in J. Kiliński Park is called Katarzyna Kobro Alley [9] (there is no plaque.)

Kobro's grave in the Orthodox part of the Doly Cemetery, where her daughter – Nika was buried in 2001, shall always be a place to reflect on the sculptor's life. A granite plaque with an image of K. Kobro and information about the artist in Polish and Russian was unveiled on October 10, 2010 on the wall by the grave [1] (Fig. 5).

Fig. 4. The commemorative plaque of W. Strzemiński and K. Kobro on the wall of the house where they lived at Srebrzyńska Street 75 (photo by B. Wycichowska, 2011)

Il. 4. Tablica poświęcona W. Strzemińskiemu i K. Kobro na ścianie domu, w którym mieszkali, ul. Srebrzyńska 75 (fot. B. Wycichowska, 2011)

Fig. 5. Katarzyna Kobro's grave and the commemorative plaque in Doły cemetery in its Orthodox part (photo by B. Wycichowska, 2011)

Il. 5. Grób Katarzyny Kobro i tablica pamiątkowa na cmentarzu Doły, w części prawosławnej cmentarza (fot. B. Wycichowska, 2011)

Kobro in the mental space of Łódź. Katarzyna Kobro Awards

Katarzyna Kobro Awards which are presented every year contribute to cherish the memory of the great sculptor who demonstrated a progressive and searching attitude, an open artist, and altruistic initiator of cultural events. The idea of the award came from Józef Robakowski as well as Kobro and Strzemiński's late daughter – Nika Strzemińska [2]. For 10 years, until 2011, the award was presented by East Gallery; in 2011, Dariusz Bieńkowski (award founder) and J. Robakowski moved the presentation ceremony to the Museum of Art.

The market tactic to preserve the memory of Kobro in the space of Łódź

The Academy of Fine Arts is building the Center of Science and Art and the Park of Art right next to it with two venues: the Center of Science and Art and the Fashion Promotion Center. The Fashion Promotion Center will have black elevations with Kobro color rectangles (the *initiated* will know they allude to her works).

The name Kobro came up twice on the blueprint of the New Center of Łódź. First time – in Rob Krier's urban design concept for the name of the Market located in the very middle of the layout [12, p. 289]. Second time – in the protested idea of naming the whole area of the center *Kobro City* [3; 6; 8, pp. 6–7].

The Environmental Protection Department has its own plans too – Kobro Park is to be designed in the area located by the Academy of Fine Arts along the open Łódka river bed. Before the park is designed, a reservoir will be built in front of the Academy of Fine Arts building (its construction is scheduled for 2012) to enrich the park layout.

Conclusions

Undoubtedly, Katarzyna Kobro – a world famous sculptor who contributed to the cultural growth of Łódź – deserves to be commemorated. However, the question remains if the assumed formula – of multiplying the city spirit of culture by using the artist's name for planned investments: from *Market Kobro* to *City Kobro* – is not an

attempt to appropriate her name for commercial and marketing purposes?

I think that removing Kobro's works from the Neoplastic Hall of the Museum of Art to *ms*[2] which promotes Manufaktura was an act of *violence* committed on the sculptor's works.

Kobro's works in Łódź don't need any *new packaging* and the sculptor's name doesn't need *commercialization*. It is the society that needs more cultural education that should help the society to understand the works of that great artist in both real and spiritual dimensions as well as participate in discovering the actual art resources and consequently – in developing the city of culture.

Translated by
Tadeusz Szałamacha

References

[1] Bomanowska M, *O Katarzynie Kobro w cerkwi i na cmentarzu*, Gazeta Wyborcza, Łódź, 2010.10.10.

[2] dj, *Kobro przyznana,* Gazeta Wyborcza, 2009.11.29.

[3] Jarecka D., *Nie róbcie tego Kobro. W Łodzi trwa walka o Katarzynę Kobro,* Gazeta Wyborcza 2010.06.07.

[4] Kobro K., Strzemiński W., *Kompozycja przestrzeni. Obliczenia rytmu czasoprzestrzennego*, [In:] W. Strzemiński, *Wybór pism estetycznych*, Kraków 2006.

[5] Ładnowska J., *Sala neoplastyczna. Z dziejów kolekcji sztuki nowoczesnej Muzeum Sztuki w Łodzi*, [In:] *Miejsce sztuki. Museum – Theatrum Sapientiae, Theatrum Ani-mabile*, Łódź 1991.

[6] Obywatelskie Forum Sztuki Współczesnej*, Apel Muzeum Sztuki w Łodzi w obronie Katarzyny Kobro*, http://forumsztukiwspolczesnej.blogspot.com/2010/05/apel-muzeum-sztuki-w-odzi-w-obronie.html (access: 7.11.2011).

[7] Pawłowski D.*, Łódź kulturalna: tradycja i siła marzeń*, Dziennik Łódzki, 2009.12.24.

[8] *Pociąg do kultury EC1*, "Dziennik Kolejowy", kwiecień–maj 2010, No. 211.

[9] Uchwała Nr LXII/556/93 Rady Miejskiej w Łodzi, z dn. 22.09.1993 r., w sprawie nadania nazwy głównej alei pieszej w parku im. J. Kilińskiego nazwy: *Aleja Katarzyny Kobro 1898–1951. Rzeźbiarka.*

[10] *Warszawska Galeria Sztuki. Ta oraz kilka innych galerii sztuki w Warszawie… i nie tylko*, http://galeria-sztuki.warszawa.pl/234/muzeum-sztuki-Łódź.html (access: 7.11.2011).

[11] Wycichowska B., *Łódzka przestrzeń pamięci do turystycznego zagospodarowania*, [in:] *Niematerialne wartości krajobrazów kulturowych*, Prace Komisji Krajobrazu Kulturowego, No. 15, Komisja Krajobrazu Kulturowego PTG, Sosnowiec 2011.

[12] Wycichowska, B., *Nowe „serce" dla Łodzi. projekt na miarę XXI wieku*, Czasopismo Techniczne, z. 9., Architektura, z. 4-A, Wydawnictwo Politechniki Krakowskiej, 2008.

[13] Zagrodzki J., *Katarzyna Kobro i kompozycja przestrzeni*, PWN, Warszawa 1984.

[14] http://www.culture.pl/baza-sztuki-pelna-tresc/-/eo_event_asset_publisher/eAN5/content/katarzyna-kobro (access: 7.11.2011).

Mnożenie ducha kultury miasta Łodzi – 5 x Kobro

Łódź na etapie powstawania koncepcji nowoczesnego i kulturalnego miasta XXI wieku w ramach rewitalizacji skoncentrowała się na trwałym zaznaczeniu w przestrzeniach publicznych obecności znanych postaci ze świata kultury i sztuki. Szczególnego wyróżnienia w koncepcjach projektowych doczekała się po kilkudziesięciu latach milczenia Katarzyna Kobro – wybitna rzeźbiarka, która wspólnie z mężem Władysławem Strzemińskim stworzyła w Łodzi jedyną w Polsce kolekcję międzynarodowej awangardy. Dzięki ich zaangażowaniu w 1931 roku w Łodzi otwarto pierwszą wystawę sztuki awangardowej, a sama Łódź zaczęła być postrzegana jako europejskie miasto sztuki.

Zachłyśniecie się Kobro w XXI wieku doprowadziło do sytuacji, że znane i podziwiane dzieła Kobro – zgromadzone „od zawsze" w Muzeum Sztuki przy ul. Więckowskiego – zostały przeniesione do Muzeum Sztuki ms[2] w Manufakturze, natomiast rynek w nowym centrum miasta i park przy Akademii Sztuk Pięknych mają nosić nazwisko artystki; nazwiskiem rzeźbiarki już nazwano główną aleję w parku. im. J. Kilińskiego. Należy zatem zadać pytanie: czy jest to sposób na budowę miasta kultury?

Key words: city of art, commercialization, cultural education

Słowa kluczowe: miasto sztuki, komercjalizacja, edukacja kulturowa

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120215

Barbara Uherek-Bradecka*, Tomasz Bradecki*

Cultural aspects of sauna and SPA architecture in the city – examples of design and execution

Introduction

SPA stands for *sanus per aquam* which in Latin means *health through water*. SPAs are supposed to provide the atmosphere of peace and relaxation and the activities connected with water are to positively affect the human body and mind [6, pp. 66–71]. The term SPA is becoming more and more popular in everyday life. At present SPAs are associated with specific activities (massages, biological regeneration in its broad sense, baths, etc.) as well as products and spaces that are connected with water treatment and special rituals. SPAs are also reflected in the architecture of such buildings as *thermae*, baths, saunas and other buildings that are more and more common also in the city space.

The origin of SPAs can be traced back to hot baths that were present in Asia and in time they were adapted in Europe. Still in the 7th–5th centuries B.C. there were cases of building bonfires used also for baths (mainly by Slavic tribes as well as in Syria, Greece, and Egypt) [4, pp. 6–7].

The ancient Roman baths can be considered the first SPA spaces. The oldest baths known as *thermae* were discovered at Pompeii and they date back to the 2nd century B.C. [5]. The Baths of Caracalla from the 3rd century can be considered some of the biggest. The most important elements of the functional and spatial program of the ancient baths include *apodyterium* (room for undressing), *tepidarium* (room for warm bath), *caldarium* (room for hot bath), *frigidarium* (cold water bath), *palestra* (outside space for exercises). Baths were important buildings in the functional and spatial layout of ancient cities – located in the neighborhood of other important facilities so they could be often used. The greatest and the most magnificent of them could occupy from several to more than a dozen hectares (e.g. the Baths of Caracalla – 20 hectares) and they housed libraries or gyms and they were big enough to provide room for a few hundred or even a few thousand people at the same time. The interior layout of the Roman baths should be considered highly characteristic. Beginning from the baths of Titus, a double (symmetrical) layout of the rooms with frigidarium in its center and the other smaller rooms around it was popular. The frigidarium itself and the spaces around it was very impressive, monumental, tall and vaulted often with apses around it, and the whole structure provided effective perspective views [5] (Fig. 1).

Later baths were public and few private Turkish baths (*hamam*) or Arab baths popular in Islamic countries. The

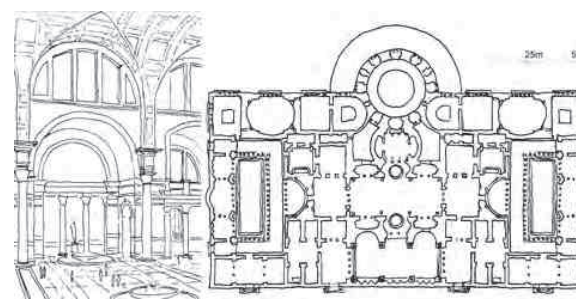

Fig. 1. The Baths of Caracalla in Rome (212–216). An attempt at reconstruction (left) and floor plan (right). Source: [10] (hand sketches by T. Bradecki, B. Uherek-Bradecka, 2012)

Il. 1. Termy Karakalli w Rzymie (212–216 r. n.e.). Próba rekonstrukcji (po lewej) oraz dyspozycja przestrzenna rzutu (po prawej). Źródło: [10] (szkice odręczne T. Bradecki, B. Uherek-Bradecka, 2012)

* Faculty of Architecture, Silesian University of Technology.

greatest of them included numerous baths constructed later during the Ottoman Empire also in the conquered territories (the most famous include the Turkish bath Rudas in Budapest from the 16th century.) The first mentions of the baths in Europe come from the turn of the 10th and 11th centuries: they were then small wooden structures where apart from the vestibule there was the main room with a stove on which water was poured to get a lot of steam [4, pp. 6–7], [2]. Later European baths were in general privately owned by the rulers; they were also built in monasteries, and public baths were more rare [1, pp. 130–132].

Contemporary Sauna Structures

The evident growth in interest in hot baths could be observed in the 20th century, mainly due to the more popular knowledge of their therapeutic properties. The terminology connected with bathing facilities is worth noting: originally *thermae* meant a complex of buildings used for hot baths, entertainment, and relaxation; baths were often parts of *thermae* – rooms used for taking hot baths in water, water vapor or air. Sauna, on the other hand, is a more popular term today meaning a special kind of bath (acc. to the popular Encyclopedia it is a Finnish bath.) So it can be claimed that the terms sauna and bath can be used interchangeably (in some situations) because their functions are very similar, whereas at present we can talk about an evident disappearance of bathing for hygienic purposes and that is why the term sauna is more popular. At present Finland is considered to be the place of origin of saunas – places designed for hot baths. Saunas are very popular there which is reflected in their numerous designs in public buildings and private apartments. The architecture of sauna structures is usually traditional – they are made of wood to as separate buildings or to be fitted inside other buildings. A typical functional and spatial design would include a vestibule to undress and a sauna room with benches and a stove. In most cases the space in front of a sauna is used for cooling: both in the past and at present a bucket with cold water, a river, lake or snow and ice can serve the cooling function.

At present one can notice a broad diversity and specialization of spaces designed to serve the functions connected with the SPA. Some of them are dedicated exclusively for therapeutic practices: massages, therapy, various kinds of special baths. Others include sauna structures designed for rituals connected with building bodily strength in saunas. The rest of the article discusses the huge sauna facilities.

At present one can notice the process of specialization of saunas due to different temperatures, air humidity or accessories such as scents or light. The most popular include:

– Finnish saunas (often described as dry saunas, 80–100 ºC and humidity up to 30%),
– wet saunas (temperature 50–70 ºC and humidity up to 50%),
– smoke saunas (temperature 50–60 ºC and humidity 80–100%),
– aromatic saunas (temperature 60–100 ºC, humidity 0–50%), fragrant oils are poured on hot rocks,
– salt saunas (saunas with elements made of salt blocks that create a sea and salty microclimate),
– saunas with color therapy (saunas equipped with special lamps emitting light in six colors of the prism, providing a unique ambiance as well as healing treatment – bioenergetic),
– bread oven saunas (saunas with bread ovens where bread is baked and eaten and where the aroma is also used as an element of sauna ritual – these saunas are in a sense an analogy to the historical bread ovens that were used as saunas when there was no more bread).

All those definitions and parameters are partly conventional; at present experiments are done with different sauna types and attractions as well as different auxiliary functions, including cooling spaces – necessary to use right after leaving the sauna (cold showers, buckets with cold water, cold water swimming pools, caves with ice rub as well as snow and ice caves) and lounges (spaces for rest after sauna sessions).

The most famous sauna structures in Europe include Mediterana in Bergisch Gladbach in Germany with a very extensive complex of more than a dozen saunas, baths and numerous other auxiliary spaces dedicated to them. The complex has e.g. aromatic, salt, Finnish, Moorish and other saunas – all interiors are decorated with architectural motifs alluding to specific themes. Another example of a typical sauna complex is Bad Bentheim in Germany with seven external thematic saunas (hot, Finnish, eucalyptus, herbal and many other auxiliary functions such as tecaldarium, vaporium (hot rooms) as well as a complex of recreational swimming pools and a group of SPA and wellness amenities. Therme Erding, one of the largest thermal bath complexes in Europe, with its 24 thematic saunas is just a part of a huge functional program including swimming pools, slides, sports and recreation areas.

Rarely do the sauna structures provide only one function – most often this is a supplementary function of a greater SPA complex connected with swimming pools (usually a water park) or some other recreation complex. A significant growth in the number of publicly accessible saunas in Poland began in the period after the 1990s and it has continued until now. It is also worth noting that most of them operate in urbanized areas (in already existing buildings) or near them.

The biggest sauna complexes that have been opened so far in Poland include the following:

– complex of saunas in Wrocław Water Park,
– complex of saunas in 'Banya' in Białka Tatrzańska,
– complex of saunas in 'Termy Maltańskie' in Poznań,
– sauna complex 'Saturn's Palace' in Czeladź,
– sauna complex in water park Nemo in Dąbrowa Górnicza.

The criteria of the selection included the existence of al least four saunas of different types and auxiliary spaces such as relaxation rooms, extensive cooling sections, baths as well as scale i.e. the size of specific saunas in respect of

Table 1. Characteristic features of selected sauna complexes; on the basis of information published by the facilities (ed. by T. Bradecki, B. Uherek-Bradecka, 2012)

Tab. 1. Charakterystyka wybranych kompleksów saunowych; na podstawie informacji publikowanych przez wybrane ośrodki (oprac. T. Bradecki, B. Uherek-Bradecka, 2012)

Location	Year of establishment	Number of saunas, baths and other	Number of baths and other	Number of indoor saunas	Number of outdoor saunas	Rituals for many participants	Space for SPA practices	Separate space for consumption next to saunas	Other function
Wrocław Water Park, Wrocław	2008	5	2	2	1	+	+	+	water recreation complex
Aqua Park 'Fala', Łódź	2008	5		4	1	-	+	-	water recreation complex
Terma Bania, Białka Tatrzańska		6	2	2+1	1	-	+	-	water recreation complex
Water Park, Kraków		4	1	3	0	-	-	-	water recreation complex
Termy Maltańskie, Poznań	2011	11	5	4	2	+	+	-	geothermal recreation complex
Saturn's Palace, Czeladź	2011	9	5	3	1	+	+	+	hotel, conference center
Water Park Nemo, Dąbrowa Górnicza	2001	1	1	4	1	+	-	-	water recreation complex

volume or area. Table 1 presents the characteristic features of the buildings.

It can be claimed on the basis of collected data[1], the most important of which are presented in the Table, that the number of publicly accessible saunas, including especially those next to large water recreation centers has been growing over the last years. However, only in some cases do the sauna spaces provide the possibility of rituals for many participants; most of them rather complement the offer of the main building. Apart from numerous interior saunas and baths which can be considered contemporary reinterpretation of ancient *thermae*, external saunas are becoming more and more popular.

[1] The data presented do not reflect the qualitative features of individual centers. This applies both to saunas and baths (the distinction can be conventional) as well as to the relaxation and cooling sections (not included in the table which affect the architecture of the complex) and the space provided for SPA practices (in this case it is difficult to describe them briefly without qualitative features).

Examples of Original Sauna Designs

External saunas for many users, which so far have not become so popular in Poland (there are only a few such designs), can be considered rather important in the functional and space program of sauna complexes. The article presents the original design of an external complex of thematic saunas at Wrocław Water Park which complements the offer of the existing saunarium. The main assumption of the design was the creation of an original complex of saunas with varied size and themes, and so the project features: a multimedia sauna (with an audio-visual system integrated with interior lighting (a form of color therapy), a salt graduation tower (with salt water running down on the walls for a better and more healthful microclimate), a sauna for as many as 50 to 80 people and a bread stove sauna and a sauna partly submerged in the ground, similarly to the original Russian sauna so called *banya*.) The whole complex shall be located in the existing garden in the sauna section at Wrocław Water Park with a separate entrance and exit to any of the attractions. The design also includes a large relaxation lounge with a fireplace and a consumption area. All saunas shall be located in one ground floor building made of wood so that it would blend into the existing garden and the Finnish sauna (Fig. 2).

At present the complex of Termy Rzymskie (Roman Thermae) at the Saturn's Palace in Czeladź is one of the most famous buildings dedicated exclusively to SPA in Poland. The main motif of the style of the complex is worth noting; it is supposed to resemble the ancient *thermae* in Pompeii. The saunas are located in the basements of the converted Saturn's palace from the beginning of the 20th century that once housed the headquarters of Saturn coal mine (Fig. 3). It is one of few examples of design where the recreation function does not dominate – the SPA complex in Czeladź complements the hotel and conference functions that are located in the remaining part of the building. The functional program offers a number of saunas and baths which allude with their themes to antiquity, which was expressed primarily in the interior decorations (Fig. 4). The complex includes a large external sauna (ca 5×12 m) The main objective of the project was to design a sauna for a number of users with benches on three levels for as many as 49 people sitting around the center for the person conducting the ceremony.

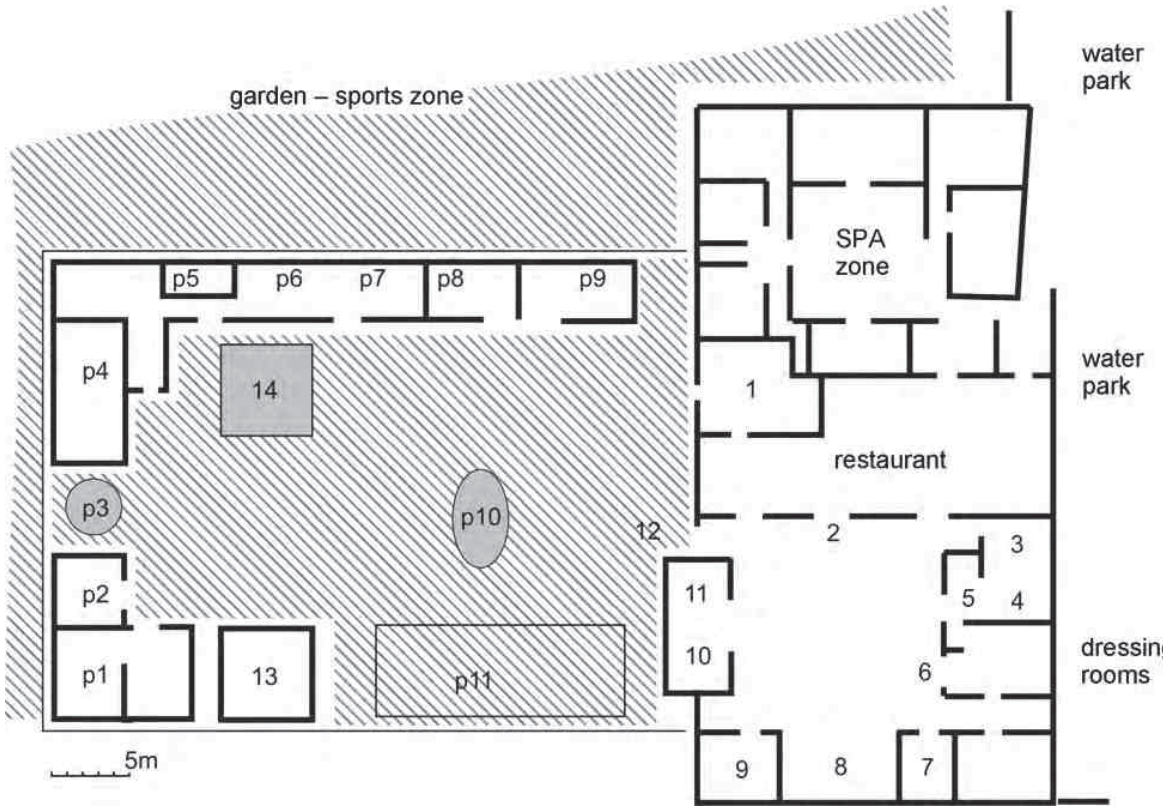

Fig. 2. The functional plan of the existing and planned sauna section and SPA at Wrocław Water Park; the existing sauna section: 1 – relaxation room, 2 – stands for warming up hands, 3 – solaria, 4 – steam bath, 5 – swimming pool for Kneipp hydrotherapy, 6 – ice fountain, 7 – stone bath, 8 – Thelasso swimming pool with salt water, 9 – cold water room, 10 – Finnish sauna, 11 – biosauna, 12 – garden, 13 – external Finnish sauna, 14 – external swimming pool with cold water, planned section: p1 – multi media sauna, p2 – salt graduation tower, p3 jacuzzi with a cooling swimming pool in the rock salt cave, p4 – sauna for many people, p5 – bread stove sauna, p6 – bar, p7 – rental, p8 – ice cave, p9 – earth sauna, p10 – external Kneipp water massage, p11 – recreation pergola with deckchairs; hatched external section, garden (ed. by T. Bradecki, B. Uherek-Bradecka, 2012)

Il. 2. Układ funkcjonalny istniejącej oraz projektowanej strefy saunowej i spa we Wrocławskim Parku Wodnym ; część saunowa stan istniejący: 1 – pokój relaksacyjny, 2 – stanowiska do rozgrzewania rąk, 3 – solaria, 4 – łaźnia parowa, 5 – basen do hydroterapii Kneippa, 6 – fontanna lodowa, 7 – łaźnia kamienna, 8 – basen Thelasso z solanką, 9 – sala zimnej wody , 10 – sauna fińska, 11-biosauna, 12 – ogród, 13 – sauna fińska zewnętrzna, 14 – zewnętrzny basen z zimną wodą, część projektowana: p1 – sauna multimedialna, p2 – tężnia solankowa, p3 jacuzii oraz basen schładzający w grocie skalnej, p4 – sauna wieloosobowa, p5 – sauna chlebowa, p6 – bar, p7 – wypoczywalnia, p8 – grota lodowa, p9 – sauna ziemna, p10 – zewnętrzny masaż wodny Kneippa, p11 – pergola wypoczynkowa z leżakami; kreskowaniem oznaczono część zewnętrzną, ogrodową; kreskowaniem oznaczono przestrzenie zewnętrzne ogrodu (oprac. T. Bradecki, B. Uherek-Bradecka, 2012)

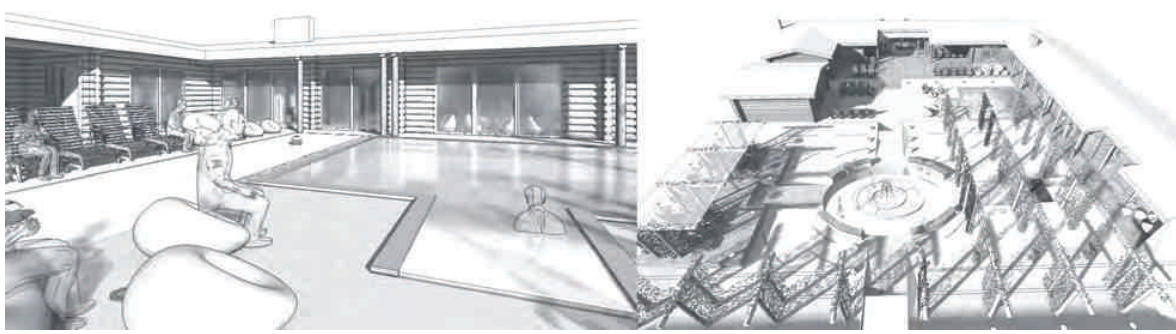

Fig. 3. Perspective view of the planned complex of thematic saunas, view from above on the right, perspective view on the left – the existing swimming pool for cooling and the newly designed building (ed. by T. Bradecki, B. Uherek-Bradecka, 2012)

Il. 3. Widoki perspektywiczne projektowanego kompleksu saun tematycznych, po prawej widok z góry, po lewej perspektywa – istniejący basen do schładzania oraz nowo projektowany budynek (oprac. T. Bradecki, B. Uherek-Bradecka, 2012)

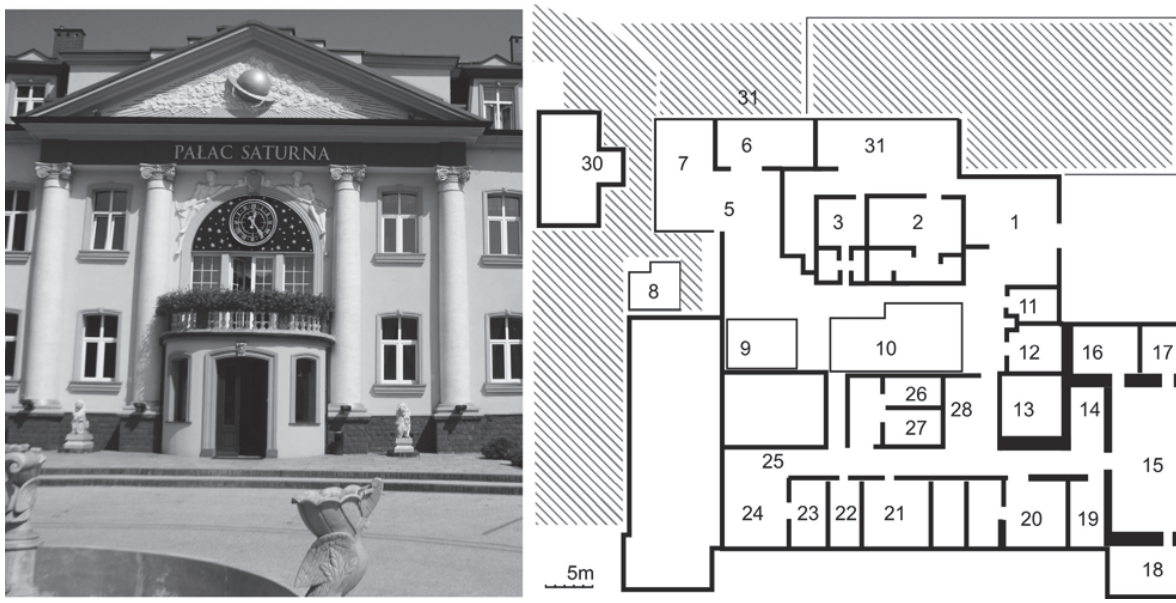

Fig. 4. Complex of Roman Thermae in Saturn's Palace in Czeladź; on the left – main entrance, on the right: functional program: 1 – Reception/main entrance, 2 – Apodyterion men's dressing rooms, toilet, shower, 3 – Apodyterion women's dressing rooms, toilet, shower, 4 – nudist beach, 5 – restaurant, 6 – rental, 7 – recreation deck, 8 – external swimming pool, 9 – swimming pool with massage chairs, 10 – swimming pool with waterstream, 11 – Temple of Sun solarium, 12 – Temple of Cleopatra bath and massage, 13 – Temple of water, 14 – Frigidarium cold water well, shower, 15 – atrium with ice fountain, 16 – Sauna of Cleopatra, 17 – biosauna, 18 – Sauna of Cesar, 19 – Laconium dry bath, 20 – Tepidarium rental, 21 – Calidarium thermal cave, 22 – Graduation Tower: thermal salt bath, 23 – Rasul, 24 – Hamam, 25 – Reception, 26 – Caldaria herbal bath, 27 – Caldaria flower bath, 28 – VIP Apodyterion dressing rooms, toilet shower, 29 – Beach, 30 – Temple of Saturn, 31 – Decks.
Source: [10] (ed. by T. Bradecki, B. Uherek-Bradecka, 2012)

Il. 4. Kompleks Termy rzymskie w Pałacu Saturna w Czeladzi; po lewej – wejście główne, po prawej: program funkcjonalny: 1 – recepcja/ wejście główne, 2 – Apodyterion: szatnie męskie, WC, prysznic, 3 – Apodyterion: szatnie damskie, WC, prysznic, 4 – plaża naturystyczna, 5 – restauracja, 6 – wypoczywalnia, 7 – taras wypoczynkowy, 8 – basen zewnętrzny, 9 – basen z leżankami masującymi, 10 – basen z przeciwprądem, 11 – Świątynia Słońca: solarium, 12 – Świątynia Kleopatry: kąpiel i masaż, 13 – Świątynia Wody: prysznice wrażeń, 14 – Frigidarium: studnia zimnej wody, natrysk, 15 – Atrium z fontanną lodową, 16 – Sauna Kleopatry, 17 – biosauna: sauna wrażeń, 18 – Sauna Cezara, 19 – Laconium: łaźnia sucha, 20 – Tepidarium: wypoczywalnia, 21 – Calidarium: grota termalna, 22 – Tężnia termalna: łaźnia solna, 23 – Rasul, 24 – Hamam, 25 – recepcja, 26 – Caldaria: łaźnia ziołowa, 27 – Caldaria: łaźnia kwiatowa, 28 – VIP Apodyterion: szatnie, WC, prysznic, 29 – plaża, 30 – Świątynia Saturna, 31 – tarasy. Źródło: [10] (oprac. T. Bradecki, B. Uherek-Bradecka, 2012)

Fig. 5. External sauna for many users at the Saturn's Palace complex in Czeladź (photo by Tomasz Bradecki, 2012)

Il. 5. Zewnętrzna sauna wieloosobowa w kompleksie Pałac Saturna w Czeladzi (fot. Tomasz Bradecki, 2012)

Cultural and Spatial Aspects of Sauna Structures

The architecture of sauna complexes and consequently the way in which saunas are used is rather significant aspect connected with sauna structures. The historical Roman baths located in the centers of large cities had two basic functions: utility function – they were used to meet the real needs of people in respect of hygiene and recreation as well as the social function – the rituals which were performed there and the space provided opportunities for meetings and discussions. The typical contemporary specific sauna rituals include washing up, entering the sauna, warming up (steaming up), leaving and cooling. At present such group sauna rituals as pouring fragrant oils on hot stones, fanning the users with hot air or other attractions are more and more popular. Silence is recommended dur-

ing sauna sessions, the users are, however, willing to 'receive' information and not to 'transmit' it, which is similar during cultural events. Such group sauna rituals require spaces big enough to accommodate at least 25–100 people. Such requirements cause specific space design: it is necessary to design a building that can accommodate the users on benches (auditorium) with unobstructed view or access to the center with a stove and a place for the person performing the ritual of fanning the heat (stage.) It is also necessary to provide a sufficiently big space in front of the entrance (foyer) i.e. the cooling area with various equipment used by a number of people at the same time: showers, buckets of cold water, cold water swimming pools, ice dispensers or snow caves. Aromatic séances (spectacles) (e.g. with odors) are organized with fragrant oils poured on the stones in saunas or thematic evenings with consumption. Such events attract as many as several dozen of people, which also creates opportunities for interpersonal contacts. A separate space for consumption in sauna sections is a rather significant spatial element but few complexes offer it. That function enables the participants to stay longer in the SPA and sauna facilities, which can increase the culture forming role of the whole complexes.

The contemporary sauna architecture is contemporary only in some cases; usually it reinterprets or sometimes imitates ancient patterns. Despite imitating the classical aesthetics, the model of using this type of space has changed: in ancient times the baths took a lot of space and were monumental and their individual functions were directly connected with one another, whereas at present those functions are separate. When comparing the scale of the whole complexes it can be claimed that contemporary Aquaparks correspond to ancient *thermae*, however, the main function of baths was assumed by sauna, SPA, and wellness sections – it is especially evident in the number of users: the biggest contemporary complexes can take as many as 3 thousand people (e.g. Wrocław Water Park), whereas e.g. the Baths of Caracalla could accommodate about 1600 users. The proportions of space have also changed: the largest space is occupied by swimming pools and other water attractions, whereas the other spaces such as saunas have become cozy and much smaller. In some cases the space development has also changed; originally it was a large, monumental building with its facilities inside, whereas at present (Bad Bentheim, the planned saunas in Wrocław) it can operate as small, separate facilities located outside. The bigger the buildings, the more fitting they are for collective behaviors typical of cultural events – the water recreation spaces are in some cases so big that they can be used as venues for cultural events – examples can include the performance of the Puppet Theater in Wrocław Water Park ('Sharks in the Swimming Pool') or concerts and music performances in Therme Erding (the swimming pool provided space for the audience). The growing number of such cultural events taking place in this type of buildings in a way forces their location. After leaving their locations, which can be observed at the beginning of the 20th century, sauna structures go back to the urban space and become important culture forming elements more and more often used by the inhabitants of big cities.

The contemporary expectations of the SPA and sauna spaces are bigger and bigger, and consequently there is a need to create new buildings that will meet those expectations. One can talk about a trend (evident especially among people living in large agglomerations) to often use saunas with many other people at the same time, which causes specific behavior (culture) in saunas and undoubtedly affects the space development in those buildings. The contemporary architecture of sauna structures, especially those located in the cities or around them, obviously demonstrates some cultural aspects. The question remains if SPA is and will be only a fad or will it become a timeless function permanently connected with the life of city dwellers with its own contemporary patterns of both human behavior (cultural, not only in the culture of using SPA) and also in architecture.

Translated by
Tadeusz Szalamacha

References

[1] Butters Ch., *Housing and timber construction in Norway: status trends and perspectives for sustainability*, [In:] *Eco – House North*, K. Kuismanen (ed.), Oulu 2007, pp. 130–132.
[2] Cieniawa T., *Sauna w domu i zakładzie pracy*, IWZZ Warszawa 1984.
[3] Wagner A., *Historia powstania sauny*, "Sauna – Ogólnopolski Kwartalnik Związku Saunowego", 2004, No. 3, pp. 5–6.
[4] Wagner A., Koper K., *Historia powstania sauny*, "Sauna – Ogólnopolski Kwartalnik Związku Saunowego", 2004, No. 1, pp. 6–7.
[5] Watkin D., *Historia architektury zachodniej*, Wydawnictwo Arkady, Warszawa 2001.
[6] Widera B., *Architektura obiektów SPA*, "Archivolta", 2011, No. 2, pp. 66–71.
[7] www.mediterana.de (access: 14.07.2012).
[8] www.parkwodnywroc.pl (access: 15.07.2012).
[9] www.saunapark-epe.de (access: 15.07.2012).
[10] www.termyrzymskie.eu (access: 15.07.2012).
[11] www.therme-erding.de (access: 15.07.2012).

Architektura obiektów saunowych oraz SPA w kontekście kultury miasta na przykładzie projektów i realizacji

Przedstawiono problematykę współczesnych obiektów saunowych oraz SPA. W artykule zaprezentowano współczesne kierunki, wg których realizuje się tego typu przestrzenie oraz przeprowadzono analizę porównawczą: sprawdzono czy i w jaki sposób obecne termy, łaźnie czy sauny przypominają ich odpowiedniki znane z historii. Przeprowadzono również dyskusję, w jaki sposób tego typu obiekty oddziaływały kiedyś i współcześnie na kulturę miasta. Skala i program funkcjonalny współczesnych kompleksów rekreacyjnych SPA pozwalają na hipotezę, że pomimo swojej rekreacyjnej funkcji obiekt może kształtować styl życia, a więc również kulturę w mieście. Jako przykład współczesnych tendencji w tej dziedzinie autorzy artykułu prezentują autorski projekt kompleksu saun tematycznych przy Wrocławskim Parku Wodnym. Zaprezentowano aktualną wiedzę na ten temat oraz opisano rolę, jaką mogą pełnić tego rodzaju obiekty w kształtowaniu kultury miasta.

Key words: SPA structures, saunas, recreation spaces

Słowa kluczowe: obiekty SPA, sauny, przestrzenie rekreacji

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120216

Andrzej Białkiewicz*

The cultural life in Vilnius in the interwar period

Every city, growing for centuries as the natural environment for its inhabitants, is the center of attention where the best and bravest citizens make countless efforts in the aim of making its specific buildings look grand and nice as well as improving the city as a whole to best meet the needs both practical and spiritual of whole generations

[13, p. 1].

The interwar period in Vilnius

It was Vilnius that was the center of national traditions and Polishness during partitions. After the January Uprising failed, the cultural life of the city virtually collapsed. Only after 1919, when Stefan Batory University, closed by czarist authorities in 1832, was reactivated, were the important organizations of artists and scientific societies established in the city. The city soon became the center of the artistic community. As a result of its great achievements in the area of fine arts, theater, literature, architecture, conservation of historical sites and scientific research, Vilnius was an influential cultural center in the interwar period. It should be stressed that the significance of artistic groups operating in the city was great. Both the number of exhibitions and the participation of the artists in Vilnius in Polish and foreign exhibitions also testify to the presence of Polish culture in that city.

Vilnius organizations of artists

The first Polish organization of professional artists in the interwar period was the Vilnius Society of Fine Arts (*Wileńskie Towarzystwo Artystów Plastyków*). It was established in May 1920 by the painters Ludomir Sleńdziński, Wacław Czechowicz, Bronisław Jamontt, Józef Karczewski, Michał Rouba, the sculptor Piotr Hermanowicz and the architect Stanisław Woźnicki. L. Sleńdziński was its first president and he held that position during the whole existence of WTAP, except for 1923–1925, when he was traveling abroad. The Statute of the Society, was approved on May 28th, 1920, provided the basic objectives that included the promoting of artistic culture, providing assistance to artists and integrating the artistic community. Regarding the members of WTAP, it can be noted that apart from Józef Karczewski, who came from Warsaw, they all were from Vilnius. They all studied at the Academy of Fine Arts in Petersburg. Soon the Society grew and among its new members were e.g. Rafał Jachimowicz, Edward Karniej, Teodor Bursze, Jan Dąbrowski, Szczęsny Kowarski, Gustaw Pilecki, Czesław Wierusz-Kowalski. They were painters, architects and a sculptor. On February 27, 1921, the Society opened the "School of Drawing" offering three-year-long courses of studies. The program included classes in drawing, painting, sculpture, technical drawing, composition and graphic. Lectures included art history, perspective, anatomy, pedagogy, drawing methods and descriptive geometry. L. Sleńdziński was the school's director and when he was abroad Czesław Wierusz-Kowalski would assume the director's obligations. It turned out that there was a great demand for this type of school

* Faculty of Architecture, Cracow University of Technology.

in Vilnius and around it. The school was very popular and its operation was specially appreciated in the artistic community in Vilnius. A review of its students' works exhibitions read that: "The secondary school of drawing is the first real result of the activity initiated by W.T.A.P. against dilettantism in pure art and applied by implanting students with the fundamental knowledge of fine arts – both theoretical and practical. The exhibited works (…) evidently testified to the qualifications of the school's directors with the painter artist L. Śleńdziński, their rigorous methods, and the professional knowledge of the teaching system" [3, p. 43]. Although as a result of withdrawing the ministerial aid in 1923 the school was closed, the members of WTAP continued to teach drawing. Two years later the Ministry of Religious Denominations and Enlightenment opened Supplemental Courses for Artisans that were transformed in 1928 into the School of Handicrafts in Vilnius.

Ten years after WTAP was established, on February 14, 1930, Czesław Znamierowski, Władysław Dunin-Marcinkiewicz and Piotr Żyngiel established the Vilnius Society of Independent Artist Painters (*Wileńskie Towarzystwo Niezależnych Artystów Malarzy*). Its Statute provided that its objective is to "spiritually unite the artistic painting forces that are not associated in any kind of society in order to strive together for the elevation of culture in painting art" [6, p. 30]. Two years later, WTNAM with its new members assumed the name of Vilnius Society of Independent Fine Arts (*Wileńskie Towarzystwo Niezależnych Artystów Sztuk Plastycznych*). Its new Statute defined its objectives which included e.g. organizing exhibitions, lectures, and opening art schools. The Society existed until 1939. During the interwar period, other groups were established too such as "Art Cooperative (*Spółdzielnia Artystyczna*)", "Vilnius Artists' Cooperative (*Spółdzielnia Pracy Artystów Wileńskich*)", "Society of Fine Arts Vilnius Group (*Towarzystwo Artystów Plastyków Grupa Wileńska*)", "Jewish Society of Fine Arts (*Żydowskie Towarzystwo Artystów Plastyków*)". In line with their Statutes, apart from protecting their professional interests, all of those organizations contributed to a great increase in the number of exhibitions and turning Vilnius into an important artistic and cultural center in Poland. The first exhibition in Vilnius after 18 years was held in December 1921. It exhibited the Polish painting masterpieces since the second half of the 19th century until contemporary times. The first Annual Exhibition of the Vilnius Society of Fine Arts was opened on April 23rd, 1922 in Vilnius at Mickiewicza Street 33a. It was a memorable event for the community of artists [14, pp. 7–9], [9, pp. 2–3], [4, p. 3]. "Południe" Magazine wrote that "Vilnius held the first ever exhibition of the works of its own artists and that is why the exhibition of the Society with 245 works of its 24 members is for Vilnius a serious and promising event.(…) The most prominent painters include Mr. L. Śleńdziński who relentlessly strives for impeccable composition, synthetically enhanced form enclosed within a kind of highly expressive character of drawing. His profound knowledge and respect for the mastery of early painting is a means of achieving those objectives so his works, portraits and panneau could be distinguished from among other contemporaries with perfect understanding of oil painting, fitness, and simplicity of form as well as decorative planes" [11, p. 58]. Already in October the same year, the Society held the first exhibition in Warsaw in the building of former Officer Cadet School in Łazienki Park [2, p. 15]. The exhibition was honored with the presence of Marshal Józef Piłsudski with a group of diplomats and celebrities form the Warsaw cultural community. Apart from a lot of exhibitions held by the organizations of artists operating in Vilnius, individual exhibitions were organized in the city

Fig. 1. Vilnius. "Bracia Jabłkowscy" Joint Stock Company Department Store Building, designed by Karol Jankowski and Franciszek Lilpop. Source: [14]

Il. 1. Wilno. Dom Towarowo-Przemysłowy Spółki Akcyjnej „Bracia Jabłkowscy", proj. Karol Jankowski i Franciszek Lilpop. Źródło: [14]

too – for instance the exhibition of sketches by Stanisław Noakowski in 1923, watercolors by Anna Römerowa in 1926, wood engravings by Władysław Bielecki in 1933, paintings by Wojciech Kossak in 1937 and many others. It should be emphasized that all these exhibitions had special significance in the artistic life of the city, being the core of its cultural life.

The Cultural Magazines in Vilnius

A significant growth in the number of the periodicals on culture should also be noted. For two years since September 1921, WTAP published its own magazine dedicated to art and artistic review "Południe". A dozen or so periodicals on art were published during the interwar period[1]. Furthermore, such dailies as "Kurier Wileński", "Dziennik Wileński", and "Słowo" dedicated pretty much of its publishing space to culture too. The authors of art reviews in the press included art historians, local writers, journalists as well as artists themselves. The community of Vilnius was informed on a regular basis not only of the current artistic events in the city but it was provided with the information about culture in general as well. Undoubtedly, these activities contributed to the popular growth of interest in art.

[1] "Hipogryf" (1920), "Południe", "Sztuka i Film" (1924), "Wileński Przegląd Artystyczny" (1924), "Tygodnik Wileński" (1925), "Przegląd Artystyczny" (1925–1936), "Sztuka i Sport" (1926), "Światfilm" (1927), "Źródła Mocy" (1927–1931), "Nasza Forma" (1930), "Włóczęga" (1932–1936), "Środy Literackie" (1935–1937), "Comoedia" (1938–1939). Source [6, pp. 47–48].

Architecture of Vilnius

Some of the buildings which were erected during the interwar period in Vilnius were significant achievements of Polish architecture of that period. They include slightly earlier designs by Antoni Wiwulski (1877-1919) – the sculptor and architect who designed the church of the Sacred Heart of Jesus in Pohulanka in 1913. The construction was suspended when World War I broke out and the architect's death prevented its completion as originally designed because A. Wiwulski did not leave the final design version. J. Kłos claimed that the building had "completely new forms, sculptural rather than architectural.(…) Although the artist made an audacious attempt on designing an exceptionally difficult building and he himself was only looking for a means of expression of his ideas relying on the patters on French modernism, one could expect that his talents would win over still uncontrolled material and overtly vivid imagination" [13, p. 91]. In the 1960s, the church, which was still unfinished, was converted into a performance hall of the Trade Unions' Community Center (*Dom Kultury Związków Zawodowych*). The "Bracia Jabłkowscy" Joint Stock Company Department Store Building which opened on June 12, 1924 (Fig. 1) was one of the first architectural designs in the interwar period in Vilnius. In 1921, "Bracia Jabłkowscy" Company

Fig. 2. Vilnius. House at Montwiłłowski Street, designed by Stefan Narębski. Source: [16]

Il. 2. Wilno. Dom przy zaułku Montwiłłowskim, proj. Stefan Narębski. Źródło: [16]

purchased the building that was only in the construction stage. "The original design of the building was different: the first building with office space and stores at the ground floor in Vilnius was to be built in the most prominent place of the city, at the junction of three streets. These plans were thwarted by the turmoil of war" [1, p. 10]. Karol Jankowski and Franciszek Lilpop bought the building alteration design to meet the needs of Bracia Jabłkowscy Joint Stock Company. The construction was completed in 1921–1924. The architects used a steel-reinforced concrete frame structure that enabled them to freely design the open-space interior layout. The main staircase with elevators was designed in the center opposite the entrance. Its architecture is dominated by simple forms with simple historical detail and the rhythmic layout of pilasters emphasizes the monumental character of the façade. There is a certain analogy visible between that building and the building of the "Bracia Jabłkowscy" Department Store designed 10 years earlier by the same team of architects in Warsaw. It can be claimed that the classical composition of forms was combined with a frame structure. A.K. Olszewski classifies that architecture as "half-modernism based on the classical conception and other historical forms" [10, p. 31]. The no longer existing residential house for officers located at Wileńska Street is another building worth noting. That five-storied grand building was erected at the end of the 1920s. Its architecture was based on a symmetrical axial plan, whereas the forms – tympana, columns, and porticos followed the ancient–Palladian patterns [10, p. 30]. That monumental structure, destroyed in 1944, was designed in its forms in line with academic classicism. At the same time, the miners' barracks designed by Juliusz Kłos were built. That building also features evident forms of academic classicism. *The large building of the Institute of Descriptive Anatomy designed by Arch. Konrad Kłos,* built in 1928–1929, had similar architecture [13, p. 162]. The construction of the Technical School designed by Ludwik Sokołowski began in the second half of the 1920s. "The complex, designed in the spirit of historicism, was composed of the main building with an elevated projection and side wings whose structures cascaded along with the landscape. The unfinished façades indicated the ground level ready for rustication, prominent cornices and sills. The tall roofs with lucarnes and architecturally designed chimneys provided an attractive and monumental building" [8, pp. 126, 127]. Other designs featuring the forms of academic classicism, designed by Stefan Narębski, included for instance the house at Montwiłłowski Street from 1929 (Fig. 2) of the elementary school in Antokol 1930-1931 (Fig. 3). During the interwar period, there were also other buildings designed in Vilnius with half-modern features and no distinct forms of academic classicism such as constructed in 1931 the building of the Chamber of Commerce designed by Zygmunt Tarasin or the Polish Radio Station designed by Antoni Dygat at the beginning of the 1930s. Interesting public buildings were erected in the second half of the 1930s too.

They include for instance the building constructed in 1936-1937 of *Powszechna Kasa Oszczędności* designed by Zbigniew Puget and Juliusz Żórawski (Fig. 4). The five-storied building, designed partly in frame structure, features a representative interior of the two-storied tall transaction room decorated with a wall painting by Ludomir Sleńdziński titled "Work–Fortune–Frugality". It is a triptych painted with tempera in *al secco* technique presenting the allegories of *Fortune, Work, Frugality*. The composition by Sleńdziński took up the whole wall above the entrance to the treasury vault. "Everything was clearly and logically subjected to the main objective of the work – its decorative function" [5, p. 5]. Another example is the building constructed in 1937–1938 of *Bank Gospodarstwa Krajowego* designed by Stanisław Gałęzowski and Jerzy Pańkowski (Fig. 5).

The four-storied building in reinforced-steel frame structure also had its transaction room decorated with a wall painting by Ludomir Sleńdziński. It was an allegory titled "Economic Life in Vilnius Land". Its central section with the scene titled the "Symbol of Time" was framed on the sides by the paintings of such national industries as "Weaving, Industry, Carpentry" and "Commerce, Fishing,

Fig. 3. Vilnius. Elementary School in Antokol, designed by Stefan Narębski. Source: [15]

Il. 3. Wilno. Szkoła Powszechna na Antokolu, proj. Stefan Narębski. Źródło: [15]

Fig. 4. Vilnius. Building of Powszechna Kasa Oszczędności, designed by Zbigniew Puget and Juliusz Żórawski, (photo by M.J. Żychowska, 2009)

Il.4. Wilno. Gmach Powszechnej Kasy Oszczędności, proj. Zbigniew Puget i Juliusz Żórawski, (fot. M.J. Żychowska, 2009)

Fig. 5. Vilnius. Building of Bank Gospodarstwa Rolnego, designed by Stanisław Gałęzowski and Jerzy Pańkowski, (photo by M.J. Żychowska, 2009)

Il. 5. Wilno. Gmach Banku Gospodarstwa Rolnego, proj. Stanisław Gałęzowski i Jerzy Pańkowski, (fot. M.J. Żychowska, 2009)

Timber Floating". The whole composition falls in between the "conventionalized classicism and realism" [7, p. 492]. The entrance projection was decorated with the sculpture by Tadeusz Godziszewski. Another public building from the second half of the 1930s was the Social Insurance building designed by Stanisław Murczyński and Jerzy Sołtan constructed in 1937–1938. The five-storied building was erected as a frame structure. E. Małachowicz stated that "it is one of the most prominent architectural structures of those times in Vilnius. (…) The whole structure (…) alludes to classicism" [8, pp. 129, 130]. At the end of the 1930s, the elementary school designed by Romuald Gutt with evident functionalism features was constructed at Beliny-Prażmowskiego Street. There were numerous other residential buildings designed in the interwar period such as townhouses, villas, single family houses. Apart from that there were a lot of great designs that were never completed because of World War II broke out. This is also why some of the constructions that began just before 1939 were never finished.

It can be claimed that many new important buildings were constructed in the interwar period in Vilnius. It is clear that architects cooperated with sculptors and painters. Apart from the architectural heritage of the interwar period one should not forget that Vilnius is a city with great Gothic through Renaissance architecture.

Vilnius, culture, interwar

During the interwar period, Vilnius was one of the main centers of artistic life in Poland, a city of art and culture. All of the phenomena described above testify to the existence of an important cultural community affecting not only the city itself but far beyond its borders. It can be claimed that Vilnius was one of the most important cultural centers in the Second Republic of Poland.

Translated by
Tadeusz Szałamacha

References

[1] "Architekt", 1924, Vol. 19, No. 1, p. 10.
[2] Białkiewicz A., *Ludomir Sleńdziński 1889–1980. Pierwszy rektor Politechniki Krakowskiej,* Kraków 2009.
[3] C. *Wystawa Szkoły Rysunkowej W.T.A.P.,* "Południe", Wilno 1921, No. 1, p. 43.
[4] Inter., *Popis naszych plastyków, "Gazeta Krajowa"* 1922, No. 86 (20 IV), p. 3.
[5] Kieniewicz K., *Dzieło Ślendzinskiego w P.K.O.,* "Słowo" 1937, No. 346, 15 XII, p. 5.
[6] Konstantynów D., *Wileńskie Towarzystwo Artystów Plastyków 1920–1939,* Warszawa 2006.
[7] Luba I., *Malarstwo monumentalne II Rzeczypospolitej,* "Biuletyn historii sztuki", Vol. LXX, No. 3–4, Warszawa 2008.
[8] Małachowicz E., *Architektura dwudziestolecia międzywojennego w Wilnie,* [In:] *Studia i materiały do teorii architektury i urbanistyki,* Warszawa 1989.
[9] Nix, *Z Salonu Sztuk Pięknych,* "Gazeta Wileńska" 1922, No. 104 (11 V), pp. 2–3;
[10] Olszewski A.K., *Nowa forma w architekturze polskiej 1900–1925. Teoria i praktyka.* Wrocław 1967.
[11] *Pierwsza doroczna wystawa Wileńskiego Towarzystwa Artystów Plastyków,* "Południe", Wilno 1922, No. 3, marzec–lipiec, p. 58.

[12] Romer H., *Przechadzka po wystawach,* "Przegląd Wileński" 1922, No. 20/21, pp. 7–9.
[13] *Wilno. Przewodnik krajoznawczy*, Juljusza Kłosa, Prof. Uniwersytetu St. Batorego, wyd. 3, Wilno 1937.
[14] http://www.radiownet.pl/publikacje/kacik-baltycki-z-5-maja-handel-w-przedwojennym-wilnie (access:12.01.2012).
[15] http://pl.wikipedia.org/w/index.php?title=Plik:Antakalnio_vidurine_mokykla.jpg&filetimestamp=20080615203250 (access:12.01.2012).
[16] http://pl.wikipedia.org/wiki/Stefan_Nar%C4%99bski (access: 12.01. 2012).

Życie kulturalne Wilna a dwudziestolecie międzywojenne

W okresie zaborów znaczącym ośrodkiem narodowych tradycji oraz polskości było Wilno. Po upadku powstania styczniowego życie kulturalne miasta wyraźnie się załamało. Dopiero od roku 1919, od momentu reaktywowania zamkniętego przez władze carskie w 1832 roku Uniwersytetu im. Stefana Batorego, powstały tu znaczące organizacje artystyczne oraz towarzystwa naukowe. Miasto wkrótce stało się centrum środowisk twórczych. Sukcesy w dziedzinie plastyki, teatru, literatury, architektury, konserwacji zabytków oraz badań naukowych spowodowały, że Wilno w okresie międzywojennym było znaczącym w kulturze miastem. Należy tu podkreślić znaczenie działalności ugrupowań artystycznych, jak chociażby Wileńskiego Towarzystwa Artystów Plastyków, czy Wileńskiego Towarzystwa Niezależnych Artystów Malarzy. Liczba zorganizowanych wystaw oraz aktywność wileńskich twórców w wystawach zarówno polskich, jak i zagranicznych stanowią świadectwo obecności tego miasta w kulturze polskiej. W okresie dwudziestolecia międzywojennego w Wilnie powstały również realizacje architektoniczne stanowiące znaczące osiągnięcia architektury polskiej tego okresu. W architekturze tej wyraźnie widoczne jest współdziałanie architektów z innymi twórcami, jak rzeźbiarzami, czy malarzami. Wszystkie te zjawiska dowodzą istnienia w latach międzywojennych istotnego środowiska kulturalnego oddziaływającego nie tylko na samo miasto, ale również daleko poza nim.

Key words: Vilnius, artists, interwar

Słowa kluczowe: Wilno, artyści, dwudziestolecie międzywojenne

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120217

Piotr Furmanek*

The culture-forming aspects of revitalization – the case of extension of the Sarphatistraat Offices building in Amsterdam

Introduction

When Cicero used the term "cultura animi"[1] for the first time in his work *Disputationes Tusculanae* he distinguished two significant aspects of culture stating that: "To you it is that we owe the origin of cities; you it was who called together the dispersed race of men into social life" [1]. It is then culture that generates both cities and societies. In that context cities should be considered to be public spaces with characteristic values of cultural heritage where the phenomena and events, creating a separate sphere of life and activities of groups of people, take place. In contemporary cities such activities universally include all kinds of artistic performances and the buildings of cultural value most often include theaters, cinemas, and entertainment venues. It should be remembered, however, that apart from mass culture such buildings as museums, art galleries or libraries also exist in the city culture space. Such an extended list of the buildings of cultural value in the city does not include all possible examples. For instance the building of Sarphistraat Offices in Amsterdam designed by Steven Holl and built in 1996–2000 defies certain patterns.

* Faculty of Architecture, Wroclaw University of Technology.

[1] Cultura animi – Latin for cultivation of the mind.

Sarphatistraat Offices

The building of Sarphatistraat Offices is an addition to the renovated 19th-century building of former Federal Warehouse of Medical Supplies located in downtown Amsterdam. The extension of the four-story U-shaped brick building included adding a huge pavilion located by the Singel Gracht canal adjacent to one of the outbuildings (Fig. 1). As requested by the investor – Public Housing Corporation, a firm managing real estate – the existing part was designed as offices and the newly-designed addition as a multi-functional space with a conference room that could be used for weddings, meetings and other events (Fig. 2). A 48-car parking garage was designed in the underground section. A new promenade was designed in the public space around the building along the canal with benches and a row of trees [4] .

The investment can be then considered to be a revitalization of a post-industrial space which lost its original function and purpose. No revitalization is limited only to renovating the building fabric but it also has additional sociological effects. The building which was designed to meet the needs of the local community positively affects the integration and activation of small groups of people connected with their place of residence, serving the society-forming role. Participating in local cultural events creates a sense of cultural and environmental identity. Thus that specific investment caused repercussions in culture.

The innovative function of Sarphatistraat Offices is also visible in the original architectural form. The American architect, Steven Holl[2], who is the author of the project, in his own description of the design published on the official website of his design office – Steven Holl Archi-

[2] Steven Holl, b. in 1947, graduate of the University of Washington, then continued architectural studies in Rome in 1970. In 1976, he joined the Architectural Association School of Architecture in London. At that time he established his architecture design office in New York. In 1981, he started to teach at Columbia University.

Fig. 1. Saarphatistrat Offices, view from the Singel Gracht canal. Arch. Steven Holl. Source: [3]

Il. 1. Saarphatistrat Office, widok od strony kanału Singel Gracht. Arch. Steven Holl. Źródłó [3]

Fig. 2 Interior of the added multi-functional room in Sarphatistraat Offices. Source: [3]

Il. 2. Wnętrze dobudowanej sali wielofunkcyjnej Sarphatistraat Office. Źródłó [3]

tects – mentions the associations with the Menger Sponge, one of the most famous fractal objects [4].

Indeed, the free composition of the functional and spatial design of the building resembles the structure of a sponge due to the layout of the rooms and the wall perforation system visible both in the plans and sections of the building. That impression is intensified by its copper cladding which is also perforated both on external walls and the reveals perpendicular to them, which makes the openings look like they penetrate into the building. The elements of the perforated cladding were also used in the interior design, covering lighting and ventilation installations. The self-similarity between window openings of various sizes and the mechanical ventilation as well as the three-dimensional design of details evoke associations with the Menger Sponge – one of the most important classic fractal objects. However, there is more to it than free associations as the Menger Sponge, whose walls are the Sierpinski Carpets, is a set of a highly regular structure based on a precise construction algorithm and the dimensions as well as the layout of the openings are connected by mathematical relations.

The Sierpiński Carpet and the Menger Sponge

The construction of the object called the Sierpiński Carpet was first presented by the Polish mathematician – Wacław Sierpiński in 1916 in his work titled *Sur une courbe cantorienne qui contient une image biunivoque et continue de toute courbe donnée*. According to the simplified descriptive definition the construction of that set is determined by the following procedure: it begins with a square (called the initiator) which is divided into 9 congruent subsquares, of which the central subsquare is removed. The same procedure of dividing and removing the central subsquare is then applied recursively to the remaining 8 subsquares (called the generator.) *N*-steps in the construction result in a set whose area is 0. The Sierpiński Carpet is a fractal object whose construction method is determined by the recurrence relation, its fractal dimension is a fractional number and it is d = log8/log3 = 1.892789 and its characteristic feature is self-similarity [2].

Ten years later, in 1926, Karl Menger, an Austrian mathematician in his work titled *Allgemeine Räume und Cartesische Räume. I* presented for the first time the construction of a three-dimensional analog of the Sierpiński Carpet. That object was called the Menger Sponge and the construction of that set results from the application of the following procedure: the initial set (called the initiator) is a cube whose each face (a) is divided into 27 congruent cubes which are adjacent to one another (whose walls are a/3) whose sum is the set of the initiator. In the first step of the construction the cube in the very center,

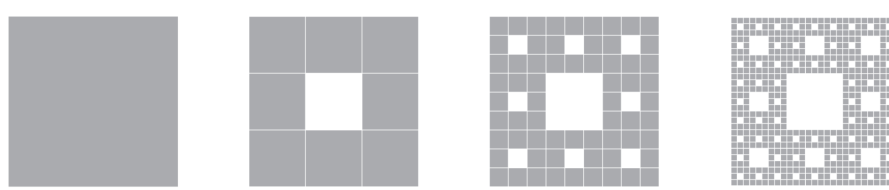

Fig. 3. The Sierpiński Carpet. The first four steps of construction. Prepared by P. Furmanek

Il. 3. Dywan Sierpińskiego. Cztery pierwsze kroki konstrukcji. Oprac. P. Furmanek

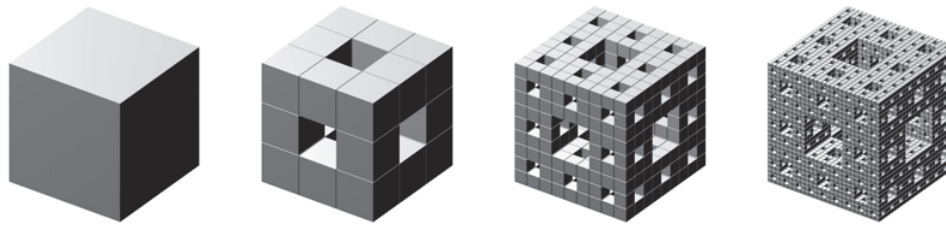

Fig. 4. The Menger Sponge. The first four steps of construction. Prepared by P. Furmanek

Il. 4. Gąbka Mengera. Cztery pierwsze kroki konstrukcji. Oprac. P. Furmanek

which is not adjacent to any of the side walls of the initiator, and six cubes which are adjacent to that cube are removed. In total seven cubes are removed in the first step of the construction of the generator. N-repetitions of the procedure to the remaining twenty cubes results in the construction of the Menger Sponge whose volume approaches zero for n number of steps which approaches infinity[3]. The Menger Sponge is a fractal that just like the Sierpinski Carpet results from the recurrence procedure, fractal dimension is a fractional number and it is = log20/log3 = 2.726833, and the self-similarity is imprinted in the construction process [2].

[3] Generating the Menger Sponge is also possible in the iterated function system as affine transformations and recurrence of that pattern.

The Menger Sponge as a source of inspiration in developing the form of Sarphistraat Offices

The analysis of the form of Sarphistraat Offices demonstrates a fairly big inconsistency between the building designed by Steven Holl and the mathematical model of the Menger Sponge. This is evident in the inadequate proportions of the whole building, random and irregular placement of window and door openings as well as no mathematical constant proportions between the sizes of the openings in the façades.

However, that building should be considered inspired by the theory of fractals, which is admitted by its very designer Steven Holl. In his project of Sarphatistraat Offices Steven Holl mentions as a source of inspiration not only fractals but also music and specifically Morton Feldman's *Patterns in a Chromatic Field* for cello and piano [2]. The associations with the works by Piet Mondrian, a Dutch artist, co-founder of the De Stijl group, the founder of abstract Neo-Plasticism in painting also seem correct. All these factors testify to Steven Holl's broad interests and his great creative potential but they do not allow one to include the building of Sarphatistraat Offices in the category of fractal architecture designs in the precise meaning of the word.

It is, however, difficult to determine if the strict application of the mathematical model of the Menger Sponge would be a better solution. The included Figure 5 is a theoretical, visual simulation of such a situation, however, it seems that such a solution features a static composition of the façades, which adversely affects the architectural values of the building.

Fig. 5. Fragment of the Menger Sponge as an alternative version of the addition to Sarphatistraat Offices. Prepared by P. Furmanek on the basis of Fig. 1

Il. 5. Fragment gąbki Mengera jako alternatywna wersja rozbudowy Sarphatistraat Office. Oprac. P. Furmanek na podstawie il. 1

Translated by
Bogusław Setkowicz

References

[1] Pazder D., *Rola przestrzeni kulturowych w kreacji współczesnego śródmieścia*, Czasopismo Techniczne, z. 9, Architektura, z. 4-A, Wydawnictwo Politechniki Krakowskiej, Kraków 2008.

[2] Peitgen H., Jurgens H., Saupe D., *Granice chaosu, Fraktale*, Wydawnictwo Naukowe PWN, Warszawa 1995.

[3] http://www.arcspace.com/features/steven-holl-architects/sarphati-straat-offices/.

[4] http://www.stevenholl.com (2012).

Kulturotwórcze aspekty rewitalizacji na przykładzie rozbudowy budynku Sarphatistraat Offices w Amsterdamie

Wśród wielu aspektów kultury należy wymienić funkcje miastotwórczą i rolę socjotwórczą. Zaprojektowana przez amerykańskiego architekta Stevena Holla rozbudowa budynku Sarphatistraat Offices dzięki nietypowej funkcji integruje lokalną społeczność. W ten sposób rewitalizacja przestrzeni śródmiejskiej pełni rolę kulturotwórczą. Dodatkowym walorem budynku jest nowatorska forma inspirowana gąbką Mengera – jednym z bardziej znanych obiektów fraktalnych. W artykule porównano formy zrealizowanego projektu i teoretycznej symulacji wizualnej z wykorzystaniem modelu matematycznego fraktala.

Key words: culture, revitalisation, Menger Sponge

Słowa kluczowe: kultura, rewitalizacja, gąbka Mengera

Architectus

2012
No. 2(32)

DOI: 10.5277/arc120218

Elżbieta Ratajczyk-Piątkowska*, Ksenia Piątkowska*

The Museum of Johannes Hevelius and Gdańsk Science in the attics of St. Catherine's Church in Gdańsk – the Johannes Hevelius Year celebration

Introduction

The problem of preservation of the European ecclesiastical heritage in the light of social and cultural changes

The secularization of social life in Europe results in a lower number of priestly vocations and fewer people actively participating in the church life. At the same time, the reality of market economy reduces the possibility of preserving and maintaining all original church buildings in proper condition. There has appeared the phenomenon of "empty churches", buildings of significant cultural, historical, and artistic value which have lost their ecclesiastical function. Their preservation requires a new use. Furthermore, the necessity of maintaining church buildings, with decreasing income from parishes, subsidies from the state or foundations, is the reason why the church space is more and more frequently used for commercial purposes.

The problem of preserving the cultural heritage of the European "empty churches"

The new use of church buildings usually includes introducing alternative cultural or exhibition functions inside churches. In Gdańsk, St. John's Church, destroyed during WWII in 1945, which is under restoration, St. John's Center with a hall for performances, concerts, and exposition of contemporary art has been under construction since 2007 (completion due in 2013) [7]. In Brussels, in the extended Baroque church, which from 1667 for about 400 years served ecclesiastical purposes, a Contemporary Art Center was opened in 2007 with a hall for theatrical performances with 100 seats, with rooms for musicians and dancers, a restaurant, offices, and technical rooms (Fig. 1). The conversion was designed by arch. Andrea Bruno [2].

The space of "empty churches" is used equally for cultural and commercial purposes. Boekhandel Selexyz Dominicanen bookstore [1] designed by Dutch Merkx + Girod (Fig. 1) was opened on a few floors in the 13th-century Gothic interiors of the Dominican church in Maastricht, Holland after its renovation, in the place of earlier bicycle parking space; Tesco Express supermarket has been in operation since September 2010 in former Methodist church Westbourne. In 2005, a 15th-century Gothic church with monastery, which for about 200 years didn't serve ecclesiastical functions, was converted to serve the hotel purposes of Kruisherenhotel in Maastricht. The hotel reception, foyer, lobby, library, conference rooms and a restaurant were designed inside the church. The hotel rooms are in the monastic buildings (Fig. 1). The conversion was designed by SATIJNplus Architecten in cooperation with Henk Vos and Ingo Maurer [5].

Smaller church buildings are converted to e.g. artistic studios and apartments. Good examples include a private apartment in St. James' Church in Ultrecht, Holland designed by Zecc Architecten in the church which still in 1991 was used for church purposes [2] or Chapel House apartment in Belgium designed by Natascha Coolsaet [2].

All those examples of new use regard buildings which haven't served ecclesiastical functions for a few hundred, a few dozen or even a few years although they were originally designed for such purposes. Most conversions are based on a reliable reconstruction of the body of the church, including sometimes also its interior with original furnishings. The scope of architectural intervention in the

* Faculty of Architecture, Gdańsk University of Technology.

Fig. 1. From left: Brigittines Chapel in Brussels (source: [9]), Boekhandel Selexyz Dominicanen in Maastricht (source: [8]), Kruisherenhotel (source: [10])

Il. 1. Od lewej : Brigittines Chapel w Brukseli (źródło: [9]), Boekhandel Selexyz Dominicanen w Maastricht (źródło: [8]), Kruisherenhotel (źródło: [10])

church space is very broad – ranging from divisions into smaller rooms to additional floors in the main body of the church. All of these changes result from the functional requirements of the new use [6].

St. Catherine's Church in Gdańsk

The program of commemoration of Johannes Hevelius and Gdańsk Science. The idea of using the church space for commercial purposes

The parish St. Catherine's Church in the Old Town of Gdańsk, owned at present by the Carmelite Order, which dates back to the 12th/13th century, is considered the oldest functioning church in Gdańsk. Its present form comes from the turn of the 14th and 15th centuries. On May 22, 2006, as a result of fire, the roofs of St. Catherine's Church burned down. Its brick tower, gable walls, and vaults survived but required repairing. Unfortunately, the whole structure of the church roofs, their wood construction, and their space form was completely destroyed by fire. In that tragic situation, the President of the City of Gdańsk, the Carmelites, the Gdańsk History Museum and Gdańsk University of Technology put forward a proposal to open the Museum of Johannes Hevelius and Gdańsk Science in the reconstructed attics of the church.

Johannes Hevelius had his observatory in Gdańsk, in the Old Town, near the oldest Gdańsk St. Catherine's Church and the Main Town Hall on the highest floors of the townhouses at Korzenna Street 53, 54, 55, where the astronomer also lived [3, p. 100]. He would make his observations of the sky also from the platform on the nearby church tower. The astronomer's tomb is in St. Catherine's Church. In March 1945, after war damage, the authorities decided to reconstruct in its historical layout only the Main City of Gdańsk, so the townhouses at Korzenna Street 53, 54, 55 which belonged to the astronomer were not rebuilt. The walls of the townhouses were demolished in 1956 and the residential buildings with commercial space on the ground floor were constructed in their place.

At present, the city intends to dedicate the public space between the side wall of Wielki Młyn, the front façade of the Main Town Hall at Korzenna Street and the entrance west façade of St. Catherine's Church and the walls of the monastery to the Gdańsk astronomer and it shall be one of the stops on the education and tourist footpath, promoting the traditions of Gdańsk science. The footpath would go along St. Catherine's Church and the museum with its seminary section to be located in the reconstructed attics of the church

The exhibition potential of the attics of St. Catherine's Church

After war damage in 1945, the walls of the church were covered with a roof made of wood supported on a steel-reinforced concrete frame structure. The idea of the recon-

Fig. 2. Church before 1905 (source: Archiwum Państwowe w Gdańsku) and after the fire in 2006 (source: [11])

Il. 2. Kościół przed 1905 rokiem (źródło: Archiwum Państwowe w Gdańsku) i po pożarze w 2006 roku (źródło: [11])

struction of the attics after the fire in 2006 was to restore the full space of the roof from before the fire in 1905 with a dormer and a ridge turret [3, p. 104] (Fig. 2). The design of the reconstruction was developed on the basis of old photographs illustrating the roof from before 1905. Various construction solutions were applied. The roof above the presbytery has no hatchways or windows and it is made of steel trusses supported on original columns and walls, whereas the roof above the nave and side chapels is made of glued laminated wood.

The reconstructed attics provide space sections, which are not uniform, separated by brick gable walls:

– space above the presbytery is divided into three rooms by the roof valleys with original window opening with wooden louvers in the east gable walls which provides little natural light. The level of that part of the attics is higher than the level of the attics above the nave and it is accessible from the level of the south part of the church nave by the existing, original, circular, stone stairs and from the level of the attics above the nave by a newly designed staircase;

– space above the nave and side chapels. It is a single-space room of monumental proportions, 25.04×23.50 meters and 18.64 meters tall under the roof ridge enclosed by original brick gable walls, with a new roof made of wood and discrete natural lighting allowed through the windows in the gable walls adjacent to the nave side chapels, accessible from the level of the tower rooms;

– tower rooms, south and north, which provide separate cozy exposition spaces at present partly used by the Museum of Tower Clocks (Fig. 3).

The various space potential of individual sections of the attics was reflected in the exposition program of the planned museum.

The section of the attics above the presbytery, with naturally shaped three rooms, was offered to hold small audience temporary thematic exhibitions and rooms for open lectures on scientific and popular topics. Apart from the exposition program of the museum, the original cornice with some fragment of the original vault will be exposed in the south section of west gable wall of the presbytery as well as the original west brick gable walls of the attics illustrating the history of the place.

A "museum of one exhibit" is planned in the section of the attics above the nave, in the room increasing the element of surprise and admiration for its monumentality, in order to make the most of the uniqueness of the place, with the restored astronomical instrument used by Johannes Hevelius as the central point of the interior composition suspended in the air and connected with the spherical projection of the sky map and the "exhibition of contemporary achievements of Gdańsk science". The original vaults of the chapels, the original brick gable walls as well as the new wooden roof truss, providing the interior with a unique character and rhythmic order of the division of the roof planes, are worth exhibiting in the south section of the attics. The tower rooms still hold the exposition of tower clocks.

The surrounding of St. Catherine's Church – the problem of accessibility of the museum space

St. Catherine's Church is on the plot owned by the monastery of the Carmelites located between Wielkie Młyny, Katarzynki and Profesorska Streets, St. Bridget's Church and the Radunia River canal. The buildings around the church include listed buildings – Wielki Młyn (*Big Mill*) and Mały Młyn (*Small Mill*) as well as historicizing postwar houses. Apart from the church the plot is at the moment occupied by a five-storied monastic building with a storage annex constructed after World War II located directly by the shore of the Radunia River canal, with its roof ridge parallel to its axis (Fig. 4). Originally – according to the plan by Buhse – there were no buildings on the church plot (Fig. 4). On the other side of the Radunia River canal, there are historicizing postwar buildings. The very monastic area is accessible from Wielkie Młyny Street and from Profesorska Street, and there are two entrances to the church (main and side ones) from Wielkie Młyny

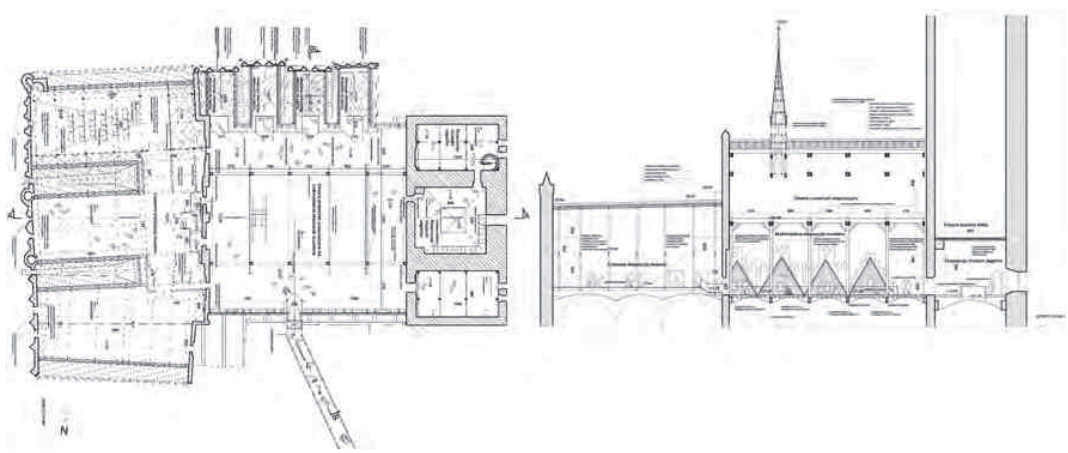

Fig. 3. Plan and longitudinal section of the reconstructed attics – museum, project of conversion of the attics of St. Catherine's Church in Gdańsk into the Museum of Hevelius (developed by E. Ratajczyk-Piątkowska, K. Piątkowska, 2008)

Il.3. Rzut i przekrój podłużny odbudowanych poddaszy – muzeum, projekt koncepcyjny adaptacji poddaszy kościoła św. Katarzyny w Gdańsku na Muzeum Heweliusza (oprac. E. Ratajczyk-Piątkowska, K. Piątkowska, 2008)

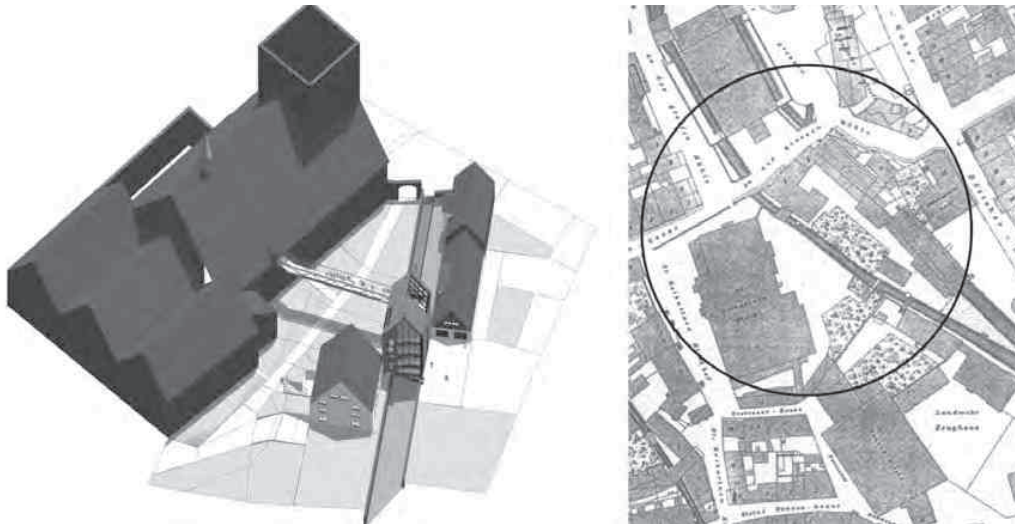

Fig. 4. Present situation, project of conversion of the attics of St. Catherine's Church in Gdańsk into the Museum of Hevelius (developed by E. Ratajczyk-Piątkowska, K. Piątkowska, 2008) and Plan by Buhse from 1866–1869 (source: Archiwum Państwowe w Gdańsku)

Il. 4. Sytuacja współcześnie, projekt koncepcyjny adaptacji poddaszy kościoła św. Katarzyny w Gdańsku na Muzeum Heweliusza (oprac. E. Ratajczyk-Piątkowska, K. Piątkowska, 2008) oraz plan Buhsego z lat 1866–1869 (źródło: Archiwum Państwowe w Gdańsku)

Street: public from Katarzynki Street and private from the monastic court. The longitudinal axis of the church nave is parallel to the axis of Katarzynki Street, and there is a row of side chapels incorporated into the church between Katarzynki Street and the nave.

The conversion of the church attics into the museum resulted in the necessary design of the entrance from the ground level to the level of the attics which would not disturb the church function. The existing stairwells of the church do not meet the basic safety requirements. Public buildings – in this case a museum – are required to provide safety, emergency exits, and accessibility of the museum rooms for the disabled by designing evacuation staircases with appropriate parameters and elevators. A number of variants of the connection between the reconstructed attics and the existing ground level around the church have been analyzed. As it was required to maintain the privacy of the monastic space and the structure of the church interior, the entrance to the museum could be located only from Katarzynki Street. The possibility of building an emergency, glazed staircase adjacent to the wall of the church from Katarzynki Street in the place of the historical but not existing any more extension has also been analyzed. That staircase would lead to the tower rooms. An alternative possibility of building an emergency staircase with an elevator shaft in individual chapels from Katarzynki Street has also been considered. All of these variants of the entrance from Katarzynki Street would significantly disturb the building structure or its use as a church, so they could not be subject of further designing work. The museum in the church attics required the layout of the rooms with full hygiene facilities for the visitors which in the opinion of the Carmelites would disturb the church function of the building. It was agreed then that the location and the historical structure of the building generate such a big disturbance of its church function that it is practically impossible to convert the reconstructed attics for the purposes of public use.

The analysis of urban and historical context of the surrounding of St. Catherine's Church – problem of accessibility of the museum space

The assumptions of the accessibility of the museum space from Katarzynki Street and the execution of the full interior space program of the museum within the body of the church prove unreal, however, the space and exposition potential of the reconstructed attics required some new use. The wide urban and historical context of Gdańsk buildings as well as the maintaining of the views and historical exposure of the original body of the church have been analyzed. The analysis covered the area of 50 and 75 meter radius, including both shores of the Radunia River canal. The existing spatial structure around the church and the monastery has been analyzed too; such characteristic dimensional parameters and features as the direction of roof ridges and the relations between the buildings and the Radunia River canal have been identified. The observations indicated that the north church façade adjacent to the monastic space is exposed only from the perspective of Wielkie Młyny Street because there is only a few meter wide clearance reducing the view between the existing buildings of the opposite shore of the canal and the monastic building (Fig. 5). Furthermore, the layout of the historical buildings in that area was also thoroughly verified on the basis of original photographs and the Plan by Buhse from 1866–1869. The research indicated that there were buildings on the Radunia River canal on the area in question. There is a photograph in the Regional Center for Research and Documentation of Historical Buildings in Gdańsk presenting the "House by the Radunia River Canal".

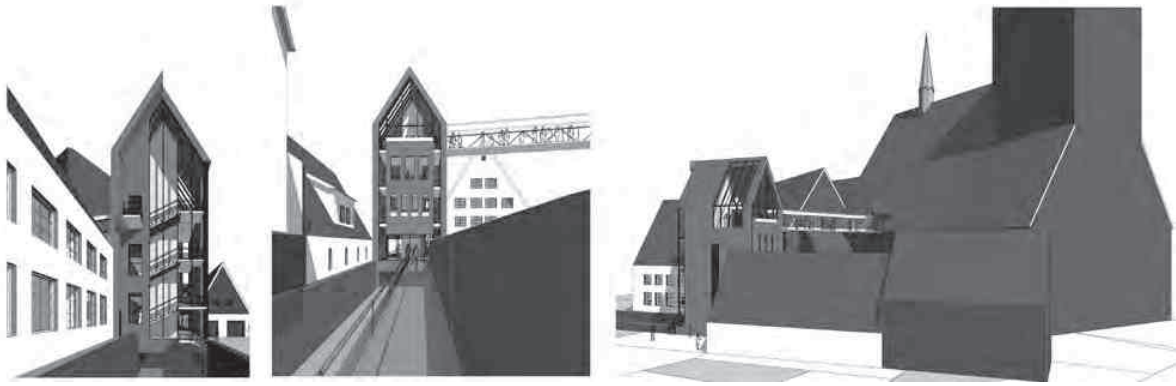

Fig. 5. Visualizations, project of conversion of the attics of St. Catherine's Church in Gdańsk into the Museum of Hevelius (developed by E. Ratajczyk-Piątkowska, K. Piątkowska, 2008)

Il. 5. Wizualizacje, projekt koncepcyjny adaptacji poddaszy kościoła św. Katarzyny w Gdańsku na Muzeum Heweliusza (oprac. E. Ratajczyk-Piątkowska, K. Piątkowska, 2008).

The research results were the basis of the development of the architectural concept drawings of the new entrance to the museum building on the river canal, within the space between the existing monastic buildings and the buildings on the opposite shore of the canal (at present the headquarters of the Polish Fishing Union (PSW)). The entrance to the designed building from Wielkie Młyny Street was provided by a footbridge suspended above water along the canal wall (Fig. 5). The delivery driveway was designed from the PZW parking lot located on the canal shore opposite the monastery. All functions of the museum that might disturb the sacredness of the church were located in the new building. The form of the entrance building was fused directly to the attics of the church with a horizontal link suspended above the area of the monastery (Fig. 5). The spatial and material solutions of the link guaranteed the maintaining of the privacy of the existing monastic space. The designed link is connected directly with the reconstructed dormer in north plane of the church roof without disturbing its reconstructed form. The reconstructed attics will provide some museum space for expositions and seminars, making the most of the interior space. The solutions applied in the design eliminated the disturbance between the new use of the attics and the sacredness of the church, and the link going through the reconstructed dormer guaranteed the maintaining of the full historical character of St. Catherine's Church in the scope of space, materials, and exposure in the urban fabric.

Summary

The conversions of "empty churches", the buildings of considerable cultural, historical, and artistic value do not regard only the conservation issues of maintaining that value. In the opinion of the public the new use should respect the ecclesiastical history of the buildings. The functions of high prestige – culture-producing, museum or exhibition – are accepted. The commercial functions of low social esteem such as supermarkets are rarely approved in church interiors.

A different issue regards the permanent or temporary use of the church space for other than church functions, caused by the reality of operating in market economy. In this case, apart from the conservation problems connected with the maintaining of the historical value of the buildings, there is a conflict between sacredness of the church and the requirements imposed by the character of the new use, between the sacred and the profane. Sometimes these antinomies exclude the possibility of the commercial use of the attractive church space.

Translated by
Tadeusz Szałamacha

References

[1] buma, *Budynki z drugiej ręki*, Bryła.Gazetadom.pl (access: 14.01.2010).
[2] KB, *Zamieszkać w domu bożym,* Bryła.Gazetadom.pl (access: 08.02.2010).
[3] Kucharski J., *Dawny Gdańsk – Album fotografii*, Ossolineum 1993.
[4] Kucharski J., *Fotografie dawnego Gdańska*. Katalog Zbiorów Fotograficznych Biblioteki Gdańskiej Polskiej Akademii Nauk, Ossolineum 1987, figs. 40, 71, 72, 74.
[5] Kuśnierz-Krupa D., Krupa M., *Nowe życie średniowiecznych kościołów z Maastricht*, "Wiadomości Konserwatorskie", 2008, No. 24, pp. 103–106.
[6] Tomczak M., *Życie w kościele*, „Architektura i Biznes", 2011, No.12, pp. 52–57.
[7] http://www.centrumswjana.pl/projekt-rewaloryzacji-i-adaptacji (access: 10.10.2010).
[8] http://www.dezeen.com (access: 14.01.2012).
[9] http://www.miesarch.com (access: 14.01.2012).
[10] http://www.satijnplus.nl (access: 14.01.2012).
[11] http://www.trójmiasto.pl (access: 14.01.2012).

Muzeum Jana Heweliusza oraz Nauki Gdańskiej w poddaszach kościoła św. Katarzyny w Gdańsku – obchody roku Heweliusza

Rok 2011 został ogłoszony Rokiem Heweliuszowskim. W Gdańsku, na Starym Mieście, nieopodal najstarszego Gdańskiego kościoła św. Katarzyny i Ratusza Staromiejskiego, w kamienicach przy ul. Korzennej mieściło się obserwatorium Jana Heweliusza. Do dziś w kościele św. Katarzyny znajduje się grobowiec astronoma. W maju 2006 roku, w wyniku nagłego pożaru, spłonęły dachy kościoła. Ceglana wieża, szczyty dachów i sklepienia zachowały swoją formę, lecz wymagały remontu. Niestety cała struktura dachów kościoła, drewniana konstrukcja i ich forma przestrzenna zostały całkowicie strawione przez pożar. W tej tragicznej sytuacji podjęto decyzję o rekonstrukcji dachów kościoła zgodnej z zachowanymi fotografiami, przedstawiającymi dachy z sygnaturką i lukarną, z okresu przed wcześniejszym pożarem w 1905 roku. W projekcie odbudowy przyjęto nowoczesną konstrukcję dachów – stalową nad prezbiterium i drewnianą z drewna klejonego nad nawą główną i nad kaplicami kościoła. W nowo powstałym przestronnym wnętrzu poddasza postanowiono utworzyć Muzeum Heweliusza i Nauki Gdańskiej, zachowując jednocześnie niezmiennie funkcję sakralną kościoła. Dwoma głównymi problemami, z jakimi należało się zmierzyć przy wykonywaniu projektu Muzeum, były kontrowersje związane z faktem łączenia dotychczasowej funkcji sakralnej kościoła z funkcją świecką – muzealną oraz brak dostępności poddasza dla potencjalnych zwiedzających. Zabytkowy kościół zlokalizowany jest w bezpośrednim sąsiedztwie rzeki Raduni i zabudowań klasztornych, między ul. Katarzynki i Profesorską. Aby umożliwić zwiedzającym wygodny i bezpieczny dostęp do muzeum zaproponowano budowę nowego, niezależnego budynku wejściowego stojącego na kanale rzeki w oddaleniu od kościoła. Budynek wejściowy połączono z kościołem łącznikiem zawieszonym na poziomie poddasza trafiającym w zrekonstruowaną lukarnę dachu. Rozwiązanie to pozwoliło zachować zabytkowość otoczenia i nie zakłóciło pola ekspozycji historycznej bryły obiektu. Ponieważ do dzisiaj zachowało się niewiele przedmiotów z wyposażenia pracowni gdańskich uczonych, Muzeum Heweliusza i Nauki Gdańskiej będzie miało charakter ekspozycji interaktywnej. Główną atrakcją ekspozycji będą zachowane: malarstwo elewacyjne kościoła oraz odkryta konstrukcja średniowiecznych sklepień.

Key words: museum, St. Catherine, “empty churches”

Słowa kluczowe: muzeum, św. Katarzyna, „puste kościoły”